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JULY 4, 1919

Music News

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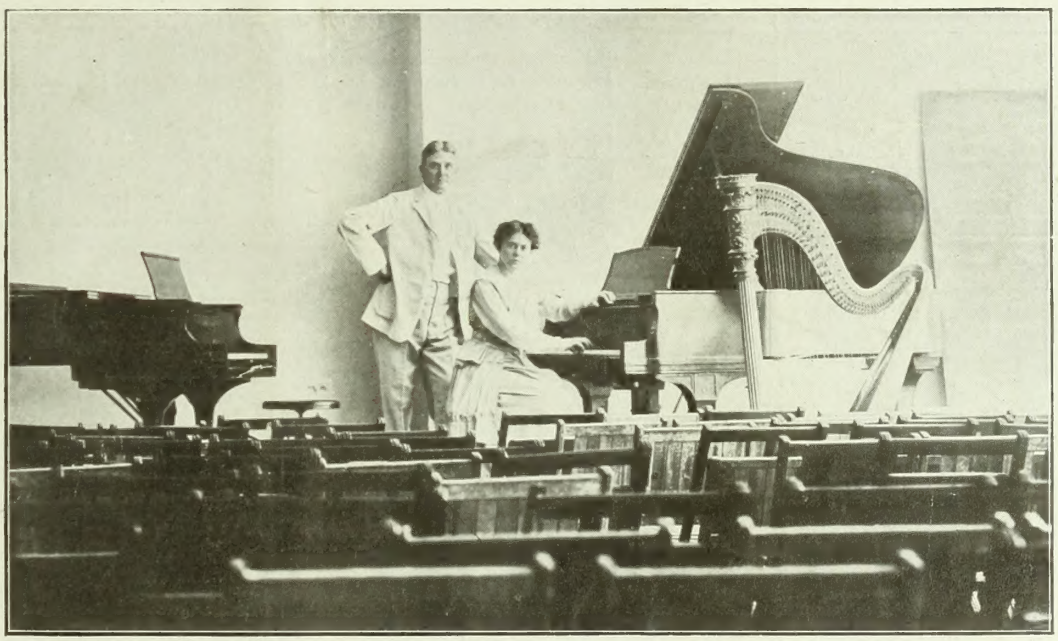

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Vol. 11 No. 27

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Music News

Vol. 11 | Chicago, July 4, 1919 | No. 27

PASSING COMMENT

A group of us were sitting about the luncheon table at Northfield last week and the talk drifted to funny experiences of the studio.

The organist told this: "I play, as you know, in an Episcopal church which is very 'high,' as well as thoroughly exclusive. A young tenor, who, as you will guess, knew little of churches, was engaged to sing a solo for a special occasion in the church and came to my studio to rehearse his number. 'Will you have it with sobs or without,' he asked me, in the most matter-of-fact way. Of course I told him that we were not putting on a performance of 'Pagliacci,' but even at that he could see nothing so out of place in his question."

♮ ♮ ♮

Said the piano teacher: "I can beat that, I think. Some months ago a young woman came into my studio and said she wanted to study with me. I asked her to play something. 'Shall I play it with expression,' she asked, 'or without'? 'With as much expression as possible,' I told her. She began to play, and at the first note put down the damper pedal and did not release it once until, unable to stand it longer, I demanded, 'Why do you keep the pedal down all the time'? 'Well,' she replied, in a hurt voice, 'you said that I was to play with expression.'"

♮ ♮ ♮

"That is pretty good, but I can go you one better," said another piano teacher present. "A few days ago a girl came to my studio to play for me, and the result was so weird that I fairly writhed in pain. 'What kind of music do you call that?' I asked. 'Well,' she replied, 'perhaps the reason it sounds so funny to you is because it is written in seven sharps, but my teacher has only taught me as far as four, and I do not know how to play any more than that.'"

♮ ♮ ♮

"You win!" agreed the other two.

♮ ♮ ♮

There has been much talk recently about temperamental artists and the display of the prima donna manner in players and singers, but to me it seems that the most temperamental of all people connected in any way with music are the managers.

Recently a representative of this paper asked a manager in one of the smaller cities to advertise her attractions in Music News. She was very positive in her refusal, stating, without equivocation, that she did not like the editor of this paper.

When pressed for a reason, she finally said that once he had written his opinion that a certain Mr. A was a better symphony conductor than a certain Mr. B, and that, as she did not agree with him at all, she would have nothing to do with his paper.

Imagine a real business man or business woman giving so puerile a reason for the withholding of business.

Supposing a retailer should say to a commercial traveler, "I will not buy anything at all from your house, because it is situated on the south side of a street, and I myself prefer stores to be situated on the north side."

Isn't one of these statements just as logical as the other?

♮ ♮ ♮

At one of the commencement concerts of last week a woman just back of me said, "I love the Mozart and Beethoven concertos, but I don't care at all for the MacDowell."

"There," said my friend, who is inclined to conservatism, "that is proof enough that it is foolish to try to use so much American music."

"Nothing of the sort," said I. "It is simply proof of the fact that MacDowell has not yet been used enough to make it thoroughly familiar, and, beyond question, the thing to do now is to use MacDowell and other American composers over and over again, and to study them so thoroughly and to play them so well that gradually the public will be weaned away from their great love for other things. Not American music exclusively, by any means, but American music so much and so constantly as to make it a household word and, eventually, a household favorite."

♮ ♮ ♮

King Hassan, well-beloved, was wont to say,
When aught went wrong, or any labor failed,
"Tomorrow, friends, will be another day!"
And in that faith he slept, and so prevailed.

The plan of having a choir of men and women in Episcopal service, although not absolutely unknown in Chicago, is still very much a matter of experiment, and therefore the success of Emory Gallup in his work at St. Chrysostom's is all the more notable.

For several years he has used the boy choir only on occasion, depending mostly upon his group of men and women for the singing, and the result has been satisfactory in the extreme.

On last Sunday morning these singers were heard in "The Heavens Declare" (Beethoven), and the body of tone, the musical intelligence and the technical accuracy and brilliance in evidence were so marked as to prove Mr. Gallup a fine choirmaster and musician, and also bespoke the utmost of devotion on the part of his choir.

♮ ♮ ♮

Vera Brady Shipman, formerly a well-known teacher, and later a manager in Chicago, but a resident of Salina, Kan., for the past year, has been a visitor in this city the past week.

Vilim—Joseph Vilim, a long-time teacher and violin artist of Chicago, has removed to Coronado, Calif., his address being 820 Avenue F. Mr. Vilim is author of "Violin Technique Guide" and "Seven Days' Exercises," two very popular pedagogical works.

♯♯♯

Lulek—Dr. Fery Lulek, who has been at the head of the vocal department of the Cincinnati Conservatory of Music for seven years but who will in September remove to New York and there open vocal studios, will be under the concert direction of Winton & Livingston.

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"Do re mi" Theory Exploded

By EFFA ELLIS PERFIELD

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Using the "sol fa" syllables is unpedagogical. Such use violates a fundamental principle of education. It is equivalent to teaching one thing in order to teach another. This is bad pedagogy.

The syllable names are meant to be guides or aids. A guide, in order to be of service, must be a stepping stone and assistance to the thing that is to be developed.

A guide must not be more difficult to learn, or be brought more to the foreground, than the thing it is to lead up to and aid in establishing. One thing should not be used as a guide in developing another unless the thing so used is itself of value. Two or more distinct things may be taught at the same time, each reacting and re-enforcing the other. For instance, note values may be taught in connection with rhythm, balance, phrasing, sequence, melodic progressions and tonality. Each of the above may be emphasized and strengthened because of its association with one or more of the others. But in the case of the "sol fa" syllables, as a means of singing the tones which they name, we find them difficult and burdensome to apply.

The "sol fa" syllables are articulate sounds. Tones are inarticulate sounds. To use an articulate sound for the sake of expressing or recognizing an inarticulate sound is to master a more difficult sound in order to express the simplest of all sounds—tones. Furthermore, the "sol fa" syllables have no value for themselves alone. At best they are only means to an end. None of the most ardent advocates of the use of the "sol fa" syllables claims more than this for them—"means to an end." Here is an instance in which the "means" do not work toward the "end," but actually and positively thwart that end—facile and free expression. How can conscious thinking in articulate names simplify and facilitate natural and free expression in inarticulate sounds?

We ask the skilled singer of "do re mi" to test the following exercises, then tell us which is the easier to sing, the bugle tones with or without the syllables.

Exercise: Sing "loo" to any lively bugle call you may know or improvise. Repeat and apply the "do mi sol" correctly to the same tones. What is the result? The mind and tongue did not respond rapidly enough to connect the syllables with the tones. The bugle with its flowing chord tones is easily sung. More feeling can be expressed without the syllables because only tone is heard —there are no syllables to occupy the mind and detract from the music. Really and earnestly we must say with all the sincerity we can command that it is incumbent upon the advocate of the "sol fa" system to answer and refute this use of the articulate and conscious in facilitating the inarticulate subconscious expression.

Often the principle of the articulate sounds, "sol fa" syllables, is used when the names are not used at all. This is possible even though the singer did not know the "sol fa" syllables and how to apply them. This is the case in all instances where the beginner's training is based on tones considered as interval distances, and as individual problems that must be mastered through, or by reason of, the beginner's ability to recall the successive tones of a melody as tones of the scale previously memorized. In instances of this kind the mental effort and the quality of effort are the same, or practically the same, as though the syllable names were used. Consequently to merely eliminate the "sol fa" syllables and still rely on the scale and interval system does not bring us into the feeling for tones as they lie in melody and harmony, and without this feeling there can be no real musical stimulus, and without musical stimulus there can be no natural and accurate recalling of tones. The basis of all correct singing, either sight singing, singing from memory, or singing by imitation, or part singing is the feeling for a progression of tones growing out of the fundamental tone of the chords. All musical capacity is based on this fundamental feeling.

The individual experienced in the feeling for tones in chords and in the feeling for chord progressions is equipped to master any problem of pitch relations and to master it musically. Thus equipped, in singing the tones of the melody, each succeeding tone is sure to come into the mind as the result of the stimulus of the tones already sung. The two distinct elements of stimulus for singing tones of a melody are: key feeling through chords, and feeling for the tonal order of the particular composition.

Is it not apparent that training the immature mind to think of a tone through associating it with an individual name trains the beginner to depend upon the name association as a mental suggestion rather than upon the musical factors of chord feeling and melody feeling? In one case the association is purely mental, to develop later into musical feeling—a dual and indirect process. In the other case the association is entirely musical from the beginning—a single process of feeling—direct, immediate and responsive.

Why use "do re mi" names for a thing which the singer can best learn and do by the true feeling of tones? Would it not seem that it is only cumbering and overburdening the student with methods and processes which have no value of themselves —which make simple processes difficult and which, if used after these processes are fully established, only add elaboration and additional material to processes which are more simple without?

Why master the simple through the complex?

Why reach the obvious through the complicated?

Why reach the immediate through the remote?

Why use the obscure for the distinct?

Why use the unpleasant for the agreeable?

Why reach the harmonious through the inharmonious?

Using syllable names is unpedagogical. It is unpedagogical because—

The guide is more burdensome than the thing it teaches.

The guide requires more thought than the thing it teaches;

The guide itself is of no value.

The guide is not fundamental because it is not final.

The guide is based on reasoning instead of feeling.

The guide is uninteresting.

The guide lacks clearness and is too easily misused.

The guide lacks definiteness.

The guide is insecure.

The guide requires too much drill.

Instead of learning to sing names for music, let us spend our time singing music. Let us eliminate in the beginning all that must be thrown aside at the end. All music study should begin and end with music.

———♯♯♯———

PUPILS OF FRANK OLIN THOMPSON WIN SIGNAL SUCCESS

The commencement exercises of the Wisconsin Conservatory, Milwaukee, held on June 21 at St. John's Auditorium, presented a very good program throughout. Two pupils of Frank Olin Thompson, assistant director, Dorothy Jensen playing Concerto for Piano in D minor, First Movement (Rubinstein) and Helen Irene Roberts in the First Movement of the Grieg A minor Concerto for Piano, scoring notably for themselves and their teacher. Both are post-graduates and their work bore the hallmark of the full-fledged artist. Not a mere "getting away" with something but a finished, artistic performance; and it would not have been difficult to believe the player of the Grieg Concerto was of more experience than one credits to a post-graduate. Subtle insight and facile technic helped to make it a real interpretation. Emily Silber, pupil of Rose Phillips, who did so splendidly in her recent recital, duplicated her success on this program in the First Movement of Saint-Saens' G minor Concerto and Miss Genevieve Pierce of the violin faculty added variety and charm with two movements from Veiuxtemps' Fourth Concerto for violin.

———♯♯♯———

ADDISON BRISCOE PRESENTS PUPILS

Addison Briscoe presented the younger members of his piano class in recital Sunday afternoon, June 29th, at the Metropolitan Conservatory, Kimball Hall.

A large audience was present and expressed much pleasure with the program.

The pupils presented were Burton Wolff, Milton Wohl, Harold Adler, Harold Strauss, Florence Eggert, Wilmur Randeck, Beatrice Krulewich and Elinor Costello.

Mrs. Lillian Thomas Johnston, soprano, sang a group of songs charmingly. Mr. Briscoe accompanied and also rendered a brilliant piano number.

An excellent Irish reading by Elinor Costello and violin numbers by William Wasserman lent further variety to the program.

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AUDITORIUM CONSERVATORY

Of the long list of spring recitals none are more interesting than those presented by the Stein students at the Auditorium Conservatory. Last Thursday evening a good audience greeted the students in the Auditorium Recital Hall and were rewarded by a varied program of music and dramatic numbers, presented with their customary life and merit. Mr. Stein is an advocate of American music, judging by the list of composers and the thoughtful interpretations offered by his well-trained singers.

The piano numbers by pupils of Stephen Erst were given with evidence of good academic training and an appreciation of the inner meaning of the music, especially the numbers by Weber and Dohnanyi.

The three dramatic readers for which Mrs. Stein was responsible gave evidence of the most careful intellectual and emotional development. A splendid climax was given to the program by the scene from "Within the Law," recalling Margaret Illington's impersonation of several years ago.

Program:

Song of Spring.....Geibel
Florence Polak, Sylva Krametbauer
Butterfly.....Grieg
Stephanie Skierczynski
Stars Brightly Shining.....Bronte
Henrietta Sevic
The Kickin'est Mule.....Gordon
Emma Olson
Bedouin Love Song.....Pinsuti
Frank Ruth
Nocturno.....Chopin
Rose Hruda
He Was a Prince.....Lynes
Angeline Stuchal
Tangled Up with Miriam.....Ford
Harriet Nilsen
Whisper and I Shall Hear.....Piccolomini
Beatrice Nutter
Polish Dance.....Scharwenka
Frances Bosshart
I Did Not Know.....Trotere
Mabel Brown
Polonaise.....Rieding
Bernard McCann
From the Land of the Sky Blue Water.....Cadman
Merlin Morgen
Rondo Brilliante.....Weber
Lillian Kartak
Memories.....Cadman
Irving Schuster
Rhapsody.....Dohnanyi
Tatiana Vojan
The Summer Wind.....Bishoff
Supposing.....Bishoff
Gladys Grove
Within the Law (Scene One).....Veiller
Janet Havens

E. L.

CHICAGO MUSICAL COLLEGE NOTES

The most numerously attended summer session in the history of the Chicago Musical College opened last Monday. From early morning until late in the evening the reception hall of the institution was packed with students who have come to the college from every part of the country. The greatest enthusiasm prevailed among those who are enrolled in the classes of Professor Auer, Percy Grainger, Oscar Saenger, Herbert Witherspoon, Clarence Eddy, and in those of the resident members of the faculty.

One of the most interesting programs of the season will be given by the Chicago Musical College in Ziegfeld Theater, this Saturday at 11 o'clock. In addition to the students of resident members of the faculty, there will be heard students of Professor Auer, Percy Grainger and Herbert Witherspoon.

SAM THOMPSON

On June 29 Sam Thompson, who has been soprano soloist at Trinity Episcopal Church during 1918 and 1919, sang in the last service he will sing in, in that capacity at Trinity Church, as his voice is so rapidly changing that it is thought by all competent judges that he should rest his voice the next few years with a hope of retaining that beautiful quality that this gifted boy has in his voice. If this can be done, the world will have one more noted singer in young Thompson as a man, for as a boy soprano he has been at the top in Chicago. On last Sunday his tones were most beautifully made. In the solo parts given by him he showed the shading and color that only an artist can give. It is with much regret the choir loses this boy as soloist. It was announced by Mr. Hancock that the Haskel gold medal would be given to him for musical efficiency and faithfulness. He will enter a military school and there take up seriously the study of music as well as military and literary lines.

CHICAGO PIANO COLLEGE ANNOUNCEMENT

The Chicago Piano College announces the following list of recitals for the month of July:

Tuesday, July 1—Piano recital by Miss Kathryn Turner.

Tuesday, July 15—Piano recital by Miss Hildur Bergstrom.

Friday, July 18—Annual recital, Summer Class Pupils of Harmon H. Watt.

Tuesday, July 22—Double piano recital, Miss Mary Beall and Miss Dorothea Marks.

Friday, July 25—Piano recital by Mrs. Marie Briggs.

Tuesday, July 29—Piano recital by Mrs. Hazel Bryant.

All recitals given in the College Lecture Room, 927 Kimball Hall, at 8:15 p. m.

CLARENCE EIDAM TEACHING AT LAKE GENEVA

Clarence Eidam is teaching a class at Lake Geneva this Summer. He also devotes one day each week to his work at the Cosmopolitan School of Music.

KATE PENTZER STOKES

Kate Pentzer Stokes, teacher of dramatic, with studios in the Barnum School of Expression, will leave with her husband for a two weeks' trip at Colorado Springs on July 13.

Downing—In the violin recital given by Vera Watson Downing at the Ohio Teachers' Convention, Akron, piano accompaniments were excellently played by Mrs. Harry L. Goodbread.

Durno—Jeannette Durno will teach in her Lyon & Healy studio throughout the summer. She will present a series of recitals for her summer class in August.

Bispham—David Bispham has begun his teaching (for the summer term) at the American Conservatory, and his time is almost completely filled.

Clark—Charles W. Clark appeared in song recital at the Bush Conservatory on July 3.

HORACE WHITEHOUSE ....

Horace Whitehouse of Ohio Wesleyan College, Delaware, Ohio, was one of the prominent participants in the Ohio State Teachers' Convention which was held recently in Akron. On one of the afternoons he gave an organ recital of unusual distinction, proving himself a skilled musician, well versed in program literature for organ, and distinguished in the presentation of it.

HORACE WHITEHOUSE

Mr. Whitehouse was elected to office in the Ohio Music Teachers' Association for next year.

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ETHEL JONES

Ethel Jones, the very charming and popular mezzo, gave a delightful program at a musicale at the home of Dr. and Mrs. J. Gordon Wilson on Saturday evening. The occasion was a farewell by the friends of Professors Moulton and Gardener of the Chicago University, who are leaving for research work.

There was most insistent demand for encores and Miss Jones scored a great success.

♮ ♮ ♮

Miss Jones was soloist at the First Church of Christ, Scientist, during the month of June and won for herself scores of enthusiastic admirers. There was unanimous enthusiasm and appreciation of her very sincere musicianship and thoroughly satisfying singing.

♮ ♮ ♮

At a very recent program given by Miss Jones for the Kenwood Club her reception became a real ovation as she generously responded to their demands for more. The quality of her voice, which is rare, and the beauty with which she always uses it were much enhanced on this occasion by the very sympathetic and artistic cello accompaniment given her by Elizabeth Olk-Roelk.

♯♯♯

AUGUSTA COTTLOW'S NEW YORK RECITALS

Augusta Cottlow, the eminent American pianist, announces two evening recitals in Aeolian Hall for the season 1919-20, one on January 8, the other on March 12. Miss Cottlow is busy preparing two of her unique and interesting programs for these occasions.

Music in Chicago

JENNETTE LOUDON STUDIOS

Miss Loudon, herself one of the finest of artists, and excelling particularly in the highest grade ensemble playing, yet chooses to specialize in the teaching of children, and so successfully has she done this for some years that today she stands as one of the most admired exponents of this kind of work and her programs are eagerly scanned by all teachers and heard, always, with enthusiasm by her clientele.

On Saturday afternoon the following program was given to a large audience at the Anna Morgan Studios in the Fine Arts Building, and once again was the work found clear, concise and fruitful.

The Original Compositions were exceedingly charming, and the Toy Symphony, often given by the Loudon pupils, again proved a cunning diversion.

The program in full was as follows:

Theme ..... Tschaikowsky
Ruth Menish, Elizabeth Hoffmann
Look, Look at the Soldiers ..... Gaynor
Margaret Schinkoeth
Tick Tock ..... Martin
The Jolly Workman ..... Gaynosr
Arthur Risner
Gavotte ..... Martin
Alice Krumm
The Answer ..... Newcomb
Ruth Macqueen
Tarantelle Mignonne ..... Goodrich
Jean Duffield
Dance of the Marionettes ..... Adams
Benjamin Hallam
Sonatina for Violin and Piano ..... Schubert
Elizabeth Hoffmann, Evelyn Friedmann
War Song ..... Reinhold
Frieda Bartholf
Elfin Dance ..... Goodrich
Helen Fleischer
L'Avalanche ..... Heller
Bernard Schrader
Day Dream ..... Goodrich
Clair Davis
Fantasia ..... Bach
Solfeggietto ..... Bach
The Tailor and the Bear ..... MacDowell
Edwin Novatny
Original compositions by Edwin Novatny, Elizabeth Hoffmann, Ruth Menish
To a Wild Rose ..... MacDowell
Eleanor Krumm
Violin—Obertass ..... Wieniawsky
Evelyn Friedmann
Mazurka ..... Chopin
Mary Louise Bartholf
Boy Scout March ..... Grant-Schaefer
Eugene Claussen
To the Rising Sun ..... Torgyssen
Leone Burns
From an Indian Lodge ..... MacDowell
Edward Tenney
To Spring ..... Grieg
Jane Daemicke
The Blacksmith ..... Mokrejs
Carl Schrader
Nocturne in E flat ..... Chopin
Ruth Potts
Little Indian ..... Carpenter
Pas des Amphores No. 2 ..... Chaminade
Elizabeth Hoffmann
Toy Symphony ..... Haydn
Toy Symphony Orchestra

C. E. W.

♯♯♯

LEVITZKI ENGAGED FOR CENTRAL CONCERT CO.'S CHICAGO SERIES

Mischa Levitzki is the only pianist engaged for the series of concerts to be given in Medinah Temple, Chicago, next winter, under the direction of the Central Concert Company of Detroit. Levitzki will also be heard in recital in Orchestra Hall under Wessels & Voegeli management.

EMILY V. WHITE PUPILS

Wednesday evening, at Hamlin Park, pupils from the class of Emily V. White were heard in a very interesting program of songs, eight pupils taking part. Charles Kizaur, violinist, played a violin selection.

Miss White has some fine voices in her class, and they acquitted themselves with credit. The accompaniments were sympathetically and artistically played by Miss White.

William Cook did well with the aria from "Carmen" and Stuart's "Bandolero." Gertrude Heim showed facility of voice and good training in the arias from "Rigoletto" and "Mignon." Edna Custin used her good voice to good advantage in a song by Denza, and "Trovatore" aria. Mrs. Frederick Wiles won much applause in her singing of "Merrily I Roam" by Schleiffarth. Myrtle Casings, in an aria by Thomas, and Mrs. Oscar Gibson in Sanderson's "Spring Awakening," were thoroughly musical and were well liked. Mrs. Aloys Neveling met the demands of the Wagner aria and won applause.

Many encores were given, and Miss White is at least one teacher who knows how to arrange a program so that much might be accomplished in a short time.

♯♯♯

Papert—Frances Papert, contralto, sang at the last musicale of the San Antonio Musical Club, creating a splendid impression.

♯♯♯

Adler—Mariam Barber, an artist pupil of Lois Adler, has filled a number of engagements very successfully the past month.

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ORCHARD SCHOOL OF MUSIC

The pupils of Ethel Lenore Clifford and William Clifford gave the following song program at the Fine Arts Studios of the Orchard School on last Friday afternoon:

Duet—Sonatina, Op. 150, No. 2 ..... Diabelli
Carolyn Paxton and Mildred Westfahl
Witches' Revels ..... Schytte
Dorothy Herzinger
Butterfly ..... Merkel
Mathilda Burck
Moment Musical ..... Schubert
Etude—Melodique ..... Rogers
Elves ..... Rogers
Carolyn Paxton
If I Knew You and You Knew Me ..... MacDermid
Spring Song ..... Anderson
The Awakening ..... Spross
Antoinette Salathe
Serenade ..... Sinding
Valse Brilliante ..... Giehl
Mildred Westfahl
Simple Confession ..... Thome
Louise Tangermann
Dorabella ..... Loeschorn
Carolyn Paxton
Elegie ..... Nollet
Butterfly ..... Lavalee
Luella Claus
Thou Art Risen, My Beloved ..... Coleridge Taylor
The Cave ..... Schneider
The Valley of Laughter ..... Sanderson
Hazel Younger
Military Rondo ..... Diabelli
Carolyn Paxton and Mildred Westfahl

BLANCH BLOOD PUPILS RECITAL

Auditorium Recital Hall held an interested audience on Tuesday evening, when Blanch Blood presented her younger pupils in a long list of good music, the program in full appearing in last week's Music News.

Then she added an interesting feature in the shape of an Ensemble class of more advanced players on piano and strings. It was a hot, muggy night and spelt trouble for those who play violin or cello. For these instruments are hard to tune and they

BLANCH BLOOD

will not stay put when once fixed. For that reason many of Miss Blood's good motives and much of her earnest, devoted work missed its best effect. But a discerning listener could detect a thoroughly high ideal and very honest striving after the real things in music. A chronicler must always use that faculty and pay tribute to labor well performed and ambition which seeks for exalted standards. The ensemble was at its best, and that was quite good indeed, in an adaptation of the orchestral part of the Finale of the G minor concerto of Mendelssohn. Here the players were prompt, full-toned, eager and responsive, and the music went along with a musical swing pleasant to observe. Helen Jones, a young miss of talent and good training, did the solo part, and Grace Grove was that sterling, reliable, sensitive supporter at the second piano that one can feel sure of whenever she is intrusted with anything. She was also at the piano for a group of nice vocal numbers, done with taste and discrimination by Alice Schliesman. A good voice has been well schooled by John Rankel and she has marks of his training in the way she uses it.

An Adagio from a string quartet written by Miss Blood was a feature on the program. It had the excellent qualities of being lyrical and well put together, with themes which admitted of treatment to make them enjoyable.

ALBERT COTSWORTH.

\#\#\#

Hirschler—Otto Hirschler, who has been the head of the organ department at Coe College (Iowa) the past year, will spend the Summer in California and in September will go to the Muskingum College at New Concord, Ohio, where he will become head of the music department.

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DR. FERY LULEK

ANNE WILLIAMS' PUPILS

The young pupils of Miss Anne Williams gave the following program in the Whitney Tew studios on Tuesday evening, June 24. Miss Emily Volker, pupil of Mignonette Schruta, gave the violin numbers:

Return of the Heroes.....Engelmann
Angela Bourke and Ethel Thomas
Rosa Lee.....From Bellak
Coming Thru' the Rye.....From Bellak
Old Folks at Home.....From Bellak
Frederick Booty
Peter Pan's Shadow Dance.....Dellafield
Edna Giese
Pomponnette.....Durand
Jeannette Bentz
Reverie.....Montaine
Ethel Thomas
Summer.....Lichner
Philip Nieman
Boy Blue.....Engelmann
Edna Giese
Violin—Gavotte.....Engelmann
Emily Volker
Miss Schruta at the piano
Hearts and Flowers.....Tobani
Helen Schulze
Nocturne in G.....Chopin
Angela Bourke
Elfin Dance.....Meyer
Jeannette Bentz and Edna Giese
Violin—Legende.....Wieniawski
Emily Volker
Scotch Poem.....MacDowell
Ethel Thomas
March of the Boy Scouts.....Grant-Schaefer
Frederick Booty and Philip Nieman
Visions of the Dance.....Martin
Angela Bourke

The work of these students was gratifying, and Miss Williams may be congratulated on her splendid class. She is a fine teacher and, as can be readily seen, is well liked by her pupils. She is a hard worker and has most gratifying results. These pupils played with authority and composure.

M. L. W.

———♯♯♯———

Haake—Charles J. Haake and Gail Martin Haake are on a six days' auto jaunt with Mr. and Mrs. Rollin W. Pease of Evanston.

DR. FERY LULEK, A FAMOUS SINGING ARTIST AND TEACHER

Dr. Fery Lulek's father, a distinguished Councillor, chose, nothwithstanding his son's very pronounced musical gifts, which early presaged a brilliant musical career, what he considered to be a more practical profession for his son, namely, the law. Therefore, after having finished his academic studies, Fery Lulek became a student of law. He was graduated and took his degree in 1899. For the next four years he devoted himself to the practice of his chosen profession, in the character of judge as well as lawyer. In the meantime, however, he had been pursuing his musical studies under the guidance of Professor Kraemer, and later under Professor Gaensbacher and Professor Ress. In 1904, Dr. Lulek went to Paris to take up his studies with Sbriglia—the well-known Italian teacher of de Reszke, Plancon, etc—and since that time he has devoted himself entirely to music, having appeared with flattering success both as a concert and oratorio singer in all the leading cities of France, England, Belgium, Denmark, Austria, and Germany. Dr. Lulek sang before the President of France, and in recognition of his services to the Universite Populaire, was in the same year decorated by the government and made an Officer de l'Academie Francaise. Dr. Lulek came to America to fill a series of concert engagements in the summer of 1912, and was repeatedly heard in Newport, as also in Bar Harbor and Toronto, meeting with immediate, emphatic success. In connection with his pedagogical activities, he continues his concert work, which in his first American Tournee (1913) included prominent solo and orchestral engagements and appearances in the Toronto Festival, and in the New York Metropolitan Opera Concert Series. Dr. Lulek is an artist of superior qualifications. His voice is a sympathetic, smooth and exquisitely cultivated baritone of big power, which he uses with consummate mastery.

In January, 1912, Miss Bertha Baur, Directress of the Cincinnati Conservatory of Music, met Dr. Lulek in New York and succeeded in engaging him as head of her vocal department. In the meantime his concert engagements have continued with such organizations as the St. Louis and Cincinnati Symphony Orchestras, with unvarying success, and moving his audiences to the highest pitch of enthusiasm.

His remarkable success in developing voices is endorsed by many leading musicians, composers, directors and singers, including such authorities as Victor Herbert, Dr. Stillman Kelly, Henry Hadley, P. A. Tirindelli, Nahan Franko, John Cort, etc. Over fifty Lulek pupils have been placed as teachers in leading musical institutions throughout the country, others have operatic contracts, while still others are soloists in churches and upon the concert stage.

After seven years of teaching at the conservatory in Cincinnati, Dr. Lulek moves to New York City, where he will open his magnificent studios, Central Park West, September 10, 1919.

———♯♯♯———

Kanberg—Alfred Kanberg, tenor, has been selected to sing with the Chicago Apollo Club next season. February is the month for the works of Hadley and Wolf-Ferrari.

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BALATKA ACADEMY OF MUSICAL ART COMMENCEMENT

There was a big audience at Central Music Hall on last Saturday evening—many flowers and much enthusiasm for the students of the Balatka Academy (Anna Balatka, director) who gave the very interesting program, and also for the large number who appeared on the stage to receive certificates, diplomas and other honors.

The program opened with the Heller Tarantelle, played in duet form by Eleanor Roe and Lillian Kaplan, and thereafter the piano numbers included the Concertos C Major (Mozart), and F Sharp (Heller), the Concertstuck of Weber and that of Chaminade, the "Polish Fantasie" (Paderewski), and an original composition by Winne Mae Hornbeck, one of the post graduates of the year.

Ruth Grossman played the Mozart and Belle Goldstein the Heller, the choice being well made and the contrast afforded being a good one.

The Weber was well played by Cora Kloosterman, and the Chaminade was given a really brilliant reading by Miss Hornbeck.

Undoubtedly, however, the most talented pupil of the program was Erhardt Bergstrasser, who played the Paderewski piece with great sweep and style, marring it, however, by the use of notes which made his playing somewhat disjointed and gave the impression of lack of preparation.

KURT DONATH

The violin class of the school did thoroughly good work in the "Euryanthe" Overture (Weber) and the Finale from a Haydn Quartet, and Gladys Leytze, an attractive young soloist, played the brilliant "Hajra Kati" (Hubay).

ANNA BALATKA

Eda Garver sang the Herbert "Gypsy Song" with good style, and Ellen Coste showed herself the possessor of a very good voice in the "Vilanelle" of Del Acqua.

Splendid accompaniments were furnished by Miss Balatka and Miss Hornbeck.

The second part of the program was devoted to an operatic performance under the skillful direction of Kurt Donath, head of the vocal department of the school.

Two acts of "The Legend of the Freeshooter" (Weber) were given, and the entire production was at a par of vocal and dramatic excellence attainable by but few schools and made possible at this one through the fact that Mr. Donath is an opera singer of many years' standing and has had infinite experience in the presenting of operatic excerpts by students.

At this time he himself sang the part of Max, and not only did he dress it charmingly and act it with rare skill, but also his singing of the music falling to the part was at the highest point of artistic excellence.

Two advanced pupils assisted him—Harriet Beckert singing the part of Agnes, and Lottie Krause that of Annie.

Miss Beckert has a beautiful quality of voice. She dressed well and acted with intelligence. Not being accustomed to singing so far from her accompanist, she did not always keep definitely to the key.

Miss Krause was pretty and vivacious, and the three singers, besides their individual excellence, presented the abounding trios of the opera with great spirit and style.

C. E. W.

♯♯♯

Ray—Ruth Ray, the very talented young Chicago violinist, who spent the past winter in New York studying with Leopold Auer, is spending the summer at her home in Chicago. She has placed herself under the management of Antonia Sawyer for next season, who has already booked a number of engagements for her, including a recital in the early fall at Carnegie Hall in New York.

♯♯♯

Correction—In the list of engagements for Rollin Pease printed last week, December 28 should read "with Apollo Club."

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CLEVELAND BOHNET PRESENTS TWO TALENTED PUPILS

Cleveland Bohnet, who taught for many years abroad and who last Summer came to the American Conservatory from Law-

CLEVELAND BOHNET

rence Conservatory, where he had been equally successful with his piano class, is just finishing his first year at the Chicago institution, and on last Wednesday evening at Kimball Hall he presented two of the gift-

ESTHER ARNESON

ed young students who have been under his instruction for the year.

These were Esther Arneson and Helen Pollenz, the latter being only twelve or thirteen years of age and the former still in her early teens.

Both are talented in unusual degree and both play so well as to argue conclusively that their teaching and their application have been fine.

Miss Arneson, very much at ease and definite in her ideas as to how she wished to present each number, was clear and musical in the A minor Rondo of Mozart and very brilliant in the Chaminade Concert piece, one opening the program and the other forming its close.

Between, she played five pieces of Schumann with much intelligence and an unusual quota of musical feeling, excelling particularly in "Soaring."

She also had a strictly brilliant task to perform in the modern group, including "La Chasse" (Liszt), "Preludium" and "Danse Andalouse" (MacDowell), which she played with great appreciation, and an "Etude Arabesque" of Hinton, which—whatever else may be said of it—is extremely difficult and which she managed beautifully.

Miss Pollenz—vivacious and very musical—was enthusiastically definite and clear in some Bach and wholly temperamental in the "Scenes of Childhood" (Schumann), which she played much better than most mature pianists can manage to do, while in her last group she was full of color and style and played also with surprising force, considering her slight physique.

This group—a very well-chosen one, comprised "Puck" (Phillipp), cunning and novel; "Elfin Dance" (MacDowell), played too much bravura, I think; "Nightingale" (Alabieff-Liszt), in which the melody line was remarkably well conserved, and the perennially interesting Rondo Capriccioso (Mendelssohn), which she made much more interesting than usual.

HELEN POLLENZ

Miss Pollenz is gifted in many ways, evidently, and offered as an extra two little pieces of her own, "Dreaming" and "Romance," which were well received.

C. E. W.

###

Orchard—Ethel Lenore Clifford has been added to the vocal department of the Orchard School of Music at 1535 Hyde Park boulevard, with downtown studio in the Fine Arts Building.

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STREATOR, ILL.

The following attractive program was successfully given at the Barbour Studios on Monday by pupils in voice and piano of Septimus E. Barbour, and in violin of Elinor A. Newstrom:

The Little Prince.....C. W. Krogman
The Pony Race.....C. W. Krogman
Florence Sass
Song of the Robin.....Risher
Georgia Lee Seamans
Dreaming Waltz.....Koepping
Medley.....Ben King
Master Ben King
Prayer.....Quigley
Rustic Sketch.....Barth
Archie Robb
A Little Drummer.....Guido Papina
Springtime.....Tolhurst
Ann Welter
Duet—Funeral March of a Marionette.....Gounod
Lois Foster and Mildred Bradford
Sextet from Lucia.....Donizetti
Read Arthur
Valse Etude.....Lemont
Lois Foster
Duet—Ah! I Have Sighed to Rest Me.....Verdi
(Saxophone and flute)
Maude and Mildred Bradford
Persian Fantasy.....C. W. Cadman
Gavotte in D.....Gossec
Country Dance.....Grant-Schaefer
Allegretto.....Cipollone
Bernice Gragg
Lullaby.....C. B. Hawley
Miss Maurice Talbot
Souvenir.....Franz Dradla
Paul Lester
Valse de Ballet.....Marks
Idillio.....Lack
Mildred Bradford
Adoration.....Felix Borowski
Harry Hohenshell
Apple Blossoms.....William Lester
Dear Lad o' Mine.....Gena Branscombe
Miss Katheryn Foster
Mazurka.....Rudolph Friml
Arthur Robinson
Yesterday and Today.....Spross
To a Hilltop.....Ralph Cox
Miss Margaret White
Allegro Classique.....Ravina
Miss Katheryn Foster

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Pease—Rollin Pease, baritone, sang on June 23 at the national convention of the Mu Phi Epsilon. He has been booked for a recital before the Austin Woman's Club on November 17.

♯♯♯

Godowsky—Leopold Godowsky will tour England the coming season.

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Mrs. Estelle Russell, a charming woman and a thoroughly sincere musician, does not devote her entire time to voice teaching, although, indeed, she has one of the largest classes in Chicago to look after.

But, such is her ambition and her sympathy with the ambitions of others that she gives a great deal of time to a number of socialogical things and more to her Russell Choral Club than to any other one thing.

This Club includes about forty young women, who for the most part have serious duties to perform each day but who, through their intelligence and their love for music, prefer to spend a good part of their leisure time in singing rather than to fritter it away on useless diversions.

Only a few of them take private lessons, but, judging from the beautiful concert given at the Auditorium Recital Hall on last Monday night, every single one of them has a lovely voice and the ensemble that has been created through the efforts of Mrs. Russell is a fine one indeed.

They sing only lilting home songs, and nice sentimental ballads and a few mild humoresques, but everything is done with the purest of tone, the most refined of musical feeling and the very neatest phrasing and shading imaginable.

Enunciation has been carefully cared for, balance of parts is constantly kept in mind and sweetness of tone is insisted upon always, with the result that a concert by these fine girls is a treat indeed.

On Monday they sang a patriotic prelude, and then "May Morning" (Denza) and "At Dawning" (Cadman), and after that a whole lot of dainty, smoothly flowing things, including a "Mandolin Song" by Parker, with a very pretty obligato, sung by Ida Norem, and in everything they sang there was joy and sweetness.

The program was diversified by solos of fine choice and neat presentation, and while technic may have been a little lacking in some cases there was never, for a moment, any lack of musical feeling or poetical interpretation.

The solo singers were Edna Myers, Clara Link, Carol Gehri, Lydia Anderson, Ella Henning and Mayme Baumgarten—all making nice success, and their numbers included some of the neatest bits by Ware, d'Hardelot, Dunn, Methven, Tschaikowsky, Bartlett, Woodman, Dell Acqua, Craxton, Meyerbeer and Osgood.

Good accompaniments were played by Louise Treitz and an unusual and very beautiful March by MacDowell was so well played by Bernice Austin that she was compelled to add an encore. C. E. W.

♯♯♯

EMMA ROBERTS FOR SAVANNAH

Emma Roberts has been engaged as soloist with the Russian Symphony Orchestra for a concert to be given under the management of the Savannah Musical Club of Savannah, Ga., on December 9 next. She will also be heard in recital in several other Southern cities around the same time. Miss Roberts is immensely popular throughout the South, being a Kentuckian and a graduate of the Randolph-Macon College at Lynchburg, Va.

♯♯♯

Craven—Carl E. Craven, tenor, is engaged as soloist for the Austin Woman's Club January 5, 1920.

Music at RAVINIA PARK

RAVINIA PARK SEASON OF OPERA, WITH MORGAN KINGSTON, FLORENCE EASTON, MILLO PICCO, LOUIS D'ANGELO AND ANTONIO SCOTTI OPENING NIGHT DRAWS LARGE AUDIENCE

Saturday evening, June 28, the season of opera at Ravinia opened with "Pagliacci" and "L'Oracolo," to one of the largest audiences in attendance in memory. This was Miss Easton's first appearance and she made a fine impression by her brilliant artistry and musicianly singing as Nedda in "Pagliacci" and Ahyoe in "L'Oracolo."

Especially fine was her singing of the "Bird Song" and the duet with Mr. D'Angelo. The latter's voice is lovely and he makes the Silvio a joy to hear.

MILLO PICCO

MORGAN KINGSTON

Mr. Kingston is without a doubt the greatest favorite at Ravinia of any of the tenors who have come and gone. He was grown each season as an artist and singer until one cannot help voicing astonishment. His voice was lovely in the dramatic Canio role and he made, as always, a great success in the Lamento. I must add that he has the ease and grace of an actor in his carriage on the stage.

FLORENCE EASTON

Mr. Picco found favor with the audience by his spirited singing of the Prologue. His Tonio is a role of good singing, and the "Barber of Seville," billed Saturday, July 5, this week is a great thing for him.

"L'Oracolo"

Antonio Scotti was imported for the Leoni Opera and was, as always, a fine singing artist. The opera itself is lovely as to music. The scene is Hatchet Row of the quarter Chinese in San Francisco. Miss Easton, D'Angelo, Rothier, Ingram and Harrold all gave their best to make the opera a success.

Mr. Papi conducted both operas and sustained all the best things thought of his work.

♮ ♮ ♮

For Friday, July 4—Concert at 3 p. m., Richard Hageman conducting; evening at 8:15, "Pagliacci" and "L'Oracolo.". Saturday, July 5—Concert, 3 p. m.; evenings, 8:15, opera, "Barbara of Seville." Sunday, July 6—Concert, 3 p. m.; evening, 8:15, "Aida."

H. W. P.

♯♯♯

Craven—Miss Frances Grund, an artist pupil of Carl E. Craven, 422 Fine Arts Building, is engaged as contralto soloist at the Church of the Redeemer, under the direction of Robert Birch, organist.

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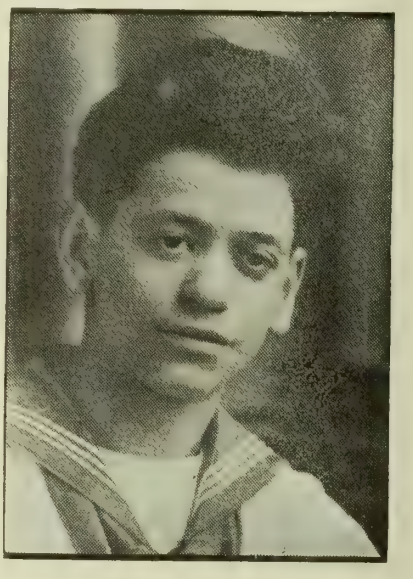
Chicago College of Music Commencement Concert

Aryan Grotto Temple was filled to the last seat on Tuesday evening of last week and there was the same eager, enthusiastic attitude of the audience which is always to be observed at the Commencement Concerts of the Chicago College of Music, an institution which is headed by Esther Harris-Dua and which year after year presents to the public at Commencement time a list of young people and children who prove conclusively that the work throughout the year must be continuous and painstaking.



MORRIS KUSHNER

There is always at this college the usual list of graduates and post-graduates as well as a teacher's certificate class and an artists' class, and the names this year, together with the lists of medal winners of various sorts, filled eight pages of the program, and not only was there such a great number of them but also many of them appeared on the Commencement program with much credit to themselves and to their teachers.

But the Chicago College of Music has another distinction and one which is so nearly unique that its recurrence year after year is always fresh cause for wonder.

This lies in the fact that the greater part of the Commencement program of this school is invariably given by little children, and as these are, mostly, piano pupils of Mrs. Dua, it seems to follow inevitably that she is a teacher of children with few rivals.

Other schools and teachers present in almost every pupils' concert one or two talented children, and the existence of the "wonder child" in Chicago studios is by no means rare; but Esther Harris Dua seems to have the very unusual knack of finding these children and developing them into concert players by the wholesale. And although this writer has attended each of her Commencement Concerts for ten years, he has never yet failed to find on the program a list of from six to ten absolutely marvelous children.

So it was on last Tuesday evening, and although there was some good singing by Norma Bodanis and Joseph Lincoln and some neat violin work by David Sheinfeld and Minnie Katz, and unusually good orchestral support under the direction of William C. Mobius, as well as a wonderful display of flowers and Commencement enthu-

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MILTONA MOORE

FLORENCE SIEGEL

siasm at the end, it was, after all, the playing of the very young pupils of Mrs. Harris Dua which attracted the vast audience, and it was this, too, which evoked continuous and extremely enthusiastic congratulations and applause.

Amazing to the final degree was the playing of Mayme Miller and Mollie Pomeranz, mere babies, while the Misses Siegel, Yalkovsky, Moore, Bernstein and Goldstein, though a little past the age to be accounted "wonder children," have all been heard by this writer when they were still very small girls, and are yet, all of them, in the early teens, and Morris Kushner, a very talented boy, who has played at several of the Commencement Concerts, is still so young as to cause wonder at his maturity of style and the brilliance of his technic.

Not to detail the work of these young players too much, it may be said, very cordially, that Miss Moore is certainly rapidly approaching the stage of young artist; that Miss Bernstein shows great brilliance of musical thought, while every one of the whole list reflected on Tuesday great credit on the training accorded by Mrs. Dua and each proved, also, that the work in the studio and the home must have been faithfully done.

In the long list of difficult concertos there was not one slip of memory nor one moment of indecision, but, on the contrary, there was constantly put to the view of the audience a clear-cut and musical reading and an always clearly defined technical command of each work.

In all the concerts given through the years by this school none is remembered from which Gertrude Weinstock was absent, and the program of Tuesday stated that she has played with the orchestra twelve times.

This is all the more amazing when it is stated that she is still in her teens and is a slight, graceful girl—immensely talented and so thoroughly in earnest in her work that it is very easy to predict for her a remarkable career.

She has just returned from New York, where she spent five months and where she created a sensation and won the commendation of many notable people.

She closed the program on Tuesday evening with the most brilliant reading of the Grieg A minor Concerto ever heard by this writer, barring only two or three of the internationally big artists.

She has wonderful poise, the most definite and clear technic; she shades remarkably and colors her work with a skill that is nothing short of wonderful.

To say that she created a sensation is to express the matter but mildly, for her playing was of that type and finish which in a little earlier and less blase day would have put her at once into fame; but she need not despair of reaching that eminence even in this time when music is just emerging from a cloud of five years' hanging—for she is so absolutely talented and so thoroughly prepared that in the resurrection period for music—now almost upon us—she is bound to rank very high among the young American artists, does she but persevere in her remarkable achievements.

The program in full was as follows:

Piano—Concerto, B flat major, Op. 19, Last Movement ..... Beethoven
Miss Florence Siegel
(First appearance; pupil of Esther Harris Dua)
Piano—Bonne Nuit ..... D'Albert
Mayme Miller
(First appearance)
Vocal—Vissi d'Arte (La Tosca) ..... Puccini
Miss Norma Bodanis
(First appearance; pupil of Sol. Heller)
Piano—Concerto, D major, No. 3, First Movement ..... Mozart
Mollie Pomeranz
(First appearance; pupil of Esther Harris Dua)
Piano—Concerto, D major (Concert Rondo) ..... Mozart
Miss Isabelle Yalkovsky
(First appearance; pupil of Esther Harris Dua)
Violin—Concerto, No. 22, First Movement ..... Viotti
Master David Sheinfeld
(Pupil of Alexander Zukovsky)
Piano—Polonaise Brilliante, Op. 72 ..... Weber-Liszt
Miss Miltona Moore
(Joliet, Ill.; pupil of Esther Harris Dua)
Piano—Concertstuck, C sharp minor ..... Chaminade
Miss Rae Bernstein
(Pupil of Esther Harris Dua)
Vocal—E Lucevan le Stelle (La Tosca) ..... Puccini
Joseph Lincoln
(Pupil of Sol. Heller)
Piano—Concerto, D minor, First Movement ..... MacDowell
Miss Sarah Goldstein
(Pupil of Esther Harris Dua)
Piano—Concerto, F sharp minor, First Movement ..... Hiller
Morris Kushner
(Pupil of Esther Harris Dua)
Violin—Concerto, E minor, Second and Third Movements ..... Mendelssohn
Miss Minnie Katz
(Pupil of Alexander Zukovsky)
Piano—Concerto, A minor, Three Movements (by request) ..... Grieg
Miss Gertrude Weinstock
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ANNUAL RECITAL OF THE VOCAL PUPILS OF GEORGE W. MUNRO

On last Sunday night Lyon & Healy Hall was filled to the last place with a splendid audience, eager to hear the annual recital by Mr. Munro's pupils, knowing by past experience that it would be an artistic treat, and—after each number registering enthusiastic approval and, in several instances, a decided ovation for the young singer.

The program was so beautifully and so intelligently chosen and arranged that its reproduction in entirety here becomes a pleasure.

Program:

Cradle Song ..... MacFadyen
I Came with a Song ..... LaForge
Ruth Larson
Mother, My Dear ..... Treharne
A Summer Night ..... Thomas
Mabel Plein
The Little Damozel ..... Novello
The Meadow Lark ..... Gerrish-Jones
Olive Reed
I Wept, Beloved ..... Hue
A Star Rosary ..... DeKoven
Edna Peterson
Ritorna Vincitor (Aida) ..... Verdi
L'insana Parola (Aida) ..... Verdi
Birthday ..... Woodman
Minnie Lang, Artist Pupil
Eili, Eili ..... Schindler
Elegie ..... Massenet
Wellington Golb
The Alpine Rose ..... Sieber
I Am Titania (Mignon) ..... Thomas
Alphild Anderson
She Rested by the Broken Brook ..... Coleridge-Taylor
Amour! Viens Aider (Samson et Delilah) ..... Saint-Saens
Angie Montgomery
A Spirit Flower ..... Campbell-Tipton
Blackbird and Throstle ..... Borsdorf
Gwen Griffiths
April Morn ..... Bratten
One Fine Day (Madame Butterfly) ..... Puccini
Irma Burns

Every vocal class—no matter what may be its expression of method, good or bad—varies in basic material very much from year to year, and it so happens that the current season has found in the Munro Studios an overwhelming preponderance of very youthful, very sweet, and altogether charming voices.

That these are in possession of young women who have the added charm of manner and piquancy of personality is a fortunate coincidence, and when to these gifts is added the fact of fine method and musicianship attained with Mr. Munro the totality of result is pleasing indeed.

Not every one who appeared on Sunday night is a finished singer by any means—but, each one is, evidently, a very earnest worker, and also, as said above, the great majority of the voices are of exceptional quality and caliber.

GEORGE W. MUNRO

There was generally good enunciation, almost always true intonation, and, invariably, a very keen regard and strict adherence to the mood values and the tonal color schemes of the numbers presented.

Among those who appeared as beginners and who showed talent and seriousness of purpose and who, consequently, will achieve much as the months go on may be mentioned Ruth Larson, Mabel Plein, Wellington Golb, and Angie Montgomery, the last two especially showing splendid voice equipment.

Olive Reed, the possessor of a very rich voice, has style and finish in abundant degree, and was very successful in her two exceedingly dissimilar numbers.

Edna Peterson shows fine qualities both of voice and musicianship, and her attractive numbers were given with much effect.

Alphide Anderson—a bird-like young woman, with the most charming of style and personality, showed an exceedingly pretty voice and a most dainty interpretative impulse. She should find a very distinct market for her unusual gifts.

Gwen Griffiths is another very young singer who is gifted with an unusual voice and personality, but she is of the serious, definite type rather than of the light and airy variety such as is Miss Anderson.

Miss Griffiths' singing of "The Spirit Flower" was marked by the best enunciation of the evening, and the Borstorf song was also made exceedingly agreeable.

In Irma Burns Mr. Munro has a voice and personality which are bound to win very great success if perseverance is also a factor in the young woman's make-up.

She is pretty, charming and of a dainty but very positive style.

Her voice is exceedingly lovely and her musical feeling very far above the average.

The Bratten piece was given with real coloratura display and the Puccini aria with genuine feeling for its dramatic import.

A very special feature of the program was the singing of Minnie Lang, an artist pupil of Mr. Munro, who has been heard often both at his studios and in other environment.

Miss Lang is the possessor of a voice of great power and resonance, and her use and control of it is at a remarkable point of efficiency.

She sang the big first-act aria from "Aida" and did it in a way to prove that the name role in the Verdi opera would be one which would lie easily within her vocal powers, while her intensity and musical expressiveness are such as to warrant that in the histrionic aspects of the part she would also excel.

She sang, further—Woodman's sparkling "Birthday" and gave it a brilliant, effective presentation.

C. E. W.

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A PROGRAM OF SACRED MUSIC

The following program was successfully given at Park Center M. E. Church on last Sunday evening under the direction of H. W. Owens:

Solo—The Plains of Peace ..... Barnard
Earl Alban
Chorus—And the Glory of the Lord ..... Handel
Solo—Eye Hath Not Seen ..... Gaul
Mildred Wessman
Anthem—Lead, Kindly Light ..... Evans
Solo—Thus Saith the Lord ..... Handel
William Turner
Chorus—Be Not Afraid ..... Mendelssohn
Solo—Thy Will Be Done ..... Marsh
Marguerite Eckhart
Duet—The Rose of Love ..... Cowen
Isabelle Merriel and Harry Fettes
Chorus—The Heavens Are Telling ..... Haydn
Solo—The Ninety and Nine ..... Campion
Mr. Grant
Chorus—By Babylon's Wave ..... Gounod
Solo—Beyond the Gates of Paradise ..... King
Cora Gale
Solo—With Verdure Clad ..... Haydn
Margaret Owens
Chorus—Hallelujah ..... Handel

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HENRY B. RONEY'S PUPILS

This very interesting program was presented by pupils of Henry B. Roney at the Letitia V. Barnum Recital Hall on Saturday evening, June 28:

The following participated:

Misses Dorothy Andrews, Lucile Anthony, Dorothy Altringer, Lucy Bellamy, Gertrude Bellamy, Ada Boehm, Ruth Costello, Helen Simpson, Barbara Coxe, Virginia Draper, Louise Fenno, Katherine Gehring, Charlotte Harris, Ruth Langer, Wanda Nestman, Anetta Nilssen, Marjorie Pollock, Rose Palermo, Elinore Rigsby, Lauretta Schott.

Masters Edwin Anthony, Karl Ballentine, Jack Bettridge, Myron Boehm, Harold Fidler, Harry Groppe, Clarence Gerrie, Ronald Hoover, Charles Mateer, Richard Vail, Kendall Vail.

The program:

Three part Chorus—Bridal Chorus (The Rose Maiden) ..... Cowen
Song—A Springtime Secret ..... Woodman
Miss Marjorie Pollock
Duet—I Would That My Love ..... Mendelssohn
Misses Charlotte Harris and Lauretta Schott
Chorus—Dawn—Tone Picture ..... Tschaikowsky
Recitative and Aria—With Verdure Clad (Creation) ..... Haydn
Master Harold Fidler
Solos and Duet—The Fisherman ..... Gabussi
Misses Ruth Costello and Elinore Rigsby
Trio—Lift Thine Eyes (Elijah) ..... Mendelssohn
Masters Harold Fidler, Kendall and Richard Vail
Song—Leave Me Not ..... Mattei
Miss Wanda Nestman
Quartet—Legends ..... Mohring
Harold Fidler, Richard Vail, Marjorie Pollock, Kendall Vail
Song—The Warning ..... Meyer-Helmund
Master Richard Vail
Solos and Duet—Hark! Hark! My Soul ..... Shelley
Misses Wanda Nestman and Marjorie Pollock
Spanish Chorus—The Girls of Seville ..... Denza
Accompanied by tambourine, castanets, triangle
Song—Staccato Polka ..... Mulder
Master Harold Fidler
Trio—Brightly Beams the Star of Morn (Il Giuramento) ..... Mercadante
Masters Fidler, Kendall and Richard Vail
Spanish Students' Song—Estudiantina ..... Lacome
Accompanied with tambourine, castanets, triangle

Mr. Roney is a very wonderful trainer of boys' voices. This is a line of work that he delights in and which is made noble by his efforts. His specialty is the boy voice, but he also trains the girls' voices with equal success. This program proved to be interesting and delightful from start to finish. The chorus sang very well and under Mr. Roney's excellent leadership seemed perfectly at home in every number.

Master Harold Fidler has a clear, beautiful voice, such as one loves to hear. He uses it with skill, musicianship and charm. The same may be said of Masters Richard and Kendall Vail.

During the evening a friend of Mr. Roney, a man who represented Swift & Co., made a speech and presented each member of the class with one of "Swift's silver dollars."

Mr. Roney may well be proud of his fine class and the class may well be proud of and grateful to their splendid teacher.

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HELEN M. BROWNE PUPIL IN RECITAL

One of those pleasant incidents which agreeably diversify the task of a reviewer occurred on Saturday evening at the home of Helen M. Browne, when she presented her pupil, Elizabeth Parsons, in an interesting and enjoyable recital of piano music. A pretty house, with good pictures on the walls, an excellent piano, and an atmosphere altogether cordial, to say nothing of the pleasant change in the weather, tended to make conditions so favorable that only satisfaction could ensue.

Miss Parsons is a talented girl in her teens, with temperament determined to express itself in her playing and sometimes interfering with the best results. She demonstrated that she was a faithful student and hard worker and had imbibed from her teacher a sterling regard for the music itself, seeking also to unfold its mysteries by the means imparted by one who has a fund of enthusiasm to supplement her knowledge of best methods. By all tokens the marked gifts of the pupil were in safe hands with Miss Browne, and development should carry her upward as past work tells and future inspiration leads.

A seldom heard sonata of Schubert had the place of honor on the program, arousing surprise that its loveliness is not oftener sent out to ears willing to hear other than the regulation things. There is an Andante in this which has Schubert in his fullest charm of melody and feeling. A Nocturne of Grieg had its own appeal and some of Miss Parsons' best playing. Schumann's "Bird as Prophet" came in for excellent treatment and MacDowell's "Ossian" was sensed vitally. Other numbers on the list were the Grieg "Bridal Procession," a Sinding "Caprice" and Loth's "Firebrands," all bearing evidence of earnest study and appreciation of their contents.

A punch which cheered but left no bad results was an apt supplement to the program.

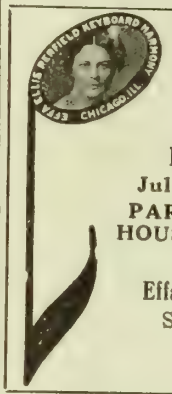
ALBERT COTSWORTH.

———♯♯♯———

St. James—A "Patriotic and American Folk Music" program will be given at St. James' Methodist Episcopal Church on Sunday evening, July 6, among the soloists being Jennie F. W. Johnson and Frank Dunford.

———♯♯♯———

Roney—The vocal studio of Henry B. Roney in the Fine Arts Building will remain open until August 9. The fall season opens on September 6.



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WATSEKA, ILLINOIS

Helen Drummond Clark of Chicago and Watseka presented her pupils at Library Hall, Watseka, recently in the following program:

The Blacksmith ..... Steele
Original Melody .....
Playing Catch ..... Blake
Scissors Grinder ..... Martin
The Violet ..... Smith
A Jolly Workman ..... Blake
Gayle Hinton
The Beginning of the Journey ..... Barbour
Original Melody .....
The Woodpecker ..... Steele
Church Bell ..... Martin
Cello ..... Blake
Catch Me ..... Martin
Mary Martin
Boat Song ..... Garnsey
Original Melody .....
The Soldiers ..... Gaynor
A Highland Laddie
The Church Bell
Eskimo Lullaby
..... Blake
Louise Morgan
Up Hill and Down ..... Goodrich
Dolly Goes to Sleep ..... Goodrich
Gordon Burns
Spinning Song
Hunting Song
Question and Answer
..... Martin
Lorna Brown
Shepherd's Song ..... Adams
Valse Gracieuse ..... Byrne
Harriet Wise
Nocturne ..... Gurlitt
Study ..... Asher
Florence Bear
Robin Goodfellow ..... Goodrich
Rainbow Dance ..... Williams
Helen Hardin
Curious Story ..... Heller
Mary Vennum
Boat Song ..... Poldini
The Little Chicken ..... Seeboeck
Leap Frog ..... Seeboeck
A Day Dream ..... Goodrich
Scherzettino ..... Goodrich
Virginia Cyrus
Country Dance ..... Nevin
Jane Martin and Virginia Coney
Allegro from Sonata in C ..... Mozart
Honey ..... Dett
Canzonetta ..... Schuett
Jane Martin
In the Lovely Month of May ..... Merkel
Lorene McGill
Mammy ..... Dett
Magnolias ..... Dett
Catharine Coney
Nodding Ferns
Where the Cool Moss Grows
Songsters in the Boughs
Under the Great Oak Tree
Woodland Sprites
..... Helm
Ella Jeannette Vennum
Loure ..... Bach
Gavotte et Musette ..... Kelso
Playtime ..... Cyril Scott
A Song from the East ..... Cyril Scott
Ghosts ..... Schytte
Harriet Morgan
Theme and Variations in C major ..... Beethoven
Hark, Hark, the Lark ..... Schubert-Liszt
Anna Ratzesberger

———♯♯♯———

Bonnet—Joseph Bonnet will appear in organ recital at Ocean Grove on July 3.

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JOHN J. BLACKMORE

John J. Blackmore, the well-known pianist, who has been engaged for a number of seasons on the Pacific Coast in teaching and concert work, has been engaged by the Bush Conservatory and has arrived in Chicago to take up his work in the summer school of the conservatory. Mr. Blackmore is a pianist and musician of wide cultivation, having had his first serious studies with

JOHN J. BLACKMORE

that sterling artist, William H. Sherwood, years ago, followed by several years with Leschetizky, and later special work with Arthur Schaubel, Carl Treidberg and Percy Grainger.

Mr. Blackmore is also a composer with a decided modern trend, and several of his compositions will appear on artist programs next season, notably the "Nepenthe" and "Prelude in B Flat Major." The "Nepenthe" is dedicated to Mr. Arthur Shattuck and will be played by him next season. Several of Mr. Blackmore's advanced students are following him to Chicago in the fall to take up their studies at Bush, and he looks forward to a very busy season.

Mr. Blackmore specializes in the interpretation of modern compositions, and will doubtless be heard in recital next season. Mr. Blackmore is a personal friend of Percy Grainger, with whom he has coached, and plays many of that composer's works, being highly praised by him for his interesting and sympathetic rendering of many modern compositions. In his teaching Mr. Blackmore seeks to combine the best ideas of all schools—the firm foundation given by Leschetizky principles, offset with the newer ideas of relaxation, thereby gaining freedom and poise, so essential to all young artists.

Mr. Blackmore has a host of friends who await his arrival in Chicago with friendly expectation, and who are doing good work to further his interests here. In addition to his own teaching and public playing, he expects to present several of his advanced students in recitals. Among the most talented is Miss Frances Dodge, only 16 years of age, and who already plays with splendid musicianship, and who has an immense repertory for one of her years. Mr. Blackmore arrived in Chicago June 15.

Mr. Blackmore and Gustaf Holmquist will give a joint recital at the Bush Conservatory at 3:30 on July 12.

———♯♯♯———

HORACE CLARK

From the pen of a Texas composer comes the song "Spring Dawn," published by C. W. Thompson. The song is very well written and deserving of much attention on the part of our Northern singers. It is in the category of the "Burst of Joy" songs and is exceedingly fresh and original in its make-up. It is short, simple and full of animation. We hope it will soon be heard on many programs. Other songs by the same writer will be reviewed in Music News columns later.

Mr. Clark is a teacher in Houston, Texas, a musician of high reputation, and a distinguished critic.

MARY CARVER WILLIAMS.

———♯♯♯———

LEONORA FERRARI AT ORCHESTRA HALL

During the past week the fine orchestral and organ program at Orchestra Hall was beautifully augmented through the solo appearance of Mme. Ferrari, a soprano of distinctly fine voice, excellent training and a positive operatic style.

She sang, throughout the week, the "Jewel Song" from "Faust," with a brilliant display of technic, and "Carmena," the graceful waltz song of Wilson, which she invested with beautiful tonal quality and a fascinating lilt.

Her reception by the audiences was most cordial.

C. E. W.

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NORTHFIELD, MINNESOTA

The Eighteenth Annual Meeting of the M. M. T. A. on June 19-20-21 Presents a Splendid Program—Carleton College an Ideal Place—The Fine Chapel Organ Shown to Great Advantage —Excellent Programs—Interesting Papers

REVIEWED BY MYRTLE WEED AND CHARLES E. WATT

Thursday

The spacious campus and the ideal surroundings at Northfield not only make a fine setting for Carleton College, but the fine music hall, the dormitories, and, most of all, the ideally beautiful chapel were delightful adjuncts to the Minnesota Music Teachers' Association in their eighteenth annual convention held there June 19, 20 and 21. Many voiced the expression that they would like to convene there year after year, but it is found that the attendance is larger when held in either of the Twin Cities, so Minneapolis was voted as our place of meeting for next year.

After the singing of "America" at the opening session Thursday morning, with Mr. Edmund S. Ender at the organ, the president's address was given by George H. Fairclough of St. Paul.

Mr. Fairclough had been so honored ten years ago, when he served as president, with the same secretary, Mr. John Jaeger, who was in office then as now. He referred to the great upheaval that has gone on in the world since then and of the necessity for musicians to keep abreast of the times. It was suggested the members should memorize the statement of what the association stands for in regard to promoting the true culture of music. To uphold this standard members should be required to take the state examinations to join the association more than the mere paying of the active or associate membership fee, Mr. Fairclough stated.

The demand for all to become Americanized was emphasized. America first and always!

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Mr. Raymond Johnson, pianist, of St. Paul, and a pupil of George H. Fairclough gave a half-hour recital, playing the following with signal success:

Prelude and Fugue in B flat.....Bach
Nocturne in F sharp.....Chopin
Scherzo in B minor, Op. 20.....Chopin
Etude Japonaise.....Poldini
Rigoletto Fantasie.....Liszt

A very keen interest was aroused in the young pianist's brilliant attainments. That he has quite mastered the art of concentration is evident from the fact that he memorized all his numbers with the exception of the Chopin Scherzo the past month.

His refined touch in the Bach prelude was delightful and he played the number with fine phrasing and accentuation throughout. The Poldini Etude was exceedingly attractive in his hands. The Chopin Scherzo was nobly played, with fine artistic shading and big style. The Rigoletto Fantasie was a brilliant close for the group.

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At the afternoon session W. W. Norton of St. Paul Community Song, organizer for the War Camp Community Service, conducted a fine, spirited sing. Mr. Norton made us forget the sultriness of the day and brought the smiles—broad ones, too.

He spoke of "The Long, Long Trail" and "Keep the Home Fires Burning" as songs of the folk song type—they have come to stay.

In his address, "Some Phases of Community Singing," Mr. Norton spoke of the power of music in training our fighting forces, of the advantages of the "sing" over other forms in that its power lies in the active participation by all people. In ideal conditions, it is the embodiment of true democracy.

He declaimed the highbrow musician a criminal not to allow or want the mass to enjoy popular music, for the first and last problem is to get every one to sing. "The simple is necessary before the complex can be understood." Later the popular song will not satisfy, and in its ultimate development he sees true choral art as exemplified in the Bach choir a musical possibility.

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An address of welcome was extended by Professor George B. Woods of the English department of Carleton College.

"There are too many nonproducers and too many nonhearers," he said, "for it is a rare privilege to enjoy music."

What constitutes music depends upon a person's point of view. The various sounds

GEORGE M. FAIRCLOUGH, RETIRING PRESIDENT M. M. T. A.

of nature, even the noise making devices in celebration of the glorious Fourth of July, are music to some ears.

"Our sympathies are enlarged through the medium of music," he said.

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Owing to Mr. Charles E. Watt having been delayed on his way from Chicago, Dr. Caryl B. Storrs, critic of the Minneapolis

MABEL McCABE
Pianist

Tribune, gave a talk on Serbia, which he claimed was his fifty-second repetition. He thought the season had closed with the fifty-first repetition of it.

Dr. Storrs, with four other Minnesota men, sailed a year ago in April with the agricultural unit, which Mr. C. A. Severance of St. Paul headed. Of the music he heard he told of grand opera in Paris, and as bad a performance of "Thais" as he had ever heard in his life. Streets were very dark because of airplanes. In Italy the Royal Greek Opera Company of Athens gave surprisingly good performances of all nineteenth and twentieth century Italian operas. The folk songs of Serbia, in which its whole history, traditions and legends are recorded, are wild, formless and unrythmic, but nevertheless most impressive music. The Serbians celebrate certain battles every year and, according to Dr. Storrs, must have some very good voices.

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Thursday afternoon an organ recital was given by Edmund Sereno Ender, professor of organ and theory at Carleton College, assisted by Miss Edna Mabon, soprano:

Sonata, Op. 28—Allegro maestro, Andante espressivo ..... Edward Elgar
In Springtime ..... Ralph Kinder
Mr. Ender
One Fine Day (From Madame Butterfly) ..... Puccini
Miss Mabon
A Legend of the Desert (Dedicated to Mr. Ender ..... R. S. Stoughton
The Magic Harp ..... Meale
Fugue in E flat (St. Anne's) ..... Bach
Mr. Ender
Life and Death ..... Coleridge-Taylor
Miss Mabon
Rhapsody ..... Rossetter Cole
Mr. Ender

Mr. Ender is a concert organist of note and was formerly organist and choirmaster of Gethsemane Church, Minneapolis. His very well chosen program was one of the delights of the convention.

The Steere organ in the chapel is one of the finest in these parts, and he played it to decided advantage. Kinder's "In Springtime" proved a very effective number. The Stoughton number dedicated to Mr. Ender is from a Suite soon to be published. It is fascinating and colorful. "The Magic Harp" (Neale), with solo voice in the pedals and harp accompaniment with the lovely celeste stop, was interesting and attractive.

Grateful we were for the St. Anne's Fugue and the Cole Rhapsody, which requires fine pedal technic, was superbly and brilliantly played by Mr. Ender.

Miss Esther Mabon, who assisted, is a graduate of the college, under Edward Strong, dean of Carleton. She sang the "One Fine Day" (Madame Butterfly), with organ accompaniment, and her second number, "Life and Death" (Coleridge-Taylor), with the piano. She has a very pretty voice, clear and sweet, and gives promise of future endeavor.

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Theodore Spiering, violinist of New York, with Mrs. Katherine Hoffman, accompanist, gave the Thursday evening recital, which included a Bach Suite, the Bach First Concerto, Romance in G (Beethoven), ballet music from "Rosamande" (Schubert-Kreisler), "Ways of Play" (Edwin Grasse), "Three Caprices" (Theodore Spiering), Serenata (Vieuxtemps), Valse Scherzo (Tschaikowsky), and "Barcarolle" (Toranger).

E. S. ENDER
Carleton Conservatory

Mr. Spiering's program was an exhibition of fine violin playing. The Three Caprices, for violin alone, were interesting, the third, a trill study dedicated to Jacques Thibaud, was fanciful and exquisitely played. It was received with much enthusiasm.

Mrs. Hoffman contributed in no small measure to the program, playing with her splendid artistry. Fortunate we were in having her.

MYRTLE WEED.

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President's Address

So much of the ideals and the spirit of the Minnesota Association is reflected in the

A GROUP OF TEACHERS AT TH E NORTHFIELD CONVENTION
(1) JAMES LANG, (2) GEORGE H. FAIRCLOUGH, (3) JOHN J. JAEGER

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CONSERVATORY OF MUSIC, CARLETON COLLEGE

address of Mr. Fairclough that we are glad of the privilege of repeating it here:

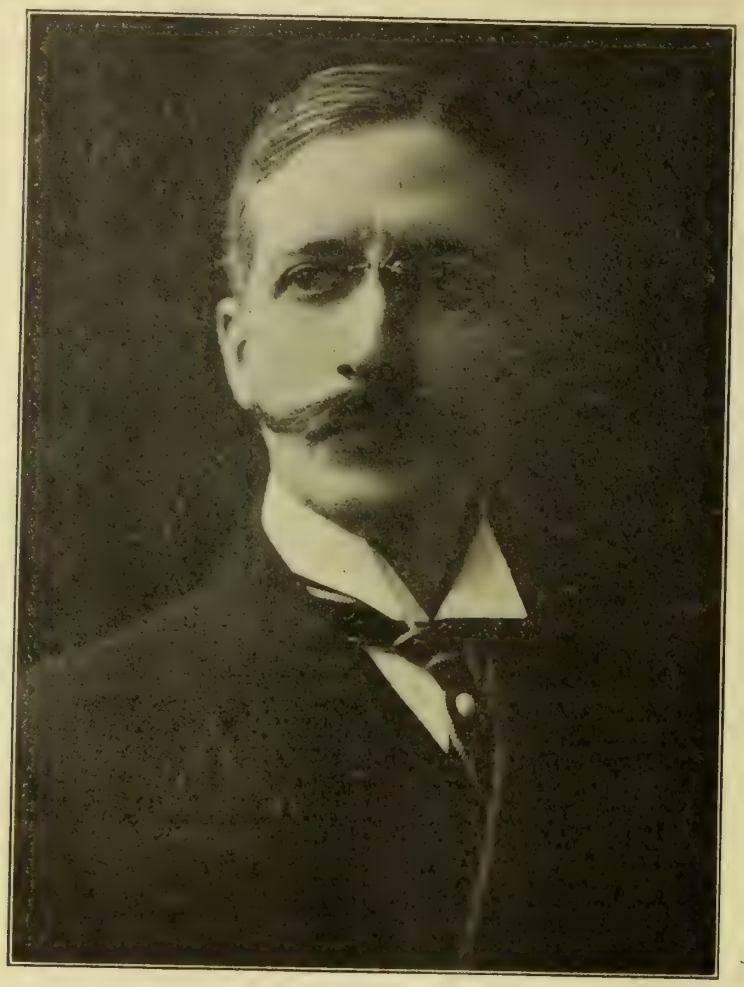
Ladies and Gentlemen, Members of the Minnesota State Music Teachers' Association:

Once again we music teachers of the state of Minnesota gather together in this our eighteenth annual convention. We come for the first time to Northfield, and I am sure we all deeply appreciate the courtesy extended to us by the authorities of Carleton College in being given the privileges of this beautiful campus and buildings for our meetings. Our stay here will be very delightful and enjoyable, I am sure, and I know the few days we spend here will be in the nature of a restful and profiitable vacation. I think there are a great many advantages in coming away from the big cities to a quiet spot such as this for our meetings. We are not a large gathering, numerically, comparatively speaking, and we are rather apt to lose our identity as a body in the busy life of the large city. When we come away like this we hold together more, have our meals together, fraternize more, and have a better time all around. We are like one large family. There seems to me no better place to hold a musical convention than within the walls of a great seat of learning, such as Carleton College. Music is closely allied to other branches of learning, and is rapidly being given its proper place, and its due importance, in the curriculi of the leading universities and colleges. I think it would be fitting at some future time to hold our convention at our own state university in Minneapolis. It is planned to build, in the next few years, I believe, a large building for the music department of the university, and also to install an organ worthy of the state and institution.

I wish to assure you of my heartfelt appreciation of the honor you conferred on me last June in electing me to the high office of president of this association. This is the second time you have so honored me. Ten years ago I stood before you in a similar capacity as I do today, at Mankato. How many of you remember that convention? I am fortunate today in having the same secretary, John A. Jaeger, as we had then, and I wish to take this opportunity of expressing my thanks to him, and also to the chairman of the program committee, Miss Margarethe Petterson, for their untiring efforts in trying to make this meeting a great success. Mr. Ender also deserves a special word of thanks for looking after the Northfield end of the arrangements.

When I recall the first of my two terms as president of this association, ten years ago this month, I cannot help thinking what a tremendous upheaval has taken place in the world since then. Ten years pass quickly, but what a great deal can happen. The world has been shaken to its core, and new conditions are upon us. We were going along then in a comfortable, easy-chair manner, but now we must face things with a new mind. I heard an eminent speaker the other day say in a public address that even the books in his library were useless, were out of date. Of course this was a little far-fetched, but it gives an idea of what is upon us in the next few years. The methods of teaching of yesterday are out of date—coming to our own particular field. How are the new conditions affecting you and I as musicians, as teachers? Are we meeting these new conditions as we should, or are we going along in the same old rut which we were pursuing a few years ago? Are we receiving a higher fee for our lessons? Are we getting a larger salary for our church positions? Why shouldn't we, when everybody else is getting more for their work, to meet the much higher cost of living? If you received a dollar ten years ago, you should at least get a dollar and a half, or even two

SKINNER MEMORIAL CHAPEL, CARLETON COLLEGE



EDWARD STRONG, DEAN CARLETON CONSERVATORY OF MUSIC

dollars today. If you do not, you are either unprogressive and hopelessly in a rut, or the people you work for are taking advantage of you.

As the world is gradually and slowly settling down to normal conditions after the most terrible and awful four years of its history, it behooves us musicians to gird our loins, as it were, fall in line, keep step with the rest of man's activities, and prepare ourselves for the most important era of musical development this country has ever seen. I believe there is a wonderful future for music in this country, not only as an art but as a profession. Times have changed. What "went" and was "put over" yesterday does not "go" now. The people are after good music and must have it. Where the farmer, a few years ago, provided his daughter with a parlor organ of the foot-pumped variety, today she must have a nice piano of good make, and he also sees that she takes lessons from the best teacher to be had, possibly a recent graduate of some conservatory, who is located in the near-by town. The flooding of the country with Victrolas, player pianos, etc., has whetted the appetite of the great American people for good music. Rather than undermining the business of the music teacher, as it was feared at one time, this condition has helped considerably. Good music is now heard all over the country in the moving picture houses, from organs and orchestras. The best music is played and there is a tendency to improvement from year to year. Who does not remember the small theater orchestra of a few years ago, of one violin, cornet and drums, inflicting rag-time on the audience between the acts? Compare that with what you now can hear at a good picture theater in any of our cities. A great era of musical activity is upon us. This country has taken its place alongside of the older European nations in the cultivation of the art. From now on it will not be necessary for us to send our students across the ocean for instruction. They can learn all that is necessary within our own shores. Let us all pull together and be Americans, in the true sense of the word. The days of the long-haired, slouch-hatted German professor, who did not even try to learn the language of the country of his adoption, are, thank God, over in this country. The most respected musician, in this land of ours today, is the whole-souled American, talking good American English. He may have been of foreign birth, but if he has come here to stay he will be thoroughly Americanized. Even those coming from England to settle here should soon forget their foreign ways and fall in step with the land of their adoption. Too many of them have a habit of belittling the music and everything else in this country, and of continually talking about the way they do it in "dear old England." From now on, more than ever before, let us all be boosters for America and everything American.

Let us now consider, for a few moments, ourselves, and what we have accomplished and what we are trying to accomplish. The constitution of this association states that "the general purpose of the corporation is to promote the true culture of music by the interchange of ideas, to advance the interests of musical art and to foster professional fraternity." I think every new member, when joining the association, should be compelled to memorize that statement and take an oath that he will endeavor to live up to the principles contained therein. Eighteen years ago the music teachers of the state were working as individuals, with little opportunity for getting together. I remember distinctly the first convention, which was held in St. Paul. I had just come to St. Paul and was a stranger. Joining the association, I immediately became acquainted with my fellow musicians of the state. I have been a member continuously ever since, never letting my membership lapse. After eighteen years what can we say we have accomplished as an association? Well, I think a great deal has been done for the good of the teaching profession and the art generally. In the interchange of ideas we have learned from one another; new ideas have been acted upon. We have become known to each other and there has been a kindly fraternal feeling engendered among us. We have taken up our routine work, after our meetings, with more enthusiasm, realizing that others were doing the same kind of work and having the same problems to face as ourselves.

But there is a great deal that has not been done which might be accomplished by the association. Active membership should carry with it more prestige. As it is now, any person who is a professional teacher of music may become a member by paying

LUCILLE BROWN DUXBURY
Soprano

the sum of $3. There is a great weakness right there. Why shouldn't we require some standard or test of musicianship for membership? Every active member should at least be required to pass an examination, equivalent to the licentiate examination, offered by the association. A young lady came to me the other day to ask how she could get into the association. I said simply by paying $3. I knew, as she had taken a few lessons from me, that her knowledge of teaching was exceedingly limited, and that of musical theory less, and harmony still less. Nevertheless, she was quite eligible for membership, as she had quite a respectable number of pupils.

The examinations in music this association inaugurated some years ago, and which, in my opinion, are the most important thing we have accomplished, are not fostered and encouraged by our leading teachers as they deserve to be. If we expect our students to take them we should urge, even insist upon them doing so. We know this is not done. Some of our teachers, I have been told, even discourage their

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RAYMOND JOHNSON
Pianist

pupils from taking them, and belittle the examinations. The examinations are simply a test of knowledge, not of skill as an executant. If one does not know ordinary facts about his particular branch of teaching, and cannot answer satisfactorily questions which one should learn in a first six months' course of harmony instruction, he or she should not be teaching, and certainly should not be an active member of the association. This brings us to the important question of standardization in music teaching and music study. This is the question of the hour all over the country, and we should make it our business to take active steps in regard to furthering it as much as possible. We are fortunate in having with us representatives of two publishing houses which have issued courses to be used as standards for credits in music in our high schools and colleges. We will hear what they have to say with great interest and profit, and possibly come to a clearer understanding of the matter. Credits eventually must surely be given for music study pursued outside the school from private teachers. Music is just as important a study as most of the subjects the students of our high schools and colleges are compelled to take, and if it is taught by properly accredited teachers, and under a standardized system, there is no reason why some credit system should not be adopted uniformly throughout the state.

In closing I wish to offer the sincere thanks of the association to the Northfield executive committee and the authorities of Carleton College for looking after our welfare so well while in their midst. I am sure we are all going to enjoy our visit immensely and take home with us the most pleasant recollections of the convention of 1919, held at Carleton College, in the city of Northfield.

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Friday

After a twenty-four hour delay, caused by a wreck at Dubuque and bad railroad connections throughout, the Editor of Music News arrived in Northfield on Friday morning and thereafter was in attendance at the convention.

No more beautiful place than Northfield and nothing comparable to the Carleton College accommodations have ever been encountered before at a state convention.

The attendance was not great, but that is easily to be accounted for in the fact of the unusual heat for the time of year and also because of the fact that—unfortunately, commencement week (all over the state) was necessarily chosen for the convention.

Nevertheless, the attendance was typical of the best in the state—the programs were fine, and the general spirit could not have been better.

All in attendance at the convention stayed

ADELAIDE PIERCE
Contralto

at the New Dormitory, a very beautiful building, and all meals were taken there, this fact establishing a genuine social center for the three days of the convention.

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Carleton Conservatory

Headed by Edward Strong, who was formerly known all over the country as a concert artist, the faculty of Carleton Conservatory took the lead in hospitality, with the result that every one had a good time.

The conservatory has one of the finest buildings it has ever been my good fortune to inspect, and the status of the work as set forth in the catalogs of the school, as well as the brilliant examples of it shown in various ways at the convention, is proof positive that here is a school of the finest type, ideally located and housed, and maintained and fostered in the most logical and effective way.

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Skinner Memorial Chapel

This is a really beautiful place—cool, airy, and with an atmosphere at once simple and elegant.

It seats about twelve hundred people and has an eighteen thousand dollar Steere organ, which is a model of beauty and style.

This organ was played repeatedly by Mr. E. S. Ender of the faculty in a way to prove him a master musician as well as a routined and thoroughly skilled organist technically, and it also was used to much advantage on Friday night by Edwin Arthur Kraft of Cleveland.

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On Friday morning there was a business meeting, followed by an address by Alexander Henneman of St. Louis on "The Progressive Series."

There was much discussion both at this time and later as to the advisability of adopting this series as a part of the credit system whereby the State Association gives examinations and confers certificates.

The whole matter was finally laid "on the

MRS. F. E. CHURCH
Owatonna, Minn.

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table"—but, it will certainly come up again next year.

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Following this a program was given, in which Margaret Dow, a brilliant pupil of Mr. Lawrence of Carleton Conservatory, played the Liszt E Flat Concerto with great surety, sweep and effect, having the best accompaniment this writer has ever heard short of a full symphony orchestra.

This accompaniment was furnished by Mr. Lawrence at a second piano and Mr. Ender at the organ, and, as said above, it was truly ideal and just as immensely effective.

Hazel Fleener, a young singer of Minneapolis, gave much pleasure in a list of songs by Rachmaninoff, Arensky, Korbay, Debussy, Duparc, Coquard, Carpenter, Grieg, and Eugene C. Murdock, the latter—

JAMES LANG.
Incoming President M. M. T. A.

a young St. Paul composer, being most gracefully represented by his "My True Love Lies Asleep," a song which he has dedicated to Amelita Galli-Curci, and which has been sung by her repeatedly in concert.

Katherine Hoffman was accompanist.

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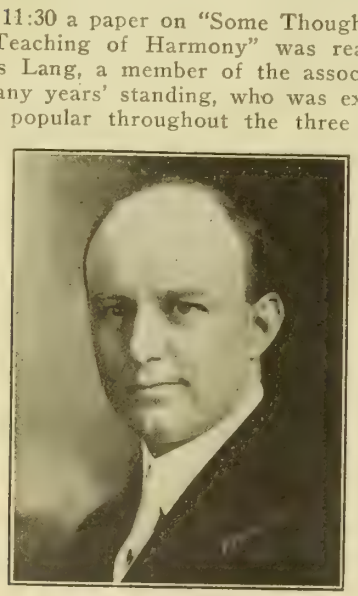
At 11:30 a paper on "Some Thoughts on the Teaching of Harmony" was read by James Lang, a member of the association of many years' standing, who was exceedingly popular throughout the three days'



JOHN A. JAEGER
Secretary, M. M. T. A.

session, and who was elected the new president on Saturday.

Mr. Lang put forward some very interesting thoughts. He thinks that only "basic material" should be taught in harmony and all detail evolved in actual usage by the pupil.

"For instance," he said, "to build up to one billion in a table of figures there are only eighteen basic facts. No child could ever learn one billion separate facts, but any child can learn eighteen basic principles and from these build up the billion."

The old systems of Richter and Clark were discussed, and it was shown how much better are the modern ideals which allow the child to reason out for himself each item that is contained—basically, in the rudimental principles.

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The Minnesota Chapter of the A. G. O. tendered a luncheon to Edwin Arthur Kraft at 12:30, and this was followed by the monthly business meeting of the body.

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At 1 in the afternoon a fine paper by J. Victor Bergquist of Minneapolis on "Musical Ministries of the Church" was read.

Mr. Bergquist, whose activities in music are legion, and whose successes are always pronounced, was prominent throughout the convention and always ready for service of any kind—including the very effective service of always being ready to take up discussion on any desired subject.

Mrs. F. E. Church of Owatonna chose for her subject "The Woman Organist." She said, in part:

"Men deserve world honors which they hold in the concert field. However, women have been the inspiration of some of the vast improvements made in the mechanism of instruments. Among those prominent in the concert field is the name of Rosalind Ellicott, daughter of the bishop of Gloucester.

"Dr. Ethel Smythe, a prominent suffragette, herself an organist, is said to have been striving thirty years to obtain recognition for the woman organist. Tschaikowsky in 1888 wrote considerable about her and her work. Over thirty years ago Aguste Lowell, a California pupil of Samuel P. Warren, was a soloist of much prominence, a noted player of Bach and Thieles, and an equal of her brother contemporaries. Today a woman, Mary Vogt, is playing the largest organ in the world, the Wanamaker organ in Philadelphia, and is now general music director.

"The present decade is offering women new and widening fields—the moving pictures and municipal music—and there are many women organists in church and concert work."

Mrs. Church predicted that the woman organist is rapidly coming into her own.

Mrs. Church is a shining light in her home town, and she it was also who, two years ago, almost at sight, played at one of the convention programs the accompaniments for a Christine Miller song recital and did it so splendidly that Miss Miller invited her, forthwith, to make an extended tour as her accompanist.

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At 3 o'clock the Towler Trio of Minneapolis played a program including the Schubert Op. 99 and the Schumann Op. 88 with good effect, and alternate with them there was announced two groups of songs by Lucille Brown Duxbury, soprano, of St. Paul.

Mrs. Duxbury was suffering from a sudden attack of laryngitis and found her lower tones difficult to produce, but such is the excellence of her method and such the natural beauty of her voice as well as her undoubted musicianship that she rose above the condition beautifully and especially in the higher scale disclosed herself the possessor of a very beautiful voice as well as abundance of style.

Her first group was devoted to French numbers and the second to "I List the Song of the Golden Throat" (Natoma), an aria from "Goyescas" (Granadas), "Jeanette" (Treharne), and "Synnove's Song" (Kjerulf).

Fine accompaniments were played by Elizabeth Morton Dvorshak of Duluth.

At 4 o'clock there was heard a continuation of the discussion on "The Progressive Series" in the form of a talk by Agnes Page of the Northfield public schools.

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The evening was given over to an organ recital by Mr. Kraft, which was chosen splendidly to the end of successful exploitation of the magnificent organ at Skinner Memorial Chapel.

Mr. Kraft played a genuine orchestral program a-glitter with technical display and full, also, of good contrasts.

His numbers were "Marche Triumphale" (Hagg), Serenade (Rachmaninoff), "Song of India" (Rimsky-Korsakoff), Barcarolle (Arensky), "Allegro Giocoso" (Dethier), "Contemplation" (Lemare), Scherzo (Hollins), "In Fairyland" (Stoughton), Overture in C Sharp Minor (Johnson), Minuet (Dethier), Arabesque (Seeley), Finale From the First Symphony (Vierne), and (by request) the Dethier Caprice, "The Brook."

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Saturday

On Saturday morning the postponed address of Charles E. Watt was given—and, by general request, especially of the many who were compelled to leave the convention before this hour, this will be reproduced in Music News columns, beginning today.

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At 10 one of the finest concerts of the convention was given to a small audience.

The artists were Adelaide Pierce, contralto, and Mabel McCabe, pianist, both of Minneapolis.

Miss Pierce is the possessor of a glorious voice—rich, warm and vibrant, and her style is full of authority as well as of complete artistry.

She has presence and poise as well as magnificent voice, and her musicianship is undoubtedly fine.

Interpretatively she is remarkable also, for she covers a wide gamut of expression with equal facility in its every phase, and she has the finest sort of individuality in her work as well.

The aria from Gounod's "Queen of Sheba" was sung with great breadth and authority, the French songs (Chaminade and Massenet) with clear-cut artistry, while Handel, Burleigh and Buzzi-Peccia were presented with a sincerity and a breadth which proved conclusively that Miss Pierce must certainly be an artist par excellence in oratorio endeavor.

A complete recital by this fine singer would be a great joy.

Miss McCabe, who played so successfully in Chicago recently, repeated at this time one of the Chicago numbers—i. e., the Schumann Concerto, and invested it with breadth and charm.

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At the business meeting, following, Minneapolis was chosen for the next place of

meeting, and James Lang was chosen as the new president.

John A. Jaeger, who was the very efficient secretary this year, and who, with his attractive wife, did a great deal to make the convention a success, was re-elected.

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After luncheon a splendid automobile ride was taken which embraced short stops at St. Olaf's College and numerous other points of interest, and the delegates all departed on the evening trains, carrying with them a warm feeling of regard for Northfield and the fine people there.

Also—there was a very general determination on the part of all who came to Northfield to attend the 1920 meeting at Minneapolis.

CHARLES E. WATT.

AN UNUSUAL MUSICAL DEVELOPMENT IN MINNEAPOLIS

The Minneapolis Sunday Tribune of June 15 devotes the bulk of its music page to a report of a Concert of Original Compositions given in the high school by students under the teaching of J. Victor Bergquist, and such is the scope and the importance of this movement and so unusual is the work of Mr. Bergquist (unique, in fact) that this article will be reproduced in full in Music News in a later issue.

We append today merely the program as given and the information printed on it.

Piano—
- March ..... Frances Kelly
- A Pleasure ..... Blanch Nicholas
- The Sunset ..... Loleta Stout
- A Rustic Song ..... Gladys Kepner

Songs—
- Hunting Song ..... Helen Collins
- Spring Song ..... Isabelle Fillmore
- Cecilian Song ..... Margaret Kater

Sung by Mrs. George Ornes

Themes—
- Theme and Variations ..... Gwendlyn Brewster
- Three Preludes ..... Gwendlyn Brewster

Violin—
- At Play ..... Grace Larrusson
- At Rest ..... Grace Larrusson

Played by Paul Stoes
- A Melody ..... Lucille Hanchett

Played by Josephine Cridland

Songs—
- A Road ..... Isabelle Zanger
- April Song ..... Isabelle Zanger
- Spring Song ..... Grace Larrusson

Sung by Mrs. George Ornes
- A Spoken Song—Crossing the Bar ..... Dorothy Bates
- Reader ..... Helen Burns
- Pianist ..... Dorothy Bates
- Violinist ..... Josephine Cridland

Piano—
- Nocturne ..... Edna Christianson
- Waltz ..... Edna Christianson
- Dance Brilliant ..... Estelle Murphy

Composition in music is a subject which has been given but little attention and encouragement, and the only way to get these is to prove their worth in actual results. The idea that only a few God-gifted human beings can and are entitled to try their hand at musical composition has been proven false by the theory classes in our high schools. A list of over thirty compositions for piano, voice and violin is the result of this year's work in these classes.

The value of these compositions cannot and should not be measured by their musical worth, but rather by the interest they have created in the classes. They may not be worth 10 cents to the musical world from a classical point of view, but they have and will prove their worth a thousandfold to the students who have by actual experience from these classes found an outlet for their emotional lines in musical expression. Expression and not merely impression should be one of the prime objects of education. The minds and hearts of students are not only cisterns to be filled, but the clear, fresh springs in human lives to be tapped by encouragement in self-expression. Far better a bungalow or real sentiment than a big storage house of dusty, musty facts. A walking encyclopedia is

J. VICTOR BERGQUIST

interesting, but a living spirit is more interesting. Students, trying themselves in musical expression, if only in a crude way, have had an experience in their lives which has added much to their musical understanding and appreciation. Impression and expression, appreciation and creation—four important words in the English language.

Manuscript programs will be given during assembly periods in West High, Monday, June 9; Central High, Wednesday, June 11; South High, Thursday, June 12, and on the evening of June 12 at MacPhail School auditorium.

Mr. Bergquist, whose work has received the highest of praise in Minneapolis, is further honored in the fact that the Minneapolis Tribune printed the following editorial in the same issue in which the successful composition program was reviewed:

THE RIGHT OF SELF-EXPRESSION

Elsewhere in this issue will be found an article describing the work in original composition being carried on by the music department of the public schools.

The Tribune believes that music instruction in the schools of Minneapolis is a combination of efficiency and vision, planned to awaken pupils to the value of music as a component part of life; a fiber interwoven in the fabric of character establishing an unfailing source of happiness and, if need be, of solace. The mathematics of the science are not allowed to obscure the glory of the art or to impair the pleasure of taking part in the presentation of its products. The severe traditions of do-re-me-fa and down-left-right-up are no longer routine restrictions; they have been enlarged into frames for beauty.

The recent competitive singing in the Auditorium by choruses from the grade schools was a surprising revelation of the attainments in this musical form. Cantatas, oratorios and light operas, given by high school choruses, orchestras and soloists are frequent events of holiday and commencement seasons. The special children's concerts by the symphony orchestra annually enable 10,000 or more young folk to hear music which they have studied analytically played by the greatest instrument man has yet devised. Mr. Oberhoffer has happily compared the privilege of conducting orchestral concerts for children to that enjoyed by the astronomer who first reveals the wonders of the sky to book students of celestial trigonometry.

To encourage musically inclined children to speak for themselves in tunes and chords before they have mastered the complicated sciences of harmony and composition is a far-sighted reversal of the usual educative process. Music is essentially the language of the emotions, and the child's right to early self-expression in this universal tongue is as indisputable as his right to speak before he learns to spell, read or parse. Impressions should not be dead weights packed into a plastic mind to limit its flexibility; they should be stimuli of expression. The immature composer may lisp, stammer, mispronounce and fail to make the subject agree with the predicate; but he will be feeling his joyful way, like the infant to whom letters are unintelligible and grammar unsuspected, toward freedom of thought, future facility of utterance, fuller appreciation of the significance of his art and a deeper understanding of its immortal masterpieces.

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The Amarillo Music Festival—Sixth Annual Festival

Splendid Performance by Festival Chorus Under E. F. Myers—Soloists Include Christine Langenhan, Harold Henry and Others—Large Attendance and Great Enthusiasm Mark Each Concert and Matinee

The annual spring festival of the combined choral societies of Amarillo, Miami, and Pampa, E. F. Myers, director, was held on Monday and Tuesday, June 9 and 10, in the Olympic Theater, Amarillo, Texas.

Unhampered by considerations which in the past have interfered with the full realization of its wishes, the societies were in a position to prepare this year's festival with ample equipment for all its concerts—a large chorus reinforced with new voices and soloists of high rank.

The festival opened Monday morning with a children's concert, the soloists being

HAROLD HENRY

James Hardesty Johnson, tenor, of Minneapolis, and Mr. Mutch, baritone, of New York.

Harold Henry in Piano Recital Monday Afternoon

The second of the public concerts was given on Monday afternoon with a piano recital by the well-known artist, Harold Henry. He rendered the following program:

Fantasie quasi Sonata (after a reading of Dante) ..... Liszt
Scotch Dances ..... Beethoven
Intermezzo, Op. 117, No. 1 ..... Brahms
Rondo—Perpetual Motion ..... Weber
Polonaise ..... Chopin
Keltic Sonata ..... MacDowell
Sioux Flute Serenade ..... Skilton
Album Leaf ..... Liszt
The Valley of the Bells ..... Ravel
Reflections on the Water ..... Debussy
Spanish Caprice ..... Moszkowski

He scored immensely and was forced to repeat several numbers in addition to many encores.

Tuesday Morning—Christine Langenhan in Song Recital

This eminent star, engaged for the second day of the festival, met all expectations of the capacity audience and scored an unqualified success.

Varied in character and of sustaining interest, and ever-increasing pleasure, Miss Langenhan opened her program with Handel's "Oh! Had I Jubal's Lyre," and sang her way into the hearts of the audience with her first number.

The ability of this visiting soloist was of high standard, genuine ovations of almost unprecedented enthusiam being extended to her during the entire recital.

It is evident that Miss Langenhan has the happy faculty of choosing songs that people like to hear, and then sings them in a manner seldom excelled at a local festival.

While her faultless rendition of the favorite soprano aria, "Cavalleria Rusticana," created marked enthusiasm, it was in her rendition of such songs as "Allah," by Walter A. Kramer; "The Look," by Rosalie Housman; "To a Swallow," by Metcalf; "Values," by Vanderpool; "My Love Is a

CHRISTINE LANGENHAN

Muleteer," by F. de Nogero; "Two Loves," by Reddick, that she scored heavily.

Her French group was extremely pleasing, and "Songs My Mother Taught Me," sung in Bohemian, was repeated by the singer in English words. The Swedish folk song, "When I Was Seventeen," was also redemanded.

Miss Langenhan favored with a remarkably pleasing appearance and gracious personality, possessing a voice of fullness and richness of tone that is unusually pleasing and even throughout the registers, while much of the real charm of her work is found in the real artistic interpretative ability and clear diction that brings the best out of every number.

The ovations accorded to Miss Langenhan were such in fact that the soprano, besides repeating many numbers, was generous to add to her extensive program the following three numbers: "Star of Gold" (Mana-Zucca, "The Land of the Sky Blue Water" (Cadman), and "Bess ob All" (Walter A. Kramer), which were not enough to satisfy the large and attentive audience.

Her program follows:

Oh, Had I Jubal's Lyre ..... Handel
Allah ..... Walter A. Kramer
It Is Rainy, Little Flower ..... W. Blair
The Look ..... Rosalie Housman
In French—
Aria from Mignon—Connais tu le Pays ..... Thomas
Bonjour Suzon ..... L. Delibes
Ouvre tes yeux Bleus ..... Massenet
The Star ..... Rogers
To a Swallow (dedicated to Mme. Langenhan) ..... J. W. Metcalf
Values ..... Vanderpool
The Glow of Spring ..... Rungee
My Love Is a Muleteer ..... F. de Nogero
Aria from Cavalleria Rusticana (in Italian) ..... Muscagni
Lullaby (in Russian) ..... Gretschaninof
Songs My Mother Taught Me (in Bohemian) ..... Dvorak
When I Was Seventeen ..... Swedish Folk Song
Paradox ..... Cadman
Nobody Knows the Trouble I've Seen ..... Burleigh
Two Loves ..... Reddick
Sunrise and You ..... Arthur Penn
Ring Out, Sweet Bells of Peace ..... Caro Roma

Mrs. Lila Austin Myers, the accompanist, contributed in no small measure to the success of the singer and the enjoyment of her audience.

Tuesday Evening, "Messiah," Christine Langenhan, Soloist

This prominent singer, who scored the greatest ovation the same day with her song recital, climaxed her success in the evening, rendering the "Messiah" part.

The voices and orchestral instruments formed a fine and finished whole, and none of the shadings in color or nuances of interpretation indicated by Myers' baton went astray through lack of command or unanimity of response. He is a real choral leader. He understands the voice in its mass management and in its subtle application.

The chorus lived up to its reputation for skillful, musical and intelligent singing.

Miss Christine Langenhan carried off the solo honors of the evening, for her renditions were flawless and she was forced to repeat the two arias, "Rejoice" and "I Know That My Redeemer Liveth."

Mrs. Kiser, a local singer, displayed her splendid alto voice, and Miss Blanton, also a local contralto, rendered her number magnificently.

James Hardesty Johnson, tenor, of Minneapolis, was most enthusiastically received, as well as Mr. Mutch of New York, who sang the basso part.

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PORTLAND, OREGON

The following violin program was successfully given at Central Library as one of the University of Oregon Extension Series recently by Robert Louis Barron of Eugene, Ore., formerly of Chicago:

Concerto No. 4 in D major ..... Mozart
Allegro; andante cantabile; rondeau
Cadenzas by Edward Herrmann
Concerto No. 1 in G minor ..... Max Bruch
Allegro moderato; adagio; allegro energico
Chant Negre ..... A. Walter Kramer
Humoresque ..... Felix Borowski
Cradle Song ..... Schubert-Elman
Caprice No. 14 ..... Paganini-Brown
Romance, Op. 26 ..... Svendsen
Fantasie Orientale ..... Wieniawski

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HOUSTON, TEXAS

From Houston, Texas, have come several messages on the wind to the office of Music News. The latest is that Sam T. Swinford, one of Houston's foremost musicians, was engaged as accompanist for Lucy Gates in Beaumont, Texas, on May 30.

M. C. W.

CHICAGO MUSICAL COLLEGE

The first half of the Saturday Morning Musicale at Ziegfeld Theater, last week, was held up to the usual fine standard and, in some ways, rose above the average.

There was present a brilliant audience, and the inspiration of the moment was sufficient to bring out the best of each of the young artists presented, as follows:

Piano—Sonate Pathetique ..... Beethoven
Adagio cantabile
Robert Doremus, Chicago
(Student of Maurice Aronson)

Vocal—Mad Scene (Hamlet) ..... Thomas
Lillian Nottleman, Oshkosh, Wis.
(Student of Mrs. O. L. Fox)

Piano—Rhapsody, Op. 79, No. 1 ..... Brahms
John Carre, Racine, Wis.
(Student of Rudolph Reuter)

Vocal—Inter Nos ..... MacFayden
Marie Gores, Wadena, Minn.
(Student of Adolf Muhlmann)

Violin—Variations on a Theme by Corelli ..... Kreisler
Graham Harris, New York, N. Y.
(Student of Leon Sametini)

This was followed by the appearance of the advanced students who have been awarded the Summer Scholarships given by Auer, Witherspoon, Saenger and Grainger to the most talented pupils to be discovered in the lists of hundreds who applied for the privilege.

This writer is told, on authority, that the amount of talent brought to light through these contests was amazing, and that scores of the most wonderfully gifted students were discovered in each department represented—violin, voice and piano.

Ruth Benkirt Wunchel of Des Moines is the fortunate winner of the Saenger Scholarship, and on Saturday morning amply proved her right through the remarkably good singing of "Ah, Love but a Day" (Beach) and "A Song of Sunshine" (Thomas), which she presented with fine tone and splendid artistic sweep.

Max Glickstein, a very talented boy of Newark, N. J., is probably envied today by nearly every young violinist of the country, for to him fell the prize of a term of lessons with Mr. Auer.

On Saturday morning (to the accompaniment of Leon Sametini) he played the "Fantasie Appassionata" (Vieuxtemps) in a way to prove that the choice had been well made.

Edith Friedman, a brilliant young pianist of McKeesport, Pa., has been adjudged the best of the many who applied for the Grainger Scholarship, and on Saturday morning gave a glittering and very clean, as well as a musical reading of the Tarentelle by Liszt.

So many and so good were the contestants for the Witherspoon prize that the judges had much difficulty in making a choice, and finally it was decided to give two scholarships, as it was impossible to decide between Jane Crawford Eller of Denver and John Hand of New York.

Both of them sang for the expectant audience on Saturday morning, and both walked away with enthusiastic approval, Miss Eller singing "My Heart at Thy Dear Voice" (Saint-Saens) and Mr. Hand showing his good voice in "Cielo e Mar" (Gioconda).

C. E. W.

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McGranahan—Thomas McGranahan, not yet returned from service abroad, sends Music News a card from Monte Carlo, where he spent a week.

CENTRALIZING SCHOOL OF MUSIC

On last Saturday afternoon the cozy little theater belonging to the Centralizing School of Music was filled with the friends of the various classes (as detailed in Music News last week), and the exercises of Acknowledgment Day were attended with much enthusiasm.

The Centralizing School does many things a "little different" from others, and this form of commencement concert, though unique, proved intensely interesting.

There was only a little music, but that little, played by Miss Malcolm, Miss Morgan, Miss Pendry and Miss Scott, was of a quality to prove that each young woman had fully sensed the meaning of the word "centralize," and had learned complete concentration as well, and had also acquired thoroughly satisfactory analytical powers.

There was a little singing, too, some presentations of certificates, etc., and a social hour afterward, with refreshments.

But all this was merely the usual thing, whereas the very unusual feature of the afternoon lay in the unique and equally fascinating little address given by Mrs. Paradis, the president of the school.

Mrs. Paradis can hold the attention of both old and young, and, through story, simile and happy turn of phrase, point her statements and illustrate the items she wishes to particularly impress.

Certainly no young student could come under the influence of such sane musical thought as that disclosed by Mrs. Paradis at this time and remain untouched by it.

C. E. W.

Ann Arbor, Michigan, University School of Music

Dr. Albert A. Stanley, Director

"A gathering place for advanced students and professionals"

SOME PROMINENT PRODUCTS: Albert Lindquest, Leonora Allen, Lois M. Johnston, Horace L. Davis, Ruth E. Marr, Grace Johnson-Konold, Anna Imig, Chase B. Sikes, singers; Willoughby Boughton, Henry J. Dotterweich, Roy D. Welch, Altha Heffelbower, John Meldrum, pianists; Marian Struble, Thelma Newell, Conway Peters, violinists; Frank Taber, Emily Powell, Fred Erickson, Richard Keys Biggs, organists; and many prominent teachers of Public School Music.

Chorus of 300 **Orchestra of 50**

MORE THAN FORTY CONCERTS (MAY FESTIVAL OF FOUR DAYS) IN WHICH SUCH STARS APPEARED: Caruso, Case, Prokofieff, Seidel, Bonnet, Moore, Morgana, Breeskin, Ponselle, Hackett, Johnston, Alcock, Holmquist, Gabrilowitsch, Harrison, Homer, Courboin, Fitziu, Komenarski, Carpi, Formes, de Segurola, A. Lockwood, S. P. Lockwood, Imig, Hunt, Johnston, Konold, Hamilton, Rhead, Whitmire, Dieterle, Marr, Stockwell, and others.

Regular College Year Begins September 29

Send for Catalog to CHARLES A. SINK, SECRETARY

THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

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The Artistic Temperament

We sometimes become impatient with what is often called the "artistic temperament," but if the artist did not have it, he or she would not have the ability to sway audiences. It is that impulsive element that wants to rage when the trunks are not put in the right place in the chautauqua tent, or that produces an explosion over some hard ravel that carries the performer to heights of fervor in public performance and into depths of depression the morning after.

Bless you, if these people were not different from the ordinary run of humanity we would not pay admission to see them. Don't growl at them. They suffer more than anybody else with their "nerves." The flowers out of place on the stage is such a little thing to the manager and the deficit or the renewal of the contract is such a big thing, in his horizon. But to the artist the business bugaboos are the trifles, and the piggly-wiggly .boy on the front seat is the big thing.

The Lyceum Magazine often has to send a bill several times to a genius—sometimes a collector! So often the genius "blows up." He writes over sheets and sheets showing our business department what harsh, unfeeling robbers they are. He tells them that when he contracted the obligation he did not know there would be a war, and that his wife would get sick, and that his sons would be drafted, and that he would collapse.

All of which is so! But nothing whatever to do with an honest obligation. And we go on admiring them and knowing that very temperament rouses audiences and melts icebergs, but is a most painful personal possession for them, bless them!!

And we feel that the "artistic temperament" is a wonderful thing to possess—especially if it can be harnessed.—Lyceum Magazine.

♮ ♮ ♮

$5,000,000 Left to Encourage Love of Music

New York, June 26.—An unusual bequest was revealed today, when the will of the late Augustus D. Juilliard, who died April 25, was filed for probate. After providing for immediate relatives and making bequests of $100,000 each to various institutions, the will sets aside the entire residuary estate, estimated to be more than $5,000,000, for the establishment of the Juilliard Musical foundation.

According to the terms of the will, the scope of the foundation is to aid all worthy students of music in acquiring complete and adequate musical education, either at appropriate institutions now in existence or hereafter to be created, or from appropriate instructors in this country or abroad; to arrange for and to give without profit to it, musical entertainments of a character appropriate for the education and entertainment of the public; and to aid the Metropolitan Opera company in the production of operas.—Chicago Tribune.

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Joseph H. Chapek in San Antonio

Professor and Mrs. Joseph H. Chapek of Chicago are spending several weeks in the city. They arrived Thursday from Laredo, where they attended the wedding of their niece, Miss Helen Richter, to Horace E. Watson. During their stay in the city they will be guests in the home of Mr. and Mrs. Otto Hegemann, 115 Cedar street. Professor Chapek is director of the violin department of the Chicago Conservatory of Music. He is well known in San Antonio and in past years has given many concerts here. Mrs. Chapek was formerly Miss Augusta Haenel of San Antonio, and is also an accomplished musician.—San Antonio Express.

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Augusta Cottlow

The first appearance of Miss Augusta Cottlow in New York in several years took place last night in Aeolian Hall. Miss Cottlow—in private life Mrs. Edgar Gerst (her husband is serving Uncle Sam)—has grown artistically and intellectually since she was last heard here. She opened with a Busoni transcription of the Bach Toccata Adagio and Fugue. This she played with deep regard for its grandeur as well as its poetry. Bach's poetry is a sealed book to many pianists, but Miss Cottlow reveals it. Her next number consisted of the Nocturne in B major and Ballade in F minor of Chopin, both played with great beauty of tone and delicacy of nuance. For encore she responded with the "two-four" waltz. Then came her piece de resistance, for Americans—MacDowell's "Norse Sonata." This highly dramatic and powerfully beautiful work was splendidly played, with a profound sense of its deep dramatic significance. MacDowell's four piano sonatas are really great works; but they are tabooed by two classes: "made in Germany" musicians and American mediocrities. Miss Cottlow belongs to neither class. To enthusiastic applause she responded with "To a Water Lily."

Her last group included four sketches by Busoni on American Indian melodies and Liszt's Mephisto Waltz. Busoni's compositions are more Busonic than Indian, but they have charming moments and bizarre effects. Busoni's greatest work is done in his Bach transcriptions and propaganda; let us not complain if his creative power is not on the same level. The performance of the "Mephisto" waltz was brilliant and sardonic. Liszt himself would have enjoyed it.—Henry T. Finck in New York Evening Post, October 29, 1918.

♮ ♮ ♮

May Peterson at Raleigh

It was not only May Peterson, soprano of the Metropolitan Grand Opera Company, but May Peterson, the lover of children, of animals. May Peterson, the charming and gracious, the beautiful, who charmed a large audience at the city auditorium Friday night. After a program that included as many encores as regular numbers, the artist gathered a group of children from the Methodist Orphanage around her at the piano on the stage and played and sang for them and others who crowded near. Across the way a group of students from the Blind School lingered to hear the last of the beautiful voice that had charmed them and with a thought of giving them pleasure, Miss Peterson crossed the stage to the dress circle and shook hands and talked with them.

Even before she sang Miss Peterson made a hit with the audience. On the steps leading to the stage a big collie lay panting and when the applause that greeted the artist's appearance died down he added his voice to the greeting. When the accompaniment began he walked calmly across the stage to take his stand by the singer. The audience, amused, watched to see what Miss Peterson would do. With a word to the accompanist to pause, she stooped and patted the shaggy head of the dog with a laugh and asked if there were someone in the audience who would lead the dog off the stage. While she was waiting she continued to pet the dog who had fallen a victim to her charms, walking across the stage with him. The audience applauded its approval.

Miss Peterson is beautiful, with as engaging and charming a stage presence as anyone would desire. She was beautifully dressed Friday night in a blue gown particularly becoming to her blond beauty.

There seemed nothing lacking in the charm and beauty of her soprano voice that is clear and sweet as a bird's note, fresh and spontaneous. With a wide range and unusual flexibility her high notes or low notes were equally beautiful.

Miss Peterson's thoughtfulness for the pleasure of her audience was shown in a feature of the program that has never been done here before. With a few words of explanation as a preface to the French songs on the program she gave that part of her audience, much in the majority, unacquainted with French an idea of what it was all about. The program was distinguished by an unusually delightful choice of selections, both in regular numbers and in encores.

Perhaps the greatest tribute to Miss Peterson was paid by the audience in the prolonged hush that followed the last notes of her "I'm Wearin' Awa', Jean," which the audience seemed loath to break by applause. One of the most notable numbers was Mozart's aria, "Allelujah.'

"Coming Through the Rye," "The Cuckoo Clock," "From the Land of the Sky Blue Water," "Last Rose of Summer," "Dixie" and other favorites were included in the encores. It was after a couple of encores after the last number that Miss Peterson seated herself at the piano and brought the audience to its feet with "Dixie." She followed that with "The Last Rose of Summer." The audience was pouring out of the auditorium, thinking that was all, when she gathered the Methodist Orphanage children about the piano and gave them the treat of their lives, a concert of their very own by a grand opera star. Truly it was not hard to understand why Petersburg, Va., is having a return engagement with Miss Peterson after only a week's time. If she ever comes this way again she will be greeted by a much larger audience than on this first appearance, for Raleigh people knew not what they were missing.—Raleigh (N. C.) Times.

♮ ♮ ♮

Rose Lutiger Gannon at Evanston

Of the soloists, Mrs. Gannon, who belongs here, easily paled her imported associates; she knew what she was doing, and she did it with authority and skill. The others were Florence Hinkle, Arthur Hackett and Herbert Witherspoon, and of these the soprano was best.—Frederick Donaghey in Chicago Daily Tribune.

One of the best oratorio quartets ever assembled took the solo parts. These were Florence Hinkle of New York, foremost oratorio soprano; friend husband, Herbert Witherspoon, who is lassoing vast numbers of eager aspirants to his short summer session at the Chicago Musical College; Rose Lutiger Gannon, one of our own best contraltos, and perfectly able to hold her position in metropolitan company; and Arthur Hackett, tenor, of New York. Individually and together they gave of their best and helped to strike the keynote of success that is setting a new record for this festival.—Henriette Weber in Chicago Herald and Examiner.

The inaugural concert for this year was given over to a brilliant production of Verdi's "Manzoni" requiem, and the soloists, excepting Arthur Hackett, tenor, were all favorite concert singers who had been

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heard on previous occasions in Chicago. Florence Hinkle, soprano; Rose Lutiger Gannon, contralto, and Herbert Witherspoon, known also as a member of the Metropolitan Opera Company, sang their music with authority and certainty. . . . Mrs. Gannon came through with the music allotted to her with evident success.—Maurice Rosenfeld in Daily News.

Last night's soloists will not be heard again during the festival. In one respect this is unfortunate. For the great figure in last night's solo singing was Mrs. Gannon. She was the one person in whom a lovely voice was coupled with the projection of some meaning in the words and notes, which is good singing. Among the others there was either a good voice and complete coldness as to the emotional side of the music, or some attempt at the emotion with a voice that did not register it. The honors were accordingly Mrs. Gannon's, and they were signal ones, absolutely and comparatively.—Edward C. Moore in Chicago Daily Journal.

Of all the soloists Mrs. Rose Lutiger Gannon should be mentioned first, for she was undoubtedly the nearest approach to this ideal. Mrs. Gannon grasped the breadth and the dramatic quality of the music and gave us an authoritative and very correct reading. Besides, her voice carried extremely well, no easy accomplishment in the immense hall.—Herman Devries in Chicago Evening American.

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Florence Macbeth Triumphs at New Britain

The annual spring concert held in Fox's Theater on May 14, at New Britain, proved from every standpoint to be the most successful ever given. Weeks before the event every seat had been taken up, so eager was the public to listen to the soloists who had been the feature of the past season in opera and concert field, and to hear Carl Busch's musical setting of "The Four Winds," from "Hiawatha," rendered by the New Britain Carol Society under the baton of F. Laubin.

Miss Florence Macbeth of Chicago Opera fame and Frederick Gunster were the special soloists and, as was anticipated by the expectant audience, in addition to the principal work in "The Four Winds," rendered some excellent solo work.

The former, who is unrivaled in tone production and whose wonderful voice is beautiful, clear, sweet and unchanging over every register—even to the pinnacle of the upper F natural—was a revelation in artistry and beauty and prompted an unrestrained flow of enthusiasm and applause throughout her program. Commencing her solo items with McFayden's "If," written specially for her, after numerous encores she concluded with Hallett Gilberte's "Moonlight Starlight," which fairly brought down the house. As the president said, so insistent was the audience that she might be singing yet, only the promise of her future appearance proved in any sense consolatory.

Mr. Gunster, too, earned a large share of the applause for his really effective and finished singing; his rendition of Vanderpool's "Values" being especially good. That he is a capable artist and was appreciated was proved by the encores he had to give after his numbers.

The interpretation of the "Four Winds" by the considerably augmented choir, accompanied by Miss Ruth Bennett, was not only enjoyable but was most creditable too, while the solo work and duet of the two special artists seemed to put on the finishing touches to a really splendid evening's performance and did much toward recording the concert as the most successful ever held in the town.

♮ ♮ ♮

The Symphony Orchestra

It is good news that the New Haven Symphony Orchestra will continue its existence under the direction of David Stanley Smith. It has become a part of the life of the city and has added immensely to the musical reputation of the city. Its growth from its inception, when Morris Steinert gave of his best to it and guided its early fortunes by the compass of his boundless enthusiasm down to today, which includes the scholarly direction of Prof. Horatio Parker, has been phenomenal. It is amazing what Dr. Parker has done with the dream of Mr. Steinert, the place he has earned for the band in the history of music in this corner of the country. The two names will always be associated with its history as the intrepid pioneers in a daring enterprise. And now the baton falls into the hands of Mr. Smith, a young man of marked musical cultivation and human enthusiasm. This makes the future as secure as the past. It is now for the music lovers of the city and the friends of the orchestra to stand behind the organization and give it royal support.—New Haven Journal-Courier.

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The Orchestra and the Young Musician

The appended information is printed verbatim as it was received from the publicity department of the Chicago Symphony Orchestra Association:

"Mr. Frederick A. Stock, conductor of the Chicago Symphony Orchestra, speaking in the name of the trustees of the orchestral association, makes an important announcement. This announcement is in the interest of musical education in America and one which will attract the attention of the entire country.

"In recognition of the standard of musical education in this community, the Chicago Symphony Orchestra will give an appearance, with orchestra, to the best pianist and the best violinist among the students of Cook county, the winners to be chosen by competitive examination.

"Such an opportunity has never been offered to students in this country to appear with an organization of the standing of the Chicago Symphony Orchestra. This present offer is made because the trustees of the orchestral association and Mr. Stock are convinced that the best students of this community are worthy of such an honor.

"The contestants will be judged by artists of international reputation and who are entirely without local connections.

"An announcement of the rules governing the competition will be published in due season.

"The successful contestants will be given the honor of a public appearance with the Chicago Symphony Orchestra during the coming season."

This is indeed good news, a laudable effort of Mr. Stock and of the orchestra trustees and management to foster and launch under the most brilliant auspices possible our local talent, especially as opportunities for public appearance are rare and costly.

Would not this beneficent influence be of still greater public usefulness if it were to include young singers as well as pianists and violinists? Why this discrimination in favor of the instrumentalists? The piano is no more an essential of the orchestra than the voice.—Herman Devries in Chicago American.

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Dr. Lulek in Concerts

Paris—If the first concert given by the celebrated singer, Dr. Lulek, was a great success, the second, given at the Salle Aeolian, was a real triumph. In fact, the great singer was unsurpassed in a series of choice Lieder by Brahms and Richard Strauss.—Le Gaulois.

Paris—Great success, Tuesday, at the Salle Aeolian, for the celebrated baritone, Dr. Fery Lulek. His beautiful voice, rich and sonorous, captivated the fashionable and artistic audience that completely filled the Salle. The program, which was entirely consecrated to Schubert, comprised a dozen numbers, the interpretation of which was most remarkable. Dr. Lulek's style, ever adequate to the work interpreted, together with the incomparable charm of his diction, places him in the very front rank of great Lieder singers.—Le Figaro.

London—In the evening a successful appearance in London accomplished by Dr. Lulek, who possesses a baritone voice of wide range, over which he has obtained sure control. An earnest and cultivated singer, Dr. Lnlek soon won over his audience and drew obviously sincere applause.—Daily Telegraph.

London—After winning considerable approval in private circles, Dr. Lulek made his first public appearance in this country at Bechstein Hall last evening. One fact was made clear, and that is that Dr. Lulek can give expression to feeling with his voice without plunging to great depths. In itself that organ is capable of much musical tone. To songs of serious cast, the singer's fullest sympathies are given, and Brahms' "Auf dem Kirchhofe" was delivered with the exact vocal color without exaggeration. Tschaikowsky's song, "Nur einen Augenblick," heard for the first time, was given with all the nuance this interesting example seems to require.—Morning Post.

New York—Dr. Fery Lulek's first public appearance in Aeolian Hall last evening was one to cause his audience a great deal of pleasure, for the baritone has a voice and knows how to use it to the best effect. He first sang a group of Schubert and Schumann, and his interpretation of "Der Doppelgaenger" and "Die Beiden Grenadiere" aroused considerable enthusiasm. His voice, naturally of fine quality, is enhanced by a sense of proportion which he brings to bear on every note. His production of tone and the shade of color made his audience linger until all possibility of another encore was gone.—New York Herald.

♯ ♯ ♯

HORACE CLARK

The following letter, written to Horace Clark by E. Clyde Whitlock, president of the Texas Music Teachers' Association, after the occasion of a program given in the Spring, is here quoted:

My dear Mr. Clark: I wish to take this opportunity of expressing my enjoyment in hearing your splendid songs last Saturday evening in Dallas on the Texas composers' program. They are examples of the finest type of contemporary American song writing considered both from the harmonic and the illustrative standpoint. I enjoyed especially "Night Time" and "Do You Remember." I feel sure that this program was by far the most impressive of its kind which has ever been given in Texas and I hope that the size and enthusiasm of the audience repaid you for your long journey.

Cordially yours,
E. CLYDE WHITLOCK,
President of Texas Music Teachers' Association,
Fort Worth, Texas.

♯ ♯ ♯

Ricker—A postcard from Bessie Bawn Ricker locates that talented and energetic lady at Antwerp, where her duties as entertainer for the Overseas Y. M. C. A. have carried her with Jessie De Vore, the Chicago violinist.

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MUSIC TO COME

Friday, July 4

Ravinia—Concert in the afternoon, opera in the evening.

Saturday, July 5

Ravinia—Concert in the afternoon, opera at night.

Sunday, July 6

Ziegfeld Theater—Musicale by students of Chicago Musical College.

Ravinia—Concert in the afternoon, opera at night.

Monday, July 7

Ravinia, 8:15—Symphony concert.

Tuesday, July 8

Ravinia, 8:15—Opera.

Wednesday, July 9

Kimball Hall, 11 a. m.—American Conservatory Concert.

Ravinia Park, 8:15—Opera.

Thursday, July 10

Ravinia—Concert in afternoon and evening.

Friday, July 11

Ravinia—Concert in afternoon, opera at night.

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IN THE THEATERS

Blackstone—Patricia Collinge.
Cohan's Grand—"A Prince There Was."
Colonial—"Angel Face."
Cort—"I Love You."
Garrick—"Scandal."
Great Northern Hippodrome—Vaudeville.
Majestic—Vaudeville.
McVicker's—Vaudeville.
Palace—"Passing Show."
Rialto—Vaudeville.
State-Lake—Vaudeville.
Studebaker—"Sunshine."
Orchestra Hall—Music and pictures.

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NATIONAL INSTITUTE OF MUSIC

Tuesday evening Otto Wulf, pianist and director of the National Institute of Music, presented students from the departments in a splendid program at Kimball Hall. Will Lewitt played the violin very well. He has talent and should grow. Four vocal numbers were given by Belle Parks, Jennie Hardy, Sallie Henry and Herbert Carlson. Opera selections were the offerings. Mr. Carlson was not heard, but the voices displayed by the ladies were of fine quality and they were sincere in their delivery of the songs. Henry Fluegge is a coming young pianist. He has technic, good musical feeling, and plays with a broad grasp of the work at hand. Marie Krohn made the first movement of the D minor Concerto (Rubinstein) lovely to hear. Martha Huber showed fine gifts in the Liszt E flat Concerto, playing with much brilliancy.

Mr. Wulf deserves commendation for the excellent showing made by the school and especially the work done by the students in piano. He has something worth while to offer as a teacher. His playing of the orchestra parts was a pleasure to hear.

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Browne—Cornelius Corboy MacCarthy, pupil of Dr. J. Lewis Browne, gave an organ recital in St. Patrick's Church on Friday evening last. Mr. MacCarthy (who, by the way, is but seventeen years old) played with ample technic the greater A minor Prelude and Fugue of Bach, Rheinberger's Fourth Sonata and the Capriccio in B flat by Guilmant.

S. LUELLA FORD PRESENTS JUNIOR PUPILS

The following program was given by the junior pupils of S. Luella Ford's piano class last Tuesday evening:

Dance
Crocuses ..... Smeltzer
Jessie Robinson

Swaying Branches ..... Sherman
Pearl Richards

Frogs' Duet ..... Sartoria
Ruth Slattery

Lullaby ..... Krogman
Duet—Violets ..... Meyer
Florence Knorr

The Toy Ark ..... Engelmann
Franklin Pitt

The Answer ..... Newcomb
Viola Waskow

Cache-Cache ..... Eilenberg
Spinning Song ..... Ellmenreich
Ruth Mitchell

Doll's Dream ..... Oesten
Uncle Remus ..... Grant-Schaefer
Ruth Smith

Serenade ..... Lange
Florence Bulfer

Duet—Dance a la Gavotte ..... Johnning
Loraine Dittman, Dorothy Waskow

Hungarian Song ..... Esterhazy
Howard Boyles

Grandmother Tells a Ghost Story ..... Kullak
Tarantella in A minor ..... Lynes
Esther Staight

Palint d' Amour ..... A. Tellier
Loretta McSwiggin

Chant du Matin ..... Devoux
Reverie ..... Ashley
Roy Gallagher

Avalanche ..... Heller
Two Pianos (four hands)—Sonatina in C ..... Clementi
Alma Steinmeyer

Tarantella ..... Schmoll
The Wild Horseman ..... Gurlitt
In Der Schmide ..... Parlow
Harriet Hallbauer

Feu Follet ..... Jungman
Valse, in E flat ..... Durand
Dorothy Waskow

Minuet in G ..... Beethoven
Elfentanz ..... Heins
Libbie Emma Roney

Con Amore ..... Bohm
Catherine O'Neil

Fireflies ..... Grant-Schaefer
Cabaletta ..... Lack
Humoresque ..... Dvorak
Loraine Dittman

Two pianos (eight hands)—Danse Americaine ..... Baker
Libbie Emma Roney, Esther Staight, Florence Bulfer, Catherine O'Neil

The pupils, eight to thirteen years of age, disclosed much technical development and good musical feeling, which reflected great credit upon Miss Ford as a teacher.

———$$$———

Trevisan—Vittoria Trevisan, a popular member of the Chicago Opera Company, has just returned from a very successful season at the City of Mexico. He has reopened his Kimball Hall vocal studio, and will teach throughout the summer.

CARLO LITEN SUMMERING IN BELGIUM

Carlo Liten, the Belgian actor, who was heard in readings of poems by French and Belgian writers, and who appeared with several of the leading orchestras last season, sailed for Europe on Saturday last. He will spend the greater part of the summer at his home in Antwerp, but will be busy recruiting the additional players who will be needed for his season in French drama to be given at the Lenox Little Theater, New York, opening in December. While abroad M. Liten will give several open air performances of "Le Cloitre," the Verhaeren drama which will be his principal offering and will inaugurate the New York season.

———$$$———

LIDA BROWNING WHITE

The popularity of the little song, "Isn't It True?" by Lida Browning White, is attested by letters such as the following from Mary Highsmith Lyding:

My Dear Mrs. White: I cannot resist writing to tell you how much I am enjoying singing your fascinating little song, "Isn't It True?" The music is an exquisite setting of a charming little poem. I have already used it several times, to both my own pleasure and that of my audience.

Yours sincerely,
(Signed) MARY HIGHSMITH LYDING.

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The Concert of the Lega Musicale Italiana

It was not a felicitous choice to give a concert when the season is practically ended. On June 22 the concert of one of the few artistic organizations in America—and a Latin organization it is—did not attract a large audience, and this in spite of the fact of several known artists being featured on the musical program. The artistic side was in some respects a success. It was opened by that splendid organist-composer, Pietro Yon. Excepting Enrico Caruso, no Italian artist deserves more praise than this splendid musician. As a composer he has demonstrated no mean abilities. His compositions are original; they contain melodies of unsurpassed beauty. As an organist it is no exaggeration to rank him among the very best in the world. He handles the instrument with skill; he manipulates the giant instrument with facility and draws a gorgeous tone. His force is superhuman.

CAROLINA LAZZARI

He opened the program with Ravanello's "Christus Resurrexit," and in the second part of the program he proved his gifts as a composer in the rendition of the "Sicilian Easter," a work full of original melody. We enjoyed his "Italian Rhapsody."

The Lega Musicale Italiana could not have enlisted a better musician artist. A pupil of Alfredo Martino, Flavio Venanzi, exhibited an agreeable baritone voice and an intelligent employment of it. Agreeable were his renditions of Giordano's "Caro mio ben" and "Allora," by Edoardo Trucco, who officiated as accompanist. Alberto Bimboni assisted at the piano in the rendition of his own composition, "Sonata Fantasia," for piano and cello. The latter instrument was played by Signor De Maria, who was not a satisfactory performer, while Signor Bimboni excelled in the handling of the keyboard.

I cannot praise the singing of Beatrice Melaragno, whose rendition of "Ritorna Vincitor," from "Aida," was amateurish, and she has a voice much too light for Verdi's music.

Mlle. Dazie danced and proved to be an excellent toe manipulator, but she was too heavy for the classics, besides lacking in grace and expression. In the "Danza Olandese," by Lortzing, she demonstrated herself to be an excellent characteristic dancer.

Signor Bonfiglio of the Metropolitan was admirable in assisting his partenaire. Another splendid Italian artist is Aldo Randegger, a pianist whose technic is phenomenal. He played his own "Elegia" and "Danza delle Vergini," from the opera "Media's Promise." He also excelled as a Liszt interpreter when rendering "St. Francis Walking on the Waves."

Four songs by Manna-Zucca were interpreted unsatisfactorily by Miss Otin. The composer was at the piano and gave splendid accompaniments. The songs rendered were "A Whispering," "Tell Me if This Be True," "Le Petit Papillon," sung in poor French, and "Mother, Dear."

Ferrari Fontana's voice of yore is no more today, but his rendition of "Otello's Death" was at least artistically sung. I was very pleased with the dancing abilities possessed by a youthful girl, Maria Gambarelli. She has grace, expression, dances lightly, is charming and has a promising career before her.

The event ended with the singing of "America Triumphant," a song by Giuseppe Pinsuti, who was awarded not long ago a $1,000 prize by the Italian National Song Contest. The applause was very emphatic and many encores were granted. This was the first public concert by the Lega Musicale Italiana, whose president is Signor Ferrari-Fontana.

J. DE V.

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The Rialto

Large audiences attended the entertainments of the week ending June 29th. The orchestra rendered "The Bat" Overture by Johann Strauss and directed ably by Hugo Riesenfeld. Miss Lesca sang "Caro Nome" with skill and a pleasant timbre. Percy Grainger's "Sundown" was executed by the orchestra, accompanying a film by the same name.

J. DE V.

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Fernando Carpi in Italy

The brilliant Metropolitan-Chicago opera tenor communicates to us his safe arrival at Milano, where he intends to spend the summer. On the steamer Giuseppe Verdi, he writes, there were quite a few prominent singers. Mr. Carpi is re-engaged at the Metropolitan, but previous to his appearance with that organization he will make a tour of concerts, which we do not doubt will please the music lovers. He will return to America the first of October.

♮ ♮ ♮

Mademoiselle Fernande Capelle

The office is in receipt of news from Mademoiselle Capelle a brilliant violinist and pupil of Jacques Thibaud. In all probabilities we will hear her in America the season of 1920-21 in sonata recitals with Monsieur Eugene Reuchsel, a well-known French pianist. She writes of her appearances at Dieppe, at the charitable concert organized

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in behalf of the "Ecoles Maternelles." She appeared there in joint recital with Eugene Reuchsel, pianist, Mme. Mary Maynard, soprano, and Mr. Arnedee Reuchsel, composer. Mademoiselle Capelle, though young, received the first prize from the Paris Conservatory. She appeared often in Paris and throughout the French provinces. Having organized a quator she visited the American camps, where our doughboys enjoyed the classic music. The quator consists of Mlles. Capelle, violinist; Simone Raynaud, soprano; Therese Brazeau, pianist, and Marika Bernard, cellist. On September 22 a concert was given in honor of General Scott and the Forty-first Division, under the auspices of the American Y. M. C. A. The concert took place at the Chateau de St. Augnau sur Cher. Besides the quator, Mlle. Suzanne Beaumont, soprano, and Mlle. Etchepore, accompanist.

PIETRO YON

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Last Indoor Concert by the Beethoven Musical Society

Henry Lefkowitz conducted his orchestra on June 25 at a concert given at Public School No. 63. This was the last indoor concert of the season. As soloists Mr. Lefkowitz enlisted the services of Mrs. Lillian Croxton, soprano, and Bernard Friedman, baritone. The following composers were featured: Mendelssohn, Mascagni, Verdi, A. Thomas, Dell 'Acqua, Auber, Rubinstein, Ed German, Washofsky, Rosas and Strauss.

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Carolina Lazzari at the Metropolitan

We have already announced that this young and admirable contralto has been engaged at the Metropolitan for a period of three years. Ability must win, in spite of obstacles. Carolina Lazzari came to the front some twenty-one months ago, when Cleofonte Campanini engaged her. Twenty-one months have elapsed and we see now the splendid contralto joining the Metropolitan forces. During this period this Italian American artist has appeared in concert and recitals under the management of Charles L. Wagner, foremost of American impresarios. Miss Lazzari is one of the very few singing artists who has arrived through no "pull," no bribery, no flattery. We all know that ability is an asset employed when opportunity knocks at the door. Ability wins, but, what a strenuous struggle one has to make against strong influences. Few human beings are indeed so fortunate to climb up on their own merits, and among these few Carolina Lazzari has arrived through her own merits, artistry and voice. You who have never entered an opera house know little of the intrigues perpetrated by those who hold the destinies of an operatic organization. How much satisfaction can one derive when all sorts of pressure is being used because a certain artist who is perfectly willing to do her duty will never submit to the villainies and caprices of an operatic director. We are happy that, at least, one singer, Carolina Lazzari, has "arrived," as we say in the popular parlance, "on merit."

In twenty-one months she has succeeded in coming to the fore by the means of genuine artistry. She appeared with the fine quartet, one of the best of today—Giovanni Martinelli, Giuseppe De Luca, Frances Alda and Carolina Lazzari, an aggregation of voices, beautifully combined. In entering the portals of the Broadway temple we wish Miss Lazzari that success which she herself craves for. For the next season Miss Lazzari has bookings for fifty concerts. In the spring of 1920 she will go abroad to return in time to join the Metropolitan opera. The season of 1919-20 will see Miss Lazzari side by side with many an operatic star and she herself will be one of them.

J. DE V.

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Augustus D. Juilliard Bequeaths Five Million Dollars for Music

The cynics, including those who despair about our unappreciation toward the musical arts, will be pleased that a New York magnate, who passed away in April, 1919, has been thoughtful enough to bequeath $5,000,000 for music. Augustus D. Juilliard was a genuine patron of arts; his will provides the above amount. Not since the death of Bryan Lathrop, who left thousands of dollars for the Chicago Symphony, has music received such a generous remembrance as that of Augustus Juilliard, the New York financier. The will provides a musical foundation to aid students in music. The scope of the Juilliard Musical Foundation is to aid worthy students in securing musical education, either at appropriate institutions now in existence or hereafter to be created, or from instructors in this country or abroad. Concerts and recitals are to be given for the education and entertainment of the general public. The foundation is to aid the Metropolitan Opera Company in the production of operas. We hope that this generous will is to benefit the needy ones, and that students will be assigned to authoritative teachers.

JOSEPH DE VALDOR.

♯ ♯ ♯

Foerster—At the Alvin Theater, Pittsburgh, on June 24 Miss Ruth Diethorne played her own composition, "A Dance," and the complete Suite, Op. 46, by Adolph M. Foerster; Prelude, Waltz, Intermezzo, and Homage to Brahms.

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A LITTLE VACATION

A little vacation, like a little learning, is a dangerous thing, for one is apt to desire more of each. Ten days was not a third long enough to make a flying trip to Williamstown, Massachusetts, right in the heart of the Berkshire Hills, and then run on to New York and Philadelphia en route, over the Alleghenies. Of a truth, the inclination is to record what was missed instead of what was absorbed. But that would be ungrateful.

My host, hostess and friends in Williamstown were Mr. and Mrs. Sumner Salter. Mr. Salter has looked after the musical demands of Williams College for twelve years or more, and left the impress of his exquisite taste and polish on every department where it has found expression. He is fully as eminent for his erudition and technical equipment, but I lay stress upon the refinement of his nature and a sense of the esthetic which is seldom at fault and yet so generous of attitude that it never affects a superiority. A man of this temper wields a degree of influence far reaching and powerful. His monuments are notable in the college. Many would place the mark of distinction on the superb Skinner organ in Grace Hall, which is something consummate in completeness and reflects him perfectly. But I should bestow the ribbon on the musical section of the College Library. A liberal musical education is right there. What we have here seems humiliatingly incomplete. His wife is the Mary Turner Salter of the lovely songs which enrich the English section of every recital program of importance and are in the repertoire of every singer, professional or amateur. They are the outpouring of a nature gifted beyond measure and so much like their creator that they sound just like her. They are singable because she knows how to sing herself. I wish I might repeat in manifold what she said to me about the texts of songs. She frankly says that certain songs voiced in other tongues seldom convey their full meaning when translated. But she maintains that English is as beautifully singable, liquid and musical in its flow, and exemplifies it in her own use of color, inflection and taste in unfolding her inspirations. To contact with Mrs. Salter is to be near something musically sacred.

They honored their western friend by asking him to play the wedding music for their daughter's marriage in the quaint old Congregational Church, so old that its architecture has Christopher Wren's name mixed up with it. In the high-perched gallery in the rear of the church was a nice organ with all the canniness of Mr. Salter's touch in its makeup. If I swell with modest importance hereafter, I should be excused, because on this organ last summer Joseph Bonnet prepared all his programs for the winter season. I prayed that some of his grace might linger about and infect my playing felicitously. They told me I did well, and we will let it go at that.

To have a week with these choice people in those glorious mountains was a species of rapture. One should not have many such experiences, for they would either put him out of touch with his ordinary routine or else he would grow to accept them as a right and therefore not make much of them. The home and hospitality were lovely, and Mrs. Salter allowed me such latitude as getting up at 5 o'clock in the morning for hikes in the mountains and to

prowl around in the pantry and icebox for food before and after. Could friendliness go farther?

But there was also a reliable motor car, and Mr. Salter with leisure and inclination to drive. So we had great trips to Bennington, Pittsfield, Cheshire, Lenox and the Mohawk Trail over Hoosac Mountain. To a man from Chicago these were delightful. Of some of the drives and hikes the "Elderly Person" has stored away mild adventures, to be realted farther on. But I venture to tell those who can and have not seen the pink mountain laurel in bloom in June that there is a cog missing in their life experience. To see it as I did—well, that must wait! You shall have it some day. Also about the daisy and buttercup fields, with some comment on the rock crops of Vermont farms.

The trip down the Hudson River began with multitudinous icehouses, but its finale at the Palisades included the anchored fleet of warships, alive with jackies, and the bristling guns pointing every way from deck, hull and turrets. And it was red-hot on Fifth avenue on a Saturday afternoon. The Victory Arch at Madison Square was superb—the entire design worthy the city and the event. Comparisons are always pitiable, and so our melting angels on the lamp posts will be forgiven. The churches are always open in New York. To step out of the glare of the hot pavement into the cool loftiness of St. Thomas' Episcopal was a little taste of heaven. The grace and purity of its architecture are a delightful study.

Philadelphia is a purely domestic episode where a proud grandfather observes budding talent which may carry his name into other art circles. The ride through the Lebanon valley discloses it as fitly named. The "Pennsylvania Dutch" knew good land when they saw it, and promptly appropriated and took good care of it. All afternoon we puffed with three big engines over the mountains and saw the Horseshoe Curve force its way upward. And it was hotter in the mountains than anywhere else. The slums at Johnstown outranked in offensiveness the blackest darkness of Chicago's worst. A man, looking at some of the places where people were expected to exist, couldn't help feeling that he would embrace Bolshevism or anything else that would hint at an escape from such surroundings.

My trip was all orderly and happy. If you want the story of a dilapidated outing, get the editor to tell you how he lost his hat and speech and went the longest way round to take the same train home.

Driving toward Lenox one day, it was startling to read on a rural delivery post box the name, "Hugo Kortschak." I was near the home of the Berkshire Quartet, but it seemed like Chicago.

ALBERT COTSWORTH.

———♯♯♯———

Johnson—Jennie F. W. Johnson, who will sing at St. James' M. E. Church next Sunday evening, has a number of unusual engagements for the coming season. In October she will give the opening program at the Millard Avenue Woman's Club, in December a program of Christmas carols for the Bryn Mawr Woman's Club, and also, the same month, a program of Traditional Hebrew Melodies before the Council of Jewish Women.

KANKAKEE, ILL.

A public demonstration of the local Perfield harmony under instruction of Miss Alice B. Camper was held in Huling Hall last Friday evening. In the different tasks required of the children, they gave evidence of accuracy and careful training; they read notes and chords, gave names of chords from dictation and harmonized melodies.

The second part of the program was devoted to solos by the vocal students of Miss Camper, who has enjoyed a thorough, broad musical training under leading American and European teachers. Isabel Williams, Mrs. Ada Harrison and Nelda Lueth each sang their selections in charming style, and displayed well-trained voices of agreeable quality.

Miss Ruth Erzinger, pianist (pupil of Victor Garwood), gave a remarkable and brilliant rendition of MacDowell's "Etude in F sharp."

EDITH POTTER SMITH.

———♯♯♯———

PAUL MORENZO

Paul Morenzo was one of the principal soloists at the last Globe concert in New York Wednesday evening, June 25, when he featured a number of the latest American songs. Mr. Morenzo is engaged to appear as soloist with the Leman Symphony Orchestra in Atlantic City for their biggest concert of the year, on July 6. This concert, which is the greatest event of the summer season, will be attended by thousands of people who visit that famous resort during the Fourth of July week.

———♯♯♯———

Galesburg—Pupils of Mrs. W. J. Tyner gave several invitation recitals recently.

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Simplicity in Singing

A SERIES OF PRACTICAL ARTICLES

By ELIZABETH FORESMAN BAGG

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Foreword

In dedicating these pages to the music students of America I am giving my reason for having written them, for I can say with truth that I am well acquainted with her and with her needs. Everyone who has taught music in a large American city knows her very well indeed, for she comes to us in ever increasing numbers, with her youth, her ambition, her lovely voice and her pathetic ignorance of all that lies before her.

I say "she" advisedly, for the female of this species not only outnumbers the male, but presents in some ways a much more serious and interesting problem than does he. Each of these small-town girls who comes to us for study is, in her own mind, a potential Galli-Curci or Louise Homer, while to the teacher who tries honestly to help her along her difficult path, she is a fascinating mixture of power and helplessness, confidence and fear, virtues and faults, out of which may come anything—a great singer, a fine teacher, a plain, everyday musician or a pathetic failure.

To the honest teacher who looks for his reward to the attainments of his pupils, rather than to the grasping of their dollars, and who sees in each of these pupils another human problem to be studied and mastered, there is something terrible in the serene confidence and hope with which these armies of youngsters attack the big cities. He sees behind each young face the older ones, saddened by toil and anxiety, of those who are providing the sinews of war at a cost which no one knows but themselves. He knows that for every triumph achieved some heart has paid in blood, while for every failure another heart has broken. And the failures are so many!

All this the honest teacher sees; but what is more terrible, he sees the awful waste—waste of voice, youth, strength and money, which occurs when this girl from Iowa or Montana or Arizona, with the fresh, sweet voice, falls into the hands of those who are not competent, not honest, not careful. Over and over again it happens, this tragedy. Sometimes the victim rescues herself or is rescued before everything is lost. More often she spends all, and then, too late, gives up and seeks another field, or subsides into the third-rate artist or the teacher, who does her share to ruin the fresh voices that keep on coming.

It has been the sight of this sad carnage, together with the fact that I was myself a victim of it and only emerged, after years of patient study and work, into the posession of my voice again, that has made me wish to do my part toward the amelioration of such conditions. I have tried here to give my theories—no, I will not call them theories, for I have proved their correctness many times—nor should I call them mine, for they are only the simple and absolutely demonstrable rules for correct placement and use of the voice which are shared by all who understand and practice correctly the science of voice culture. For myself I claim only the credit of putting them, I hope, clearly and adequately before the young student who is not ready to comprehend them in their more technical exposition. Various teachers have various ways of saying the same things. This is the way that I have found effective in my teaching; it ought, therefore, to be both clear and comprehensive on the printed pages.

After all, good singing is easy, natural and right. The correct placing of the voice, and its use through proper breath control, all of which is elementary and must be accomplished before the student undertakes the serious business of his career, is, when properly explained, as simple as the multiplication table. When it is not simple, it is either because the teacher himself does not understand its principles, or because he persists in a technical form of explanation which to the beginner is pure muddle.

It is right and proper that a teacher of vocal music should know exactly what takes place in the pupil's throat when she does certain things; but is it wise or kind to bewilder a simple-minded child with these scientific details of an unseen mechanism? She will be impressed; the chances are that she will even believe you, just as she believes that the world is round, in spite of the evidence of her senses, but will it help her to her ultimate desire — the production of a properly placed tone in a reasonably decent length of time, so that her entire youth and capital are not exhausted in merely laying the foundation of a voice? Emphatically not! Ten minutes of concentration before her mirror, upon the throwing of the tone against the resonator in the *masque* of the face, will do more for her than an hour of throat clinics.

Unless the pupil feels from the very first lessons a conscious improvement, a beginning—however small—of the understanding of what is to be accomplished and how it is to be done, the teacher has failed in his first duty. There is no pupil so dense or so hampered by faults that she cannot begin to grasp the method of right singing very early in the game. Sometimes there is the barrier of language between the teacher and the pupil. The former is a foreigner, perhaps, and not sufficiently at home in our tongue to make his meaning clear to a pupil who may be slow to grasp distinctions. It is my hope that this article may reach some of these strugglers and make clear some point upon which her mind has been

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clouded—some point, perhaps, that her perplexed teacher is wondering why she doesn't grasp. This is missionary work—the bringing of light into the darkness in which many a music student is groping.

I do not say that the science of voice culture in its entirety can be satisfactorily taught by this or any other article. As in the study of a language, an oral demonstration is often necessary. Also, the watchful ear of the teacher must ever be on guard against faults into which the best pupil will sometimes fall. I do say, however, that a thoughtful and intelligent study of these pages will be of the greatest possible assistance to the student whose teacher is, for any reason, not giving her the correct idea of voice work. It will enable her to see that she is not being properly taught, and warn her of the pitfalls that lie ahead of her. It will also be of help to the young teacher whose power of expression has not sufficiently developed the clarity necessary for the imparting of the principles of her art. If, also, it should prove an aid to the student who lives in the small town and must take her vocal lessons now and then when she can visit the city, I shall feel that I have to some extent paid my own indebtedness to the simple principles that have enabled me to resurrect a voice that had assuredly gone down into the tomb owing to the carelessness and ignorance of those who should have protected it.

. . . . .

Breath Control

First in importance to the young singer is the understanding and control of the breath. This knowledge must of necessity underlie even the initial lessons. It is the very first thing toward which we must direct the pupil's attention, for all work not done in accordance with the law of the breath is wasted.

Much of a technical nature has been written and said in regard to the various kinds of breathing, also the diaphragm, intercostal muscles, etc., while learned diagrams have been drawn to illustrate the proper fashion of dealing with these interior mysteries. The principal necessity, however, is that the pupil shall understand not so much what happens internally when she sings correctly as how to sing correctly so as to make these necessary things happen.

The diaphragm, we are told, is "a muscle which separates the chest from the abdomen and connects the intercostal muscles," these being the muscles which connect the ribs. It is elastic and can be seen to rise and fall with the action of the breath. Let us imagine this muscle to be an elastic girdle which passes around the body below the chest and which expands with the inhaling of air and contracts with its exhalation. Some men singers wear rubber girdles in order to feel this motion—after the fashion of a woman and her corset. This is, of course, quite unnecessary, as the diaphragm and the intercostal muscles form a natural corset which in either man or woman expands and contracts with the action of the breath.

This is called "intercostal breathing" and has superseded the old and barbaric fashion of abdominal breathing and the altogether insufficient habit of chest breathing to which we find so many young girls addicted.

Let the pupil take her stand before the mirror, and with hands above her waist, over this natural girdle, let her practice diligently the inhaling and exhaling of her breath, noting the expansion and contraction of the diaphragm and ribs. We read of teachers who urge their pupils to lie down, to put weights on the chest, to remove the corset during practice hours in order to observe the action of the diaphragm. None of these eccentric performances are in any way necessary. If the pupil's diaphragm is working correctly it will be quite evident to the touch when the hands are placed lightly over it. Notice also that while the abdominal muscles do not in the least control this action, they will move slightly in accordance with it—but only slightly.

This is only a part of breath control, however. Once we have inhaled correctly, we must be able to use this breath in connection with the voice. After the breath has been correctly taken into the body it must be fed to the voice, for the voice must be supported and sustained by the breath. This is breath control. It is the breath, supporting but not coming through the tone, which gives power, resonance, color and quality—all of which go to make a beautiful voice. It is the economy of the breath which enables the singer to carry the voice through long phrases which the musical score demands shall not be broken.

Take, for instance, the coloratura soprano, Mme. Galli-Curci. Notice her marvelous control of the breath in the phrases where on high D she increases a pianissimo tone, swelling it to a big climax. All of which is accomplished by economy of the breath, feeding it little by little from the diaphragm, thereby keeping the tone firm and steady for an almost incredible length of time.

Let us look again at our pupil as she stands, hands loosely pressed over the intercostal muscles, taking the simple breathing exercises which are to teach her how to control the voice through that life-giving force, the breath. She inhales slowly, deeply, from the region of the diaphragm, filling the lungs until she has a full supply. Then slowly, economically, she exhales, the diaphragm contracting, the breath being repressed by the lips, for all the world as though she were slowly and gently blowing out a candle. Again and again she repeats the exercise, the intercostal muscles expanding during inhalation as the sides of an old-fashioned bellows when it absorbs air, and contracting during exhalation just as the bellows does when the air is driven out. Notice that the point of exhaustion or collapse—or, in simpler words, the spot where contraction takes place during exhalation—is neither the chest nor abdomen but the girdle which is formed by the diaphragm and the intercostal muscles.

This is the same process which occurs when the pupil begins to bring tone into the exercise, or, in other words, to sing; the only difference being, naturally, that in singing the whole process is hastened. One does quickly what in the exercise one takes time to do. There is no reason, except inability of some sort on the part of the teacher, why any pupil should not very quickly understand this simple idea of breathing and begin from the first to put it into practice in her singing; and no reason, if the pupil does her work honestly, why in a very few lessons the result of the work should not begin to show in her voice.

We all have voices; some larger than others, some more pleasant than others, and of varying range; but voices, all of them. With proper guidance we can all learn to sing at least correctly. The day has passed when only the remarkable voices are to be cultivated, for we are beginning to realize that many things are gained through voice culture besides the ability to sing.

There is, for instance, health. For years doctors have been recommending "deep breathing" for certain physical disorders as well as for the development of good chests and lungs. What is deep breathing but correct breathing? The simple exercises by which we learn the control of the breath which we must have in order to sing. I have had young girls come to me for no purpose except to develop narrow, flat chests into normal, healthy ones, and I have been amazed at some of the good voices that have been thus developed—voices that no one supposed existed and which, but for the girl's desire for a better physical development, would have remained undiscovered.

A recent article which appeared over the signature of Lillian Russell bears interestingly upon this point of health. She says: "Any child or grown-up may enjoy the beauty and health attending a well-developed chest. The sunken chests and stooping shoulders of the modern young woman and man could be developed by singing. . . . Singing lessons taken regularly will develop the muscles and open up the tubes and canals, clear out the organs and broaden the throat and chest to a healthy state permitting proper breathing, thus insuring perfect health."

In closing this chapter upon the breath let me say that breathing, like everything else in good singing, must be done easily. There must be no gripping the breath. The contraction must be the natural process which accompanies the letting out of breath. It must be practically involuntary, once it is understood. In singing, as in all other arts, "ease is the lovely result of forgotten toil."

(To be continued)

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PRACTICAL MUSIC QUESTIONS OF THE MOMENT

An Address Delivered Before the Minnesota Music Teachers' Association at Northfield by Charles E. Watt and Reproduced Here by Request of the Officers

PART I

Ever since they began to exist Music Teachers' Conventions have discussed questions pertaining to the art and the pedagogy of music and, as there are endless ramifications of the subject, they will probably be discussed to the end of time and—very likely, in Heaven we shall have papers on Harp Technic and Choral Singing.

But—just at this time, it seems to me, there are a lot of more practical questions which should be thought about and discussed and—although art questions and the various applications of pedagogy are important in the extreme, they can well afford to wait a moment while we talk of other and more practical things bearing upon the everyday life and the everyday problems of the musician.

These questions—or at least a great many of them, are—it seems to me, grouped about three specific points. These are:

(1) The Democratization of Music.
(2) The Americanization of Music.
(3) The Commercialization of Music.

(1) The Democratization of Music

Hours could be spent in telling of the Choral Singing and the Orchestral development of the country.

The music of the Community, the School and the Church all come naturally under the one heading of Democracy, and they have numerous points of similarity and contact.

All these items should concern the professional musician mightily—for, it is through the Democratization of music that the individual growth begins, and the Mass aspects of music, no less than the Individual effort, give the professional musician his clients and his livelihood.

Mr. Freund of Musical America says that it will be through the complete democratization of music that the loss of the saloon will not only be minimized in its effect on the populace, but will result also in immense growth of musical activities.

Reed Miller, the popular tenor, stated in an interview some time ago that the returning soldiers, with their new-born love for music, would form the nucleus around which a revival of Oratorio would materialize.

Mr. Freund is right, probably, in his statement—and Mr. Miller unquestionably has

CHARLES E. WATT

struck a leading tone in his assertion.

It is time—now, for all professional musicians to lift themselves out of narrow, personal ruts and to think out the ways and put into action plans whereby the whole public can be reached and influenced by music.

The development of music in the war camps was a wonderful thing, and the growth of the idea of Community singing all over the country equally so, and not only must these two red-hot ideas be conserved to the full, but also every other development of mass music and the bringing of the art into the very life of the Populace must be noted and fostered if we are to have a great National revival of music—and that, you know, we want and must have.

In Chicago the Symphony Orchestra gave twelve popular concerts last season in addition to the regular series, these being priced to the people AT COST. This plan, undoubtedly, creates a new clientele for the Orchestra, and it is one which should be followed wherever there are Symphony Orchestras.

All schools should foster the study of music to the fullest extent, and all students who have a predilection toward music should be given full credit for their study along that line.

Community singing and the giving of civic concerts should be pushed to the utmost in cities—large and small.

There should be high school orchestras, amateur opera companies, choral societies, and other mass developments of music on every side, and these should be fostered first by professional musicians and secondly by playground associations and every other civic body.

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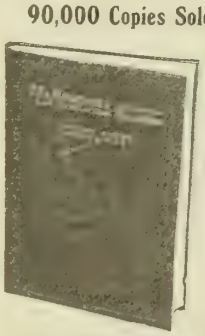

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of music in this country, it will come through the fact of music being put into the minds and the hearts of the people at large.

Therefore, every question of democracy, as it applies to music, is a vital question to all professional musicians.

It has been stated recently that the effort of musicians should be directed toward the appointment of a National Art Commissioner, and that the endorsement of a certain alliance of musicians is a desirable thing.

As for the Art Commissioner, he will come in good time, if necessary, but as for the alliance, I do not believe that any such organization should be endorsed or furthered unless it is built upon very broad and very democratic lines.

An association having for its purpose the democratization of music and the fostering of all practical questions connected with the life of the professional musician should have a board of directors and a set of officers chosen much more widely than from the list of officers of a single musical weekly. It should include all the great minds in music in the country, and should be governed by men (the best obtainable) from the ranks of composers, artists, publishers, manufacturers and writers, and can be a success only when built upon such broad lines as that.

But the interest in democratization and the effort to fling the influence of music far and wide need not wait upon any national organization whatever, but can and should begin with the interest and the effort of individual musicians and local committees, and should be fostered especially by all state associations.

Every question pertaining to municipal orchestras, municipal singing and municipal opera in your state, as well as all questions of music study in the schools and its greater development in the churches, should have your constant and careful attention.

. . . . . .

To close this part of the subject, I wish to repeat two things that were said at the Musical Industries Convention, which was held in Chicago last week.

C. M. Tremaine, head of the Advancement of Music Bureau, said: "Important as music was to war, it is still more important in times like these, when its great force for harmonization can be used to settle much of the unrest."

George W. Pound, General Counsel and Manager of the Chamber of Commerce, said: "Nothing is impossible. Out of every great trial comes some great realization of constructive forces. Let us make our industry the greatest of all industries, for surely nothing is of greater good than the message of music."

(To be continued)

YOST AND TALLARICO JOIN FORCES IN SONATA RECITAL

Gaylord Yost, violinist, and Pasquale Tallarico, pianist, joined forces in a sonata recital at Indianapolis June 18. They played a program of the following sonatas: Sonata No. 10 (Mozart), Sonata in G minor (Debussy) and Cesar Franck's Sonata. Both artists were in fine form and gave masterly readings of these works. This concert will not soon be forgotten by those who were privileged to hear it.

COLLEGE OF SAINT TERESA—FIFTH YEAR OF ITS HISTORY

The College of Saint Teresa, Winona, Minn., has just closed the fifth year in the history of its phenomenal development.

The commencement exercises began with a baccalaureate sermon, preached Sunday June 1, by the Rev. Patrick F. O'Brien, M. A.

On Monday morning, June 2, the exercises of commencement day opened with pontifical high mass, celebrated by the Rt. Rev. Patrick Richard Heffron, Bishop of Winona. After the mass the college faculty, alumnæ and students, in full academic dress, went in procession to the college auditorium, where the commencement convocation was held.

A notable feature of the occasion was the conferring upon Miss Mary A. Molloy, A. M., Ph. D., of the papel decoration, "Pro Ecclesia et Pontifice." The decoration was granted last November to the dean of the college for "distinguished service in the cause of Catholic higher education." but the ceremony was delayed until commencement.

The address to the graduates was delivered by the Rev. John M. Cooper, Ph. D., S. T. D., of the National Catholic War Council. Dr. Cooper gave great emphasis to the duty of Catholic college women to participate in whatever form of social service lies nearest in their locality.

Dr. Cooper was followed by Dr. Charles H. Mayo of Rochester, Minn. Dr. Mayo emphasized the necessity of better correlation between the liberal arts and the vocational and professional colleges. By a closer connection in curricula and some modifications, Dr. Mayo would correct the present enormous waste in time and ability that delays and curtails the service rendered by the learned professions today.

At the close of Dr. Mayo's address the candidates for degrees were presented by the Rev. Francis M. Kelly, D. D. The degrees were conferred by the Right Reverend Bishop. Among the candidates for the degree of bachelor of arts were five Sisters—two Dominican Sisters and three of the Franciscan Order.

The commencement peroration was delivered by the Right Reverend Bishop. The address was a masterly survey of the false philosophy current in the past century which culminated with invincible logic in the cataclysm of the war. The Bishop showed in a singularly lucid way the inevitableness of Catholic philosophy as the cornerstone in an educational system if we plan to conserve and construct rather than destroy in the future.

The conservatory commencement was held in the afternoon at 4 o'clock. The address was delivered by Professor Donald Ferguson of the University of Minnesota.

As a fitting rounding out of the first five years of its history, the alumnæ of the college were incorporated; the articles of incorporation were filed with the secretary of state a few days before commencement. The first regular meeting as a corporate body was held on the afternoon of commencement day.

The college is planning, through its alumnæ, the inauguration of a nation-wide movement to organize Catholic women in the learned professions and in the wide domain of social service.

MILWAUKEE

The Meyer School of Music gave a recital by pupils of Miss Evalyn Hauser, Mrs. Kathryn Kies Hardtke, Miss Helen Walter, Louis Smrz and W. J. L. Meyer on Monday, June 30, at McDowell Hall, with this program:

Sonatina, Op. 20, No. 3, First Movement.....Kuhlau
Dolores Knippel
Lullaby ..... Eilenberg
Hazel Pfeifer
Crescendo ..... Lasson
Vivian Gunderson
Sylvian Waltzes .....Franke
Elizabeth Schmitt
Narcissus ..... Nevin
Louise Ashworth
Waltz, Op. 86, No. 7.....Kirchner
Beatrice Locke, Emily Kramp
Le Reve (Cello).....Goltermann
Adolph Widowitt
Minuet, Op. 14, No. 1.....Paderewski
Jenny Bannister
Gondoliera ..... Reinecke
Gladys Smith
Nocturne ..... Leschetizky
Esther Biedermann
Sonatina, Op. 36, No. 6, Allegro con Spirito, Rondo ..... Clementi
Gertrude Beck
Mazurka ..... Lack
Dolores Knippel
Sonata, Op. 7 First Movement.....Grieg
Esther Vogel
Sylvian Sketches—Nodding Ferns.....Helm
Loretta Sherman
Song Without Words, Op. 53, No. 4.....Mendelssohn
Solfegietto ..... Bach
Libby Milner
Serenade ..... Loew
Kathryn Sherman
To Spring ..... Grieg
Ethel Applebaum
Arganaise ..... Massenet
Edna Campbell

Stokes—Kate Pentzer-Stokes appeared at Ebenezer Church last week in concert with Gustaf Holmquist and others. She also read recently at the Eighth Grade Commencement (public schools) at Arlington Heights, scoring a big success in two groups of child impersonations and "The House by the Side of the Road."

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Vol. 11 No. 28

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Music News

Vol. 11 Chicago, July 11, 1919 No. 28

PASSING COMMENT

Music News is in constant receipt of publicity matter for the furtherance of the propaganda of Italian and of French music in the United States, and we, with all loyal and artistic factors of the country, are glad to give these matters our support.

We know the Italian music thoroughly, and as for the French, we have had almost a plethora during the past two years.

♮ ♮ ♮

But, important as is the idea of furthering French and Italian music in this country and willing as we may be to lend our warmest support, there is another question which is of much more importance, and that is the question of American music.

We must have for our slogan "America First." We must give our own music and our own musicians precedence at all times.

After that we must continue to give our support and allegiance to the music of our Allies.

And, since we have shown so conclusively during the past year that we can be utterly independent of the music of Germany, we must not, now—revert ever to that time or that state where we feel that German music is essential to our musical life.

We must use it at its proper valuation when put into contrast with the music of the world and we must not, for a moment, allow ourselves to think that it has any values at all except those with which we ourselves invest it.

If we find it good and wish to use it for that reason, we shall do so. But we will none of it simply through the tradition that it is the best in the world, nor will we in future accept it on a "propaganda" basis.

It therefore gives us peculiar pleasure to reproduce here a letter from the Secretary of the Society of American Musicians and a copy of the resolutions recently adopted by this society:

♮ ♮ ♮

The Letter

My Dear Sir: The Society of American Musicians, numbering over 100 of the representative artists and artist teachers of Chicago, unanimously passed the enclosed resolutions at their last meeting.

These resolutions voice the views of many nationalities now represented in our citizenship and in our membership, and it was the undivided thought of all that you be asked to share in these activities for the recognition and spread of American music and that of our Allies.

The Society of American Musicians has not even a remote connection with or relation to any political party or group, church or publication house—its sole reason for being and its entire activity is confined to the promotion of the good in American music and for the welfare of American musicians. This end it is achieving by all legitimate means and it has found co-operation abundantly and enthusiastically given wherever its purposes were understood and its professional personnel recognized as men and women detached from selfish motives or acts. Therefore in the name of greater American unity, and for the future of American music we ask you to give publicity to these resolutions and to add your word of endorsement should you be in harmony with their content.

Sincerely,

(Signed) FRANK VAN DUSEN,
Secretary.

♮ ♮ ♮

Resolution adopted by the Society of American Musicians, May 8, 1919

Whereas, It is a matter of common knowledge that for years past one of the most insistent forms of German propaganda in this country has been through the establishment of German societies primarily intended to develop a love for German music as being the only music worth studying; and

Whereas, In the present condition of world-thought, it is impossible to regard German music as an abstract expression of the beautiful because of the persistent and insistent propaganda still carried on by ill-advised persons in the interest of German music for the purpose of unduly exalting all German music and restoring as fully as possible the pre-war condition of German domination in musical matters; and

Whereas, Our acceptance of, or acquiescence in, these conditions has led to a misapprehension of artistic values and has been and now is a detriment to our best development and a limitation of our knowledge of the extent, value and practical use of the music of American composers and composers of the nations leagued with us in the great war; and

Whereas, While we recognize America's obligations to the efforts especially of the earlier German musicians in this country in cultivating an appreciation for good music and for better educational methods, yet we insist that it is as imperative to overthrow alien domination in matters of art as it is in matters of politics and economics, in order that our national art may be free to develop along its own individual path; therefore

Be it resolved, That the members of the Society of American Musicians, as loyal Americans and as active workers in the musical profession, pledge themselves to a much wider study and greater personal use of American music and music other than German; zealously furthering, by all legitimate means, the recognition, advancement and use of such music in the studio, in the home, and upon the concert platform. Whatever is great in German music will survive, yet we feel that, until such time as the partisans of German music will permit us to listen to it without injecting German propaganda into the question of its enjoyment, patriotic Americans will hear it under protest.

♮ ♮ ♮

A LETTER FROM MARY CAMERON

Following is a part of a letter from Mary Cameron, the young Chicago pianist now in Entertainment Service overseas, which was received last week by a friend in Chicago:

This morning I had a beautiful time. I played for the service in the fort of Ehrenbreitstein—just think of it, an American service in that great old stronghold! The minister talked on Faith—and the vaulted room, a German ammunition room, was filled with our dear boys. I tell you it was hard not to grow rather emotional, with the Stars and Stripes waving just outside the window, and the unassuming little chaplain with his two wound stripes, preaching the word of God to those youngsters. The boy for whom I played sang "If With All Your Hearts," and through the window I could see the house Mendelssohn used to live in—and I just nearly lost my balance through sheer emotion. We ended the service with "How Firm a Foundation," and tried to lift the roof with our ecstatic shouts.

"Better a worker without genius than a genius who will not work."

—Leopold Auer

A PLEASURE PARTY

Combining instruction and pleasure is an art that is a mighty stimulant to ambition and hard work. Henry B. Roney exemplified the principle on July 1 when, following the annual concert of his vocal students in the Fine Arts Building, he gave all his students, on July 1, a boat excursion and basket picnic down the Drainage Canal to Lockport free of expense, through the courtesy of the Sanitary District Trustees, on the fine boat Robert R. Chaperons for the younger set and several clergymen and other old time personal friends of the host made up a large party. They were accompanied by Mr. Sullivan, one of the engineers of the Drainage Canal, who gave an interesting running lecture on its construction and especial points of interest.

At Lockport the party was shown through the power house and the mighty machinery which raises and lowers the dam was set in operation for the benefit of the excursionists. An excursion to Great Lakes during the war, where Mr. Roney was one of the song leaders, was another one of the interesting pleasures he provided for his army of young friends and students.

LORING SCHOOL FOR SINGERS

On June 26 the following program was given in Kimball Hall by the pupils of John Loring Cook, Jeanette W. Derdiger, and Ralph R. Reiche:

Scherzo, B flat minor ..... Chopin
Mae Higgins
In Lovers' Lane ..... Pryor
Helen Brelleant and Fannie Rubin
Cupid ..... Lacome
Rosita Blackely
Mabel Cripe at the piano
Aria from Louise ..... Charpenter
Maidens Yea and Nay ..... Gilberte
Minuet ..... Gilberte
Chanson Provencale ..... Dell Acqua
Otilla Bouche McCord
Romance in G ..... Beethoven
Canzonetta ..... D'Ambrosio
Henrietta Nolan
The Butterfly and the Rose ..... Drigo
Lawretta White and Joan Sherritt
Chasing Fireflies ..... Lincke
Charlotte Werth
Her Blanket ..... Lieurance
Invocation to the Sun God ..... Troyer
By the Waters of Minnetonka ..... Lieurance
The Moon Drops Low ..... Cadman
Elizabeth Ely-Blevins
Victoria Goodsell at the piano
Legende ..... Wieniawski
Valse Bluette ..... Drigo-Auer
Franklin Paul
May Day ..... Watthew
I've Been Roaming ..... Horn
I Know My Love ..... Old Irish
Butterflies ..... Seiler
Irene Sage
At Dawn ..... Saint-Saens
Marjorie Olson, Phoebe Hedrick, Frances Olson
A Vision of Salome ..... Joyce
Aileen Goldsby
Nymphs and Shepherds ..... Purcell
Wild Flowers ..... Phillips
Cherry Ripe ..... Horn
Little Damozel ..... Novello
Edith Langdon Kresin
Pirouette ..... Finek
Marian Kasper
Cymbal Dance ..... Jarenfelt
Viola Tresch, Eleanor Miller, Ethelyn Berenson
Allah ..... Chadwick
Song of India ..... Korsakoff
Hindu Slumber Song ..... Ware
Ishtar ..... Spross
Anna Brodman Rouse
Second Hungarian Rhapsody ..... Liszt
Ralph Rechenmacher
Spring Song ..... Mendelssohn
Dancers—Eleanor Miller, Viola Tresch, Marian Kaspar
Singers—Edith Langdon Kresin, Irene Sage, Otilla McCord, Elizabeth Ely-Blevins, Anna Brodman Rouse
Violinists—Franklin Paul, Henrietta Nolan, Oscar Hollenbach
Mabel Cripe at the piano

Mr. Cook presented five pupils in groups of costume songs. Otilla McCord, lyric soprano, sang first on the program in a group of French songs and a very effective costume. The songs were well chosen and showed the brilliant quality and clear execution of the voice to the best advantage. In spite of a bad cold, the singer showed marked improvement in many ways since her last appearance, and it is to be hoped that this good voice will be heard more the coming season.

Mr. Reiche presented Mae Higgins in the B Flat Minor Scherzo, by Chopin; Henrietta Nolan, violinist, in Beethoven's "Romance," and the "Canzonetta," by D'Ambrosio; Franklin Paul, violinist, in the Wieniawaski "Legend," and "Valse Bluette," by Drigo-Auer, and Ralph Reckenmacher in the Second Hungarian Rhapsody, by Liszt. These young people showed most excellent training and a clear conception of what they were trying to do.

Elizabeth Ely-Blevins gave the second group in Mr. Cook's presentation in Indian costume, and was most successful along interpretative lines, in the "Invocation to the Sun God," by Troyer. The voice is a big, full mezzo-contralto, and her numbers were given in direct simplicity which was refreshing. Jeanette W. Derdiger presented the "Dancing Numbers," which were given with excellent taste by a number of very good-looking children. It was a mistake, however, to use the victrola accompaniment, as the music did not carry out into the audience.

Irene Sage sang a group of songs with more than her usual skill, in a most becoming costume. Her voice has gained greatly in freedom, and she sang at this time with more style than at any time in the hearing of this writer.

Edith Langdon Kresin sang a group of Old English Songs in a straightforward way, showing a very appealing voice and a delightfully free manner.

The last group of songs by Mr. Cook's pupils was given by Anna Brodman Rouse, contralto, in an East Indian costume. The voice is a warm, pure contralto, and the singer has a restful, quiet way of singing which was most effective at all times. Miss Rouse should go far in her art.

The last number was a clever arrangement for singers, dancers, violinists, with the piano, of Mendelssohn's "Spring Song."

Victoria Goodsell and Hazel F. Taitman were the accompanists, and gave just the right support to the singers.

Kimball Hall was filled with a most appreciative audience, and all of the numbers were highly applauded.

A. G.

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THE CHICAGO PIANO COLLEGE

The Chicago Piano College announces a piano recital by Miss Hildur M. Bergstrom, assisted by Mrs. Mabel Hildebrecht, contralto (pupil of George F. Kortzenborn), and Miss Elizabeth Dornbusch, accompanist, at College Lecture Room, Tuesday evening, July 15. Program:

Sonata, B flat minor (First Movement) ..... Arne Oldberg
Barcarolle, Opus. 50, No. 3 ..... Rubinstein
Butterflies ..... Ole Olson
Serenade Orientale ..... Grunfeld
Mazurka No. 2, C minor ..... Borowski
Vocal—Love's Serenade ..... C. Mawson Marks
Andante Spianato and Polonaise, Opus 22 ..... Chopin
Vocal—
Dost Thou Know That Fair Land? (Mignon) ..... Thomas
Bowl of Roses ..... Clarke
Spanish Rhapsody (Last Movement) ..... Liszt-Busoni
(With Mr. Watt at second piano)

Legler-Jenkins—Metta Legler-Jenkins is spending the Summer at Albert Lea, Minn., and has filled there a number of concert engagements.

HELENE L. SCOTT

Miss Helene Scott of the Centralizing School presented two young pupils in the following program on Monday, June 30:

Revolutionary Etude ..... Chopin
Waltz, A flat minor ..... Chopin
Florence Thompson
Mazurka, No. 1 ..... Borowski
Once Upon a Time ..... Grieg
Puck ..... Grieg
Minuet ..... Seeboeck
Evelyn Lange
Songs—
Danny Boy ..... Weatherly
Khaki Lad ..... Florence Aylward
Sunbeams ..... Landon Ronald
Frances Ingwersen
Sonata, Op. 27, No. 2 (Moonlight) ..... Beethoven
Adagio sostenuto; allegretto; presto
Florence Thompson
Crescendo ..... Lasson
Summer Eve ..... Grieg
Waltz Caprice ..... Newland
Evelyn Lange
Prelude Fuga No. 11 ..... Bach
Erotik (Love Poem) ..... Grieg
Witch's Dance ..... MacDowell
Florence Thompson
Songs—
The Dying Flower ..... Rotoli
In the Land of the Sky Blue Water ..... Cadman
Frances Ingwersen
Rhapsodie No. 11 ..... Liszt
Florence Thompson

Both students were a distinct credit to the teaching ability of Miss Scott. They were not only thoroughly drilled and well prepared but both exhibited a distinct personality in their playing, which speaks admirably for their teacher. It is not every teacher who can bring out the originality of each student so clearly.

Miss Thompson did particularly scholarly work in the Beethoven Sonata, and her technic in the Liszt Rhapsodie was clear and precise.

Miss Lang, though younger and therefore less mature in her playing, displayed a distinct appreciation of moods in her little pieces, which were delightfully varied.

The girls were assisted by Frances Ingwersen, a vocal pupil of the school, who sang with good tone and interpretation.

MARY CARVER WILLIAMS.

AMERICAN CONSERVATORY

Vierlyn Clough and Frank Parker gave a joint recital at the American Conservatory last Wednesday morning. Miss Clough's work was finished to the last degree. She possesses limitless technic and a diverse appreciation of musical interpretation. Her playing was indicative of much thought and scholarship as well as artistic temperament.

Mr. Parker sang several groups, chosen with a view to interest, and sang in good voice and good taste.

Both are musicians worthy of enviable standing in Chicago music circles.

The program follows:

I Wait for Thee ..... Fisher
My True Love Lies Asleep ..... Murdock
A Mask ..... Cecil Forsyth
The Little Ghosts ..... Fay Foster
When Thou Commandest One to Sing ..... Hammond
Mr. Parker
Thirty-two Variations ..... Beethoven
Premiere Ballade ..... Chopin
Miss Clough
Aria—It Is Enough (Elijah) ..... Mendelssohn
Mr. Parker
Bouree Fantastique ..... Chabrier
Reflets dans l'eau ..... Debussy
Polka ..... Rachmaninoff
Toccata ..... Saint-Saens
Miss Clough
Four Kipling Songs—
The Smuggler's Song ..... Kernochan
Mother o' Mine ..... Tours
The First Friend ..... German
Danny Deever ..... Damrosch
Mr. Parker

MARY CARVER WILLIAMS.

FREEMAN STUDIO CLUB RECITAL

Ida Belle Freeman pretty well holds the musical affections of Austin in her hands. This is properly so, for she has been enterprising, industrious, up to date, and, above all, generous in her dealings with the suburb, and generosity is apt to bring returns of substantial character if one be patient and not demand them too soon.

Therefore it was not surprising to find the Baptist Church well filled on Monday evening or to find an attractive program being presented attractively by attractive persons, or to detect pleasure and satisfaction in the hearty applause recurring often.

The artist pupil who had the place of prominence was Gladys Severinghaus, blessed with a clear, even soprano voice and taught to sing easily and smoothly, to enunciate clearly and to follow the best traditions along interpretative lines. The voice and method lent itself well to the various arias and songs employed and reached a well-rounded climax in many portions of the "Valse" from Gounod's "Romeo and Juliet." It was a bit cool and dispassionate for the "Butterfly" aria, but jubilantly compassed Beatrice Scott's happy "Joy" and was mellow and limpid for Hahn's "Were My Songs."

Assisting was Minerva Severinghaus, a good contralto in the making. She used effectively Cadman's "Indian Songs," a cycle that will never grow old because of its enduringly fresh beauty. The sisters were heard also in "The Flower Duet" from "Butterfly" and met its exactions commendably. Koelling's "From Flower to Flower," a somewhat conventional duet, was another good vehicle to reveal a real charm in this reviving form of musical pleasure.

Jessie Adams, Miss Freeman's alter ego, was continuously efficient at the piano.

W. A. Dalpe, a violin player with big tone true in pitch, contributed several numbers.

A Class Concert

The annual class concert by the pupils of Miss Freeman was given at the same place on Tuesday evening, July 1. Those taking part, in a splendidly arranged program, were Dorothy Van Valen and Jessie Adams (accompanists), Lucille Reed, Irene Maiwald, Gladys Stoltenberg, Florence Glad, Lois Bowles, Ethel Boberg, David Vaughan, Madelyn Bentley, Richard Joslyn, Laura Clarke, Agnes Fisher Post, Mrs. M. G. Severinghaus, Eleanor Conforti, Alma Reed, Harold Edgren, Harry Hall, Laura Charlotte Thomas, Margaret Hall, Mrs. Charles Severinghaus, Carrie Putney Hamilton, Minerva Severinghaus, and Gladys Severinghaus.

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MILON R. HARRIS

At the Milon Harris Voice Studios in Kimball Hall there may always be found a large and fine list of young singers, for, so long has he been teaching voice in Chicago and so long has he supplemented this

MILON R. HARRIS

special work with choral conducting, he has attained an acquaintance and a prestige which is second to no other teacher of the city.

The year just closing has shown a remarkable increase in attendance and interest, and this is especially true of those months since November.

For instance, of the fifteen young men who enlisted for war service from his class all are now back in his studio, excepting three, and his class throughout is at a very high point of talent and enthusiasm.

Among those appearing in concert and recital last Winter and Spring are M. M. Hamlin and James Parkinson, tenors; J. G. Graham and Gustav Voss, baritones; Misses Anna Charvat, Amelia Grande, Ruth Craig, Hester Haskins, Kathryn Langwell and Harriet Swanson, sopranos; Fannie Mileham, Jean Fallman, Mabel Waterhouse and Mrs. R. B. Griess, contraltos, with a large enrollment of second-year students and those who have been attending the Summer term (June and July).

The Fall term will open September 8 with a larger class than ever before.

The Calvary Presbyterian Church Choral Club and choir of sixty-five voices, of which Mr. Harris has been director for the past six years, has given two successful concerts during the season and plans are already laid for the early Fall. Many of the members of this society, as well as the soloists, are from the Harris Studios, and it is one of the best singing choirs in Chicago. It is a selected voice choir.

Mr. Harris' Summer term, unusually well attended, will close on August 1, and after a week's vacation he will go to Indiana, where for four weeks he will conduct normal institutes.

This is a work which he has been in for ten years and one which affords a combination of business and pleasure.

Teachers from all parts of the state find in his classes opportunity for study of the most effective sort, while Mr. Harris himself, in his spare hours, finds recuperation in automobiling, golfing, tennis and walking.

———♯♯♯———

CHICAGO MUSICAL COLLEGE

The concert that will be given by the Chicago Musical College this Saturday, at 11 o'clock, in Ziegfeld Theater, will be presented by students in the piano, violin, and vocal departments. Students of the guest teachers—Professor Auer, Percy Grainger, Oscar Saenger, and Herbert Witherspoon—will be presented on the program. The following works will be interpreted:

Piano—
Night Winds .....Griffes
Preludes in B flat minor and D minor.....Chopin
Aaron Ascher, Chicago Heights, Ill.
(Student of Rudolph Reuter)
Vocal—Ah, Non Credea (La Sonnambula).....Bellini
Leona Kramer, Chicago
(Student of Burton Thatcher)
Violin—Concerto, First Movement.....Tschaikowsky
Evelyn Vitto-Levin, Chicago
(Student of Leon Sametini)
Vocal—Shadow Song (Dinorah).....Meyerbeer
Solidad Rindon, Mereda, Mexico
(Student of Edoardo Sacerdote)
Piano—Rhapsody .....Dohnanyi
Kathryn Thomas Whitfield, Chicago
(Student of Alexander Raab)
Vocal—Hear Me, Winds and Waves (Julius Caeser) ..... Handel
Arthur Blight, Toronto, Canada
(Student of Herbert Witherspoon)
Violin—Sonata, The Devil's Trill.....Tartini
Max Olanoff, Philadelphia, Penn.
(Student of Leopold Auer)
Vocal—Je Dis Que Rien Ne M'Epouvante (Carmen) .....Bizet
Mary Louise Bowen, Marianna, Ark.
(Student of Oscar Saenger)
Piano—Magic Fire Scene (Die Walkure)..... Wagner-Brassin
Cornelia D. Lampton-Forest, Chicago
(Student of Percy Grainger)

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THE OSCAR SAENGER STUDIOS

Arthur Ellwood Bulgin, an artist pupil of Mr. Saenger, has just finished a very successful season, and with his wife, Helen Chase-Bulgin, the well-known accompanist and vocal coach, left town by motor for the West, where he will fill a number of concert engagements. Mr. Bulgin is the leading baritone of the New York Operatic Association, which gave a number of fine performances this past season, and he also sang two performances of "The Doctor of Alcantara" with the National Opera Company. He gave a splendid portrayal of Thomas in the "Marriage of Jeanette" at a benefit performance at the Selwyn Theater. He is baritone soloist at the Church of St. Edward the Martyr, where the "Crucifixion," "St. Paul" and "The Elijah" were given this winter.

Dorothy Stevens, a charming young artist from Oscar Saenger's studio, sang the leading role in a fairy play, "The Toy Shop," at a benefit performance given recently at the Punch & Judy Theater, New York. Miss Stevens was ideal in the part, for her lovely high, clear soprano, sprightly acting and dancing won her audience from the start. She was also commended for coaching the singing of the fifty little children who took part in the play.

———♯♯♯———

Lhevinne—Josef Lhevinne, the Russian pianist, who has been interned in Germany during the war, has finally made all arrangements to come to this country and has cabled his manager, Loudon Charlton, that he will sail early in September. He has been absent from this country six years.

Music in Chicago

CHICAGO MUSICAL COLLEGE

The splendid Summer attendance at the Chicago Musical College was reflected last Saturday morning in the exceptional attendance at the 11 o'clock musicale.

Nearly every seat in the commodious Ziegfeld Theater was taken and there was great enthusiasm for the work of the artist pupils presenting the very well chosen program.

Esther Sopkin, a pupil of Alexander Raab, played the F sharp Impromptu (Liszt), and Jane Anderson, another young artist with the same master, played most beautifully a Chopin Polonaise.

Vocal numbers were well cared for by Sylvia Loder, Mrs. Pearl Scott and Elizabeth Bonner.

Two violin pupils appeared, both students of Leopold Auer. The first, Sylvia Lent, played the Wieniawski D minor Concerto, and the second, Abraham Sopkin, proved himself a distinctly fine young artist in the "Symphonie Espagnole" (Lalo), in which he had the artistic support at the piano of Marion Lychenheim.

Elsie Weiskopf, one of the finest students of the class of Rudolph Reuter, was brilliant and musical in the A flat Ballade of Chopin, and Mrs. Rhea Watson-Cable closed the program in the "Colonial Song" by Percy Grainger, with whom she is studying for the Summer.

It is difficult sometimes to make the Grainger compositions seem to fit the captions given them by the composer, and it must be confessed that this work, although played superbly at this time, is unusually uninteresting.

It is lacking in rhythmic impulse and in melody line and has not even color except in that brief (but inevitable) moment when Mr. Grainger uses the same glissando effect which, to him, is a habit.

This program, in entirety, proved to be one of great variety and very much charm. The young artists were fine throughout, and much credit was reflected upon the institution of which they are an artistic part this busy Summer. C. E. W.

———♯♯♯———

STURKOW-RYDER AS A COMPOSER

Mme. Sturkow-Ryder's song, "A Pastorale," is heading the program of Jane English at the Hippodrome this week.

"Old-Fashioned Flowers," a new song by Sturkow-Ryder, is being introduced at the Alhambra Theater, Toledo, Ohio, by Mattylee Lippard, to whom the song is dedicated.

She has met with such extraordinary success that she has been engaged for another week.

———♯♯♯———

Christian—Music News is in receipt of a card from Palmer Christian which tells that Mr. and Mrs. Christian will spend the summer at Valley Ranch, N. M., that they are enjoying improved health, and that they expect to return to Chicago next May, when Mr. Christian will again enter the field as organist, one which he is peculiarly well fitted to adorn and from which he has been greatly missed the past year.

HANS KRONOLD STUDIO NOTES

Hans Kronold, at his New York studio, is booking a fine season for the New York Concert Ensemble, consisting of Bertha Rodgers, contralto, and Earl Tuckerman, baritone.

The past season has been the best ever experienced by Mr. Kronold in New York, and he predicts a still finer season to come.

He played with great success twice during the season at Aeolian Hall, three times at the Brooklyn Academy, and filled many concert engagements out of town, besides being employed each Sunday at three church services.

He also gave a great many Lecture Recitals for the Board of Education and other institutions on Russian, as well as on modern French and Italian music.

Mr. Kronold will spend most of the summer at Shelter Harbor, Westerly, R. I., although he has a number of concert engagements to fill during that time. The summer reunion of the Kronold family will be most welcome, inasmuch as both Mr. Kronold and his daughters have been so busy and have been absent so often in war work for the eastern Y. M. C. A. that they have seen each other but rarely throughout the season.

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Whitehouse—Horace Whitehouse of the Ohio Weslyan University College of Music, Delaware, Ohio, played an organ recital at the Methodist Centenary Celebration at Columbus, Ohio, on June 28, using the $50,000 Moller organ, which was especially built for the occasion. He played the Widor Symphony, No. 5, and pieces by Guilmant, Bach, Handel, Boellman and Franck.

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NORA LORAINE OLIN STUDENTS

The plans of music teachers can go a-glimmering as easily as those of mice. Therefore, when the program which Nora Loraine Olin had arranged with her customary taste and intelligence received a severe jolt on Thursday evening, she took it philosophically, switched things about, secured a substitute, was her own cordial self throughout and once more demonstrated why she can put an individual mark on the students who come to her care. She has musicianship of a high order, is painstaking to a degree and carries such a cheerful enthusiasm that she infuses optimism into harmony.

Mary K. Allen appeared as vocalist and pianist, the latter as a pupil of Frances Frothingham. In both departments she gave commendable evidence of talent and zeal.

Elizabeth E. Warren has a voice light in weight but vibrant with musical feeling.

Geneva Doran was heard in a group of lovely songs, well prepared, and has a clear soprano at her service.

Miss Brown, another pupil of Miss Frothingham, added a MacDowell Polonaise excellently to make a pleasant evening that much pleasanter. ALBERT COTSWORTH.

ROY DAVID BROWN PRESENTS ADVANCED PUPILS IN CONCERTO PROGRAM

Roy David Brown presented five pupils at Lyon & Healy Hall on last Tuesday evening, each of them playing a standard pianoforte Concerto and the total of good work done being such as to prove that the Brown Studio is certainly a place in which piano virtuosity can be attained.

The five who played were Helen Marshall, Anna E. Spring, Chrissie Marshall, Lillian

ROY DAVID BROWN

Norman and Minnie Morris and the numbers they played were the C Minor Concerto of Beethoven, the B Flat Minor of Tschaikowsky, the G Minor (Schuett), A Minor (Grieg) and the "Hungarian Fantasy" by Liszt.

This choice of Concertos was a fine one and the interest of the audience was held closely not alone through the inherent brilliance and musical values of the numbers themselves, but also through the fact that they were presented with the proper contrasts, with good color and with a technical surety.

Helen Marshall showed repose and musical tone in the severely classic Beethoven opus, Miss Spring proved herself a student and a worker in the fact of playing the long and very elaborate Tschaikowsky number so well and with such accurate memory. Chrissie Marshall, a very young player with remarkable talent, again showed that she is unusual and altogether fine in her work, playing the rather uninteresting Concerto of Schuett in a way to make it seem entirely worth while. Miss Norman proved herself the possessor of a big technic and a broadly dramatic musical impulse in the glorious Fantasy of the master composer of Concertos, and Miss Morris, with the charming Grieg number, elicited lovely tone and a thoroughly interesting reading. Altogether, the program was one of unusual values and an equal amount of pleasure-giving qualities and the large audience found the program very much to its liking and was not the least bit diffident in letting Mr. Brown and his pupils know what it thought.

C. E. W.

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Lapham—Agnes Lapham, Chicago pianist, attended the convention of the National Federation of Musical Clubs at Peterboro, N. H., last week.

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MR. AND MRS. STULTS IN A BEAUTIFUL SONG RECITAL

The first Artist Recital of the course to be given before the American Institute of Normal Methods in Evanston was presented at Fisk Hall last Thursday evening in the presence of a fine audience.

Monica Graham Stults, Soprano; Walter

MONICA GRAHAM STULTS

Stults, Basso-Cantante, and Nina Shumway Knapp, Accompanist, were the artists chosen for the occasion.

The duet singing of Mr. and Mrs. Stults is one of the rarest delights to be heard in this busy music center and at this time not only was there present the same musical charm and technical excellence of old, but also a choice of program numbers which was at once novel and exhilarating.

These included a very decided novelty, "La Camargo," an old Provencale air, arranged by Kurt Schindler; "You," written especially for Mr. and Mrs. Stults by Ruth R. Griswold; "The Hunt" (Bruno Huhn), "Legeres Hirondelles," from "Mignon" (Thomas), Pastorale (Saint-Saens), "Duo de L'Oasis" ("Thais"), "A Song from the Persian" (Foote) and "A Canadian Boat Song" (Mrs. H. H. A. Beach).

Throughout there was that same beauty of tone, fine quality of musicianship, good technic and intelligent phrasing which ever distinguishes the work of these two artists.

Mrs. Stults, who has fine poise as well as beautiful voice, distinguished herself anew with the ease and charm of her solo singing and especially in some marked pianissimo passages did she prove herself the consummate artist.

There were French songs by Fourdrain and Jacques-Dalcroze, and "The Message," a remarkable song by Blazejewicz, which made so fine an impression that it had to be repeated.

"Sheep and Lambs" (Homer) showed the serious bent in Mrs. Stults' singing, and

WALTER ALLEN STULTS

Phillips' "Wild Flowers" was engagingly light-hearted.

Mr. Stults has easy style on the platform, fine voice and remarkable interpretative gifts.

"La Serenata" (Tosti) was especially beautiful as presented by him, and the other numbers, ranging through dramatic impulse, poesy and humor, included "The Horn" (Flegier), "My Menagerie" (Fay Foster), "She Rested by the Broken Brook" (Coleridge-Taylor), and "Vulcan's Song" from "Philemon and Baucis," all of which were sung with fine expression and the best of musical effect.

F. L. C.

———♯♯♯———

GRANT KIMBELL RECITAL

Grant Kimbell gave a complimentary recital on June 26 to the members of the First Congregational Church of Oak Park. He has been there for many years and is leaving soon for residence in New York City. A splendid audience listened to him and he added another success to his long list. Mr. Kimbell has those rare artistic faculties which enable him to ably present many types of song and he made a strong appeal.

His program was pretentious, starting with a Handel number, which received the authoritative treatment so demanded in oratorio. A Strickland cycle contained some beautiful music and was splendidly interpreted with fine shading and ringing climaxes. Two operatic arias were given with fine strength and dash and the style of a veteran. "Onaway Awake," from "Hiawatha," contained some lovely tone work and was given with feeling. A brilliant group of five songs closed the recital and encores followed, of course—one about Tim Rooney being especially appreciated.

Mr. Edwin Stanley Seder played remarkable accompaniments and showed he understands the sympathy which should exist between voice and piano. He should go far in this work.

C. J.

MUSIC IN THE SMALLER TOWNS

By EDITH POTTER SMITH, Kankakee, Ill.

It is a sane, sound principle which propounds our transmission to others that value and benefit which has accrued from certain events. Especially is this true in the music world, where the most is learned by experience. So this article is written in this spirit of helpfulness to other small towns.

Before the advent of artist teachers to the town under discussion, the same mediocre conditions in musical life existed which enthrall most small cities. A recital was to really musical people an excruciating event, because of a most evident lack of artistic finish. But in this locality advanced music students have, within recent years, enjoyed training in various branches under leading Chicago artists. Needless to say, the standards have been raised, and many splendid, artistic performances presented before the public.

Palmer Christian, one of the famous group of young organists who look ahead rather than to the past, has trained most of the incumbents of local church positions, and they all have increased the importance of good organ playing in the service. One of these in particular has made the organ an animate factor of musical life by giving frequent organ recitals in which are presented the best works of organ literature.

The musical environment of the religious service has been further enhanced by the voice training under Dr. Carver Williams, whose advanced pupils are holding solo positions in most of the churches. In addition to training the singers, he has brought to this city many of Chicago's best artists as soloists with the choral society, which he has conducted for several years.

The piano work has been in charge of Theodore Melitzer of Chicago, and recitals by his pupils are always interesting and entertaining.

Another concert pianist who has recently joined our noteworthy instructors is Cleveland Bohnet, who has already impressed the musical public with his brilliant, artistic recital and the effective excellence of his instruction, as shown in the student recitals.

The violin world has been honored by such eminent teachers as Ralph Michaelis, Alfred Goldman, and Herbert Butler, who have achieved marked results and produced two local violinists of exceptional ability.

The community owes much to these artists who come to the small city and spend their time and efforts to further the musical life of the town.

But, withal, our own local teachers have their full quota of pupils and are highly successful. So do not discourage your home teachers, give them every possible boost and opportunity, but provide your advanced pupils with expert instruction and watch the musical life and standards advance; and in turn the national musical atmosphere will benefit from the local progress.

———♯♯♯———

Welge—Gladys Louise Welge, violinist, was soloist at the First Congregational Church of Austin Sunday, July 6, at the morning services, of which Dr. Frank W. Gunsaulus was in charge.

———♯♯♯———

Gahlbeck—Violette Gahlbeck will be at Lake Geneva with Mr. L. A. Torrens in his summer school during July and August.

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OBERLIN, OHIO

Programs of the Fifty-first Annual Commencement of Oberlin Conservatory—Splendid Graduating Class—An Informal Recital of Violin Students—The College Choir at Second Congregational Church

REVIEWED BY MARY CARVER WILLIAMS

First Commencement Program

Commencement this year at the Oberlin Conservatory was a brilliant event, although, due to the war, there were no men in the class, and, also, the graduates were in the majority from the piano department. Following are the names of the graduates and an outline of the work they have done:

CLASS OF 1919

Geraldine Woodworth Crawford, Lorain, Ohio—Piano, singing, theory, history of music.

Helen Yvette Gasier, Waterloo, Iowa—Piano, organ, singing, theory, history of music, normal course in piano.

Mary Marguerite Gibbs, Kipton, Ohio—Violin, piano, theory, history of music.

Constance Ingham Harris, Plainfield, N. J.—Piano, organ, singing, theory, history of music.

Gertrude Heacox, Oberlin, Ohio—Cello, piano, singing, theory, history of music, normal course in piano.

Leah Holdridge Johnson, Greenspring, Ohio—Singing, piano, theory, history of music.

Carol Nickerson Judson, Wauwatosa, Wis.—Piano, organ, theory, history of music, normal course in piano.

Eva Verzona Kurtz, Nevada, Iowa—Piano, organ, singing, theory, history of music.

Lois Caroline Lawson, Moline, Ill.—Piano, singing, theory, history of music, normal course in piano.

Evangeline Marie Lehmann, Port Huron, Mich.—Singing, piano, theory, history of music.

Mildred Evangeline Long, Bellaire, Ohio—Singing, piano, theory, history of music, normal course in piano.

Alberta Lillian Peck, La Grange, Ill.—Piano, organ, theory, history of music.

Mary Lucile Purcell, Vincennes, Ind.—Piano, singing, organ, theory, history of music, normal course in piano.

Bertha Belle Taylor, Sheridan, N. Y.—Piano, violin, theory, history of music.

The program of the first half, heard by the undersigned, is appended:

Trio in D minor for piano, violin and cello
Allegro Moderato ..... Arensky
Miss Long, Mr. Koessler, Mr. Goerner

Spanish Dance ..... Granados-Kreisler
Rondino ..... Beethoven-Kreisler
Variations on a Theme by Corelli..... Tartini-Kreisler
Miss Gibbs

Suite Op. 15, for two pianos—Romance—Valse ..... Arensky
Miss Peck, Miss Kurtz

'Twas May, the Loveliest of Months
Up From My Tears Fine Flowers Are Growing
The Rose and the Lily
When'ere Thine Eyes I Gaze Upon
Devotion ..... Schumann
Miss Johnson

Concerto in D minor for piano and orchestra, First Movement ..... MacDowell
Miss Kurtz and Conservatory Orchestra

Venezia e Napoli..... Lizt
Miss Crawford

Fantasie for cello and piano: Intermezzo—Humoresque..... Edward Schutt
Miss Lehmann, Mr. Goerner

Concerto in A minor for piano and orchestra—Presto..... MacDowell
Miss Lawson and Conservatory Orchestra

Miss Long did splendid work in the Arensky trio, the whole performance of which was tempered with musicianship and assurance.

The graduate in violin, Miss Gibbs, was a pupil of Charlotte De Muth Williams and played her group with good technique and an extraordinary amount of dash.

In the Arensky Suite for two pianos Miss Peck and Miss Kurtz both exhibited ability as soloists and a gift for ensemble playing.

CHARLOTTE DE MUTH WILLIAMS

Miss Johnson, who sang, possessed a mezzo voice of good lyric quality and with clear enunciation as the outstanding feature.

Miss Kurtz played the MacDowell Concerto with feeling and Miss Crawford possessed brilliancy, power and delicacy in rare combination.

In the Schutt Fantasie for cello and piano Miss Lehmann showed a solid technique and a keen ear for accent and Miss Lawson, who played the MacDowell A minor Concerto, had a brilliant and precise technique.

All the pupils were excellently prepared and played like thorough musicians. The conservatory orchestra, under Dr. Andrews, was very proficient in its accompaniments and furnished an ample background in interpretation and musical feeling.

A Sunday Morning Service

The college choir, singing at the Second Congregational Church, was heard on Sunday morning to good advantage in two anthems. It is a great addition to the service, and with Dr. Andrews at the organ did work which I have seldom heard excelled in churches. It is a rare opportunity, not only for the churchgoers of Oberlin but for the college students as well, to be able to have the splendid training in musicianship which must necessarily go with the getting in shape of a chorus of this size for church singing.

Charlotte De Muth Williams

One of the best beloved and thoroughly efficient members of the faculty of Oberlin Conservatory is Charlotte De Muth Williams, formerly a resident of Chicago and of Cleveland.

Mrs. Williams is an exceedingly active member of the musical world in general, for besides her teaching at Oberlin, where her class is large, she fills numerous concert dates. In addition to this her family of seven children demands much of her time and she is never-failing in her service and devotion. She is a truly wonderful woman, not only as a musician but in that larger field of character which is the real background of true art and musicianship.

More will be said of her work in Music News columns later.

An informal recital by violin students of Mrs. Williams was given during my stay in Oberlin, and the dominant point was clear, precise technique and conscientious work throughout. That teacher has really succeeded who can make that impression as clear throughout an entire program. That Mrs. Williams is greatly beloved and admired by her class one does not need to look far to find.

MARY CARVER WILLIAMS.

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PEORIA MUSICAL COLLEGE

The following program was given at the Peoria Musical College by advanced students in June:

Andante with Variations, F major..... Haydn
Miss Mary Armstrong

Cradle Song ..... MacFadyn
Birthday ..... Woodman
Miss Florence Distler

Sonata, Op. 3—Allegro..... Beethoven
Miss Gladys Benton

One Fine Day..... Puccini
Miss Mae Stumpf

The Mighty Deep..... Jude
Eugene Collinson

Polichinelle ..... Rachmaninoff
Miss Saville Garber

Sous le dome epais..... Delibes
Misses Clinebell and Wilson

Waltz, C sharp minor..... Chopin
Miss Rena Tanquary

O del mio dolce ador..... Gluck
Miss Vivian Lee Wilson

Paean ..... Matthews
Howard Neumiller

Song of Provence..... Dell Acqua
Miss Ginevra Chivington

Capriccio Brilliant ..... Mendelssohn
Miss Mary Thompson
Orchestral parts on second piano

O for the Wings of a Dove..... Mendelssohn
Ladies' Chorus

\#\#\#

Hess—Hans Hess will give a cello recital at Aeolian Hall, New York, in October.

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HEIZER SCHOOL OF MUSIC

The Heizer Music School will remain open throughout the summer, and numerous recitals will be given by violin and piano students.

On Tuesday afternoon, July 1, seventy-five junior students in the Heizer Music School gave an ensemble program. The piano work was performed upon three pianos. Three grades of violin pupils demonstrated their ability by performing ensemble numbers from Pleyel, Mazas and Dancla.

On June 10 twelve young ladies from the more advanced class gave a Morning Recital at the Heizer Music School.

Mrs. Frederick Heizer presented two talented boy pupils—Dick McGraw, thirteen years of age, and Gilbert Kramer, sixteen years of age, in a joint piano recital at the Heizer Music School, June 24, in the following program:

Etude ..... Bach-MacDowell
To a Wild Rose ..... MacDowell
Storm Spirit ..... Frederick E. Farrar
Dick McGraw

Etude Butterfly ..... Chopin
Etude for Left Hand Alone (Donizetti's Sextet) ..... Leschetizky
Spring Rustle ..... Sinding
Gilbert Kramer

Melody in G flat ..... Cadman
Pensive Monody ..... H. Clough-Leighter
Cradle Song ..... J. Albert Jeffery
Le Dauphin ..... W. C. E. Seebeck
Dick McGraw

Sonata, Op. 13 ..... Beethoven
Grave; allegro; adagio
Gilbert Kramer

Sonata, Op. 13 ..... Beethoven
Rondo (arranged for two pianos by Henselt)
Gilbert Kramer, Dick McGraw
Valse Caprice for two pianos ..... Charles Gilbert Spross
Gilbert Kramer, Dick McGraw

Dick McGraw left Sioux City the 1st of July to attend Culver Military Academy. Gilbert Kramer will continue his musical studies at the Heizer Music School.

On the following Friday evening of the same week Mr. and Mrs. Frederick Heizer presented their pupil, Miss Irma F. Ratliff, in the following violin and piano recital:

Piano—
Pastorale ..... Scarlatti
Legend of the Plains from Prairie Sketches ..... Cadman
Spring Rustle ..... Sinding
Violin Concerto in G major, Op. 23 ..... Viotti
Allegro; andante; allegro
Sonata, Op. 137, No. 1 ..... Schubert
Andante
Theme and Variations for two pianos ..... Beethoven-Saent-Saens
Miss Ratliff, Miss Barclay

String Trio, Op. 18 ..... Mazas
Irma F. Ratliff, Donnabelle Erickson, Frederick Heizer

String Quartet, Op. 3, No. 5 ..... Haydn
Presto; andante; menuetto; scherzando
Harry Larson, Irma Ratliff, Mr. Heizer, Mabel Barclay

Piano Concerto in G minor, Op. 25 ..... Mendelssohn
Presto
Accompaniment by Miss Gertrude Trowl
Second Piano and String Quartet

Miss Ratliff graduated from the Sioux City High School in the class of 1919, and has been second violinist in the Heizer Music School String Quartet, which has appeared in Iowa and Nebraska upon numerous occasions during the past year. She is also a member of the Heizer Music School Symphony Orchestra, and is violinist in the Sioux City Municipal Orchestra.

———♯♯♯———

Van Dusen—Frank Van Dusen, organist of the First Universalist Church, and teacher of organ at the American Conservatory of Music, has recently received the degree of A. A. G. O. in the American Guild of Organists.

THE ORCHARD SCHOOL OF MUSIC AND EXPRESSION

The program given by pupils of Ethel Lenore Clifford of the Orchard School of Music Friday, June 27, was a demonstration of the high standard maintained by Mrs. Clifford in her work. Each number was distinguished by fine tone, musical feeling, understanding and thoroughness. All were good, Carolyn Paxton displaying an unusual promise.

They were charmingly assisted by Antoinette Salathe and Hazel Younger, pupils in voice of William Clifford.

———♯♯♯———

Yon—Pietro Yon, one of the most noted international organ virtuosos, is planning a transcontinental tour for the coming season, following the tremendous interest in music of this character. Mr. Yon, whose compositions probably represent the largest in point of number and most brilliant in point of quality for the organ, has arranged a program which embraces a group of his most interesting numbers which he will use himself on this tour.

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ANOTHER SCHUMANN-HEINK TRIUMPH

The following reports from the San Francisco papers tell of the latest Schumann-Heink triumph, when the famous prima donna sang in a performance of "Elijah" at the Greek Theater, in Berkeley, Calif., and preceded this appearance with a near-recital of her own:

Thousands Greet Diva in Greek Theater—Mme. Schumann-Heink Given Ovation at Open-Air Concert in Berkeley

Ernestine Schumann-Heink was one cause of the gathering of music lovers. That became evident in the waves of applause that swept toward her at her first entrance for the concert numbers that prefaced the choral work. It was a welcome warm and hearty, acknowledged by the diva with her characteristic naturalness of response—a wide gesture of the arms as if to enfold the gift of goodwill. And the measure of applause thereafter gave her the preference over all others.

Her voice was in full plentitude of power—clear, sonorous and colorful. As one listened to its clarity and timbre and purity of tone it was hard to realize that this was the voice of one who celebrated her fifty-eighth birthday last Sunday, who has been singing professionally for forty-six years. Mme. Schumann-Heink sings ever from her generous heart, making her artistry vital and affecting.

She gave us a forgotten aria from Mozart's "Titus," Bach's "My Heart Ever Faithful," Secchi's "When Two That Love Are Parted" (exquisitely phrased and shaded), John Alden Carpenter's "Home Road," Pasternack's arrangement of "Taps" and Rogers' "When Pershing's Men Go Marching Into Picardy." In the last, she was splendidly dramatic, carrying her auditors so completely with her that when they arose at the fragment of the national anthem in the closing bars of the accompaniment they swept spontaneously with her into a swelling utterance of the anthem itself. After her recall she sang "When the Boys Come Home."—The San Francisco Examiner, Sunday, June 22, 1919.

Mme. Ernestine Schumann-Heink, the visiting artist, sang the role of the Angel in the oratorio, but preceded the work with a list of concert classics and simple songs that aroused her audience to great enthusiasm.

One expects a singer's powers to wane within a reasonable number of years, but Schumann-Heink showed a dynamic force yesterday that seems impossible of ever waning. She excels while under a dramatic tension, though there is a tenderness in those songs of the day that appeal to all hearts. Her list included the overture of Mozart's "Marriage of Figaro," an aria from that composer's "Titus"; Bach's "My Heart Ever Faithful," and the sentiment of Secchi in his "When Two That Love Are Parted."

She sounded the patriotic impulse through Alden Carpenter's "The Home Road," "Taps" and "When Pershing's Men Go Marching Through Picardy."

The oratorio, as a whole, was an excellent presentation. There was a generous opportunity to hear the ecclesiastical tones of Mme. Schumann-Heink, whose first recitative, "Elijah, Get Thee Hence," was given with authority and color. The impressive "O Rest in the Lord" is one that has for years been included on her concert programs and perhaps, more than anything she offers, is filled with the devout spirit.—The San Francisco Chronicle, Sunday, June 22, 1919.

———♯♯♯———

ETHEL ANNETTE GIFFORD RECOVERING FROM HER RECENT ILLNESS

Ethel Annette Gifford has had to resign her position as director and soloist of the Chorus Choir at the Fifth Presbyterian Church on account of her illness, which culminated in an operation for appendicitis.

Mrs. Gifford extends thanks to the many friends who have remembered here while in the hospital, and who were so numerous and so generous in their sending of flowers that her room was nicknamed "The Conservatory" by the nurses.

Mrs. Gifford will rest and recuperate throughout the summer, and expects to resume her professional activities in the fall.

———♯♯♯———

Clippinger.—D. A. Clippinger presented his pupil, Myrtle A. Weart (with Mrs. Charles Orchard at the piano), in recital at his studios in the Kimball Building on June 26.

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Music at RAVINIA PARK

REVIEWED BY CHARLES E. WATT

As told in Music News last week, the opening night at Ravinia Park was one of the most successful in history.

As a matter of fact, there were something like 7,600 admissions to the park sold on that evening.

The success of Scotti, Rothier, D'Angelo, Easton and others in "L'Oracolo" (Leoni) was marked, while Easton, Kingston, and

ALICE GENTLE

Picco walked away with great honors in the one act of "Pagliacci" given to complete the bill.

♮ ♮ ♮

On Sunday afternoon, June 29, the following program was given under the artistic conductorship of Richard Hageman:

The Star Spangled Banner
March—La Reine de Saba ..... Gounod
Andante from Symphony No. 5 ..... Tschaikowsky
Salute D'Armour ..... Elgar
Intermezzo ..... Wolf-Ferrari
Ballet Suite from Sylvia ..... Delibes
  Prelude—Les chasseresses
  Intermezzo et valse lente
  Pizzicati
  Cortege de Bacchus
Suite L'Arlesienne No. 1 ..... Bizet
  Prelude
  Menuetto
  Adagietto
  The Bell Ringers
Prelude to The Deluge ..... Saint-Saens
Overture to Stradello ..... Flotow

On Sunday evening "Lucia" was given, Garrison making her debut for the season as Lucy Ashton, other parts being sung by Picco, Rothier, Derman and Falco.

On Monday evening the concert program was as follows, the soloists being Emma Patten Hoyt, soprano, and members of the Chicago Symphony Orchestra:

The Star Spangled Banner
Overture to Phedre ..... Massenet
Symphony No. 8, B minor (unfinished) ..... Schubert
Fantasia for Harp ..... Dubois
Overture to Bartered Bride ..... Smetana
Andante from Concerto for Violin, Op. 64 ..... Mendelssohn
A Group of French Songs .....
  Emma Patten Hoyt
  Isaac Van Grove, Accompanist
  Loin du Ball .....
  In the Mill ..... Gillet
  Bacchanale from Samson and Delila ..... Saint-Saens

Not only at this time, but at all the orchestra concerts of the week, Mr. Hageman as conductor was found to be in the most excellent of form, and the orchestra responded to his every minute indication promptly and with effect.

♮ ♮ ♮

On Tuesday evening "Aida" was given, Florence Easton scoring a tremendous success in the name part, Morgan Kingston again showing himself as one of the finest operatic tenors now in America, as Radames; Alice Gentle making a pronouncedly good impression in the difficult role of Amneris, and Thomas Chalmers and Louis D'Angelo each scoring success in their parts, respectively, Amanasro and the King. Gennaro Papi, as conductor, again proved his power and his versatility, and the entire opera was given with much attention to orchestral and choral excellence.

♮ ♮ ♮

On Wednesday evening "The Tales of Hoffman" gave opportunities to a long cast, all competent, and on Thursday evening "Il Trovatore" was presented, Kingston, Easton, Gentle and Picco again making fine impressions.

On Thursday afternoon there was a children's program, when some light but very good orchestral numbers, under the direction of Richard Hageman, formed the prelude to some community singing, which was led by Osbourne McConathy of Northwestern University School of Music and which proved to be one of the finest features ever introduced at Ravinia.

On Friday evening, July 4, the place was sold out in anticipation of a repetition of "L'Oracolo," but owing to the illness of Scotti this performance had to be postponed a week and "Trovatore" was repeated with great success.

The matinee of Friday had this orchestral program:

The Star Spangled Banner
March—On American Airs ..... Vander Stucken
Largo from New World Symphony No. 5 ..... Dvorak
Suite—Peer Gynt No. 1 ..... Grieg
  Morning
  Ase's Death
  Anitra's Dance
  In the Hall of the Mountain King
Solo for Harp ..... Selected
Overture to Poet and Peasant ..... Suppe
Ave Maria ..... Bach-Gounod
Badinage .....
Al Fresco ..... Herbert
American Patrol ..... Meacham

♮ ♮ ♮

The Saturday matinee found great favor with this program:

The Star Spangled Banner
Overture to Semiramis ..... Rossini
Andante from Symphony No. 4 ..... Tschaikowsky
Allegretto ..... Svendsen
Ballet Suite from Egyptian ..... Luigini
Overture to Raymond ..... Thomas
Benedictus ..... Philo A. Otis
Cosatschoque ..... Dargomijsky
Grand Pas des Fiances and Finale from Suite Ruses d'Amour ..... Glazounow

♮ ♮ ♮

The Barber of Seville

In spite of the fact that Ravinia was uncomfortably cool on Saturday night there was a splendid audience present to hear "The Barber of Seville," and the total effect of the gay opera was unusually fine.

Picco as the Barber opened the proceedings with the "Catalogue" aria and at once showed himself to be in the very finest of vocal form and proved again, and very conclusively, that he has one of the best baritone voices now in opera in America.

He dressed the part splendidly and acted with conviction, and if he had not already

RICHARD HAGEMAN

been well established as a Ravinia favorite he certainly became so during the course of the Saturday evening performance.

Orville Harrold, dressed very unbecomingly, sang with more of purity and with better effect throughout than at any time, either in Chicago or Ravinia. If he but keep up to the vocal standard of Saturday night he will certainly be one of the favorites of the current season.

Miss Garrison sang the part of Rosina, introducing "Voce de Primavera" in the lesson scene.

Rothier was a magnificent Bassillio, and the other parts were well cared for.

LOUIS D'ANGELO

All the cunning and difficult little ensembles of the score were well managed, and the orchestra simply covered itself with glory by the beauty with which it invested the instrumental score.

♮ ♮ ♮

On Sunday afternoon the following program was given:

The Star Spangled Banner
Overture to Mignon.....Thomas
Andante from Symphony No. 5.....Beethoven
To a Water Lily.....
To a Wild Rose.....MacDowell
Three Dances.....German
Moorish Dance
Shepherds Dance
Torch Dance
Solo for Harp.....Selected
Ballet from The Queen of Sheba.....Goldmark
Cansonette.....Godard
The Bee.....Schubert-Stock
Waltz—Legends from The Vienna Woods.....Strauss

♮ ♮ ♮

On Sunday evening "Aida" was repeated; Monday evening brought another fine concert under the Hageman direction, including the Beethoven Seventh Symphony; Tuesday evening, "Il Trovatore"; Wednesday, the first performance of "Lakme," with Garrison, Gentle, Harrold, Rothier and D'Angelo; Thursday, "Cavalleria Rusticana," followed by an orchestral concert in which the feature was Franck's Piano Quintet, Mr. Hageman doing beautiful work at the piano, all this preceded by the second children's program in the afternoon.

Tonight (Friday) the postponed performance of "L'Oracolo" will be given; a concert tomorrow and Sunday afternoon, and the first performance of "La Boheme" on Saturday night, with Easton doing Mimi, and the fine allotment of men's parts being assigned to Kingston, Chalmers, Rothier, D'Angelo and Daddi, with Papi conducting.

♮ ♮ ♮

Ravinia

By WILL REED DUNROY

(Reprinted from the Chicago Morning Telegraph)
At midnight when the shadows creep
Across the sward to join the wood,
The fairies and the pixies peep
In flowered cap and leafy hood,
And all the elfs and fays delight
The pulsing tenderness of night.

From far ravines the frogs resound,
The crickets chirp in chorus shrill,
And in the shadowed curtain round
Chimes in the plaintive whip-poor-will,
To make a symphony of sound
Where nature's melodies abound.

Above the scene the argent moon
Through veiling clouds plays hide and seek,
While fireflies flash the darkened noon
With flaming, intermittent streak,
And in among the patient trees
Goes wandering a vagrant breeze.

The winds, in deep orchestral tone
Merge in with twittering of birds,
The tree toad from his leafy throne
Pipes in with soft, diminished thirds,
Where all the zephyrs sing and sigh
Beneath the brooding summer sky.

At midnight when the shadows creep
Like muted monks in stole and hood
The nymphs and satyrs lightly leap
Within the deep, secluded wood
To gladden with their sheer delight
The somber sadness of the night.

♯ ♯ ♯

HELENE KANDERS

Helene Kanders, late of the Metropolitan Opera Company, who gave her first Metropolitan concert at Carnegie Hall last season and thereby established a record for success, is to desert grand opera entirely and devote her time this fall to making a transcontinental concert tour. Miss Kanders is one of the most remarkable women in music at the present time. She was born in California, but one would not suspect it. Her parents were Russian-Belgian, and she has done most of her artistic work in foreign countries. She is a woman of startling beauty of face and form, possessing a glorious voice. When she gave her concert last season here it was against the advice of many of the best known promoters. She refused to be daunted, however, and engaged the hall and conducted the matter in her own style. The result was the big hall was packed with an enthusiastic audience, and the music critics, with an admiration for her pluck and determination, found also excuse for most favorable reviews. At the time it was the chief topic of conversation in music circles. Now she is to top all concert artists in New York by giving no less than three Carnegie Hall appearances this winter.

♯ ♯ ♯

Magnus—The Magnus Studios in the Fine Arts Building, contrary to the usual custom of Mrs. Florence Magnus, the distinguished voice teacher, will remain open this year throughout the summer.

KATHRINE CLARKE'S ADVANCED STUDENTS' PROGRAM, MILWAUKEE, WIS.

Kathrine Clarke, head of the vocal department of the Wisconsin Conservatory of Music, gave her third and last pupils' recital on June 9, presenting fifteen of her interesting pupils. The singing of all was pleasurable and showed intelligent application of a very evidently good method.

The duet by Miss Lillian and Helen Gunnis was given a place on the annual commencement program, so its worth may be measured by that fact.

Following is the program:

Soprano—
The Lord's Prayer.....Krebs
The Witches' Song of May.....Mendelssohn
Elizabeth Oehlenschlaeger

Soprano—
Thou'rt Like Unto a Lovely Flower.....Smith
By the Waters of Minnetonka.....Lieurance
Violin obligato, Edith Perssion
Cornelia Hubbard

Tenor—
The House of Memories.....Aylward
My Love Is Like a Red, Red Rose.....MacDermid
Martin Mikesh

Soprano—
Were My Song With Wings Provided.....Hahn
In Flanders Fields.....Spross
Madeline Klein

Soprano—
Birthday Song.....MacFadyen
Will o' the Wisp.....Spross
Hilda Runge

Tenor—
Where My Caravan Has Rested.....Loehr
Yesterday and Today.....Spross
John Leek

Duet—
The Angel.....Rubinstein
Serenade.....Tosti
Lillian and Helen Gunnis

Contralto—
O Tender Sleep.....Rhn Carse
Che faro senza Euridice (Orfeo).....Gluck
Rose Duetsch

Soprano—
Le Violette.....Scarlatti
My Lovely Celia.....Higgins
Summer Time.....Ward-Stephens
Lillian Dobrinski

Double Trio—When Twilight Weaves.....
.....Beethoven-Branscombe
Esther Markert, Beth Engelhard, Belle Wigodsky,
Hilda Dobrinski, Rose Detusch, Gladys Burkard

♯ ♯ ♯

THE SONG OF THE CHAIN—NEW COMPOSITION OF VOTICHENKO

Sascha Votichenko, the Russian composer, is planning to give an interesting recital in the fall just before leaving for the New England states, when it is said that his recent composition, "The Song of the Chain," will be heard for the first time. This composition was unconsciously suggested to Mr. Votichenko by the Siberian prisoners whom he visited while engaged in collecting the folk songs of Russia and Siberia.

"As they had no other means of self-expression," said Mr. Votichenko, "the prisoners made a weird kind of music by the rhythmic clanking of their heavy iron chains. I have endeavored to give some idea of this queer form of musical art in my own composition, but only those who have heard the 'Song of the Chain' as it is played by the Siberian life prisoners, can fully realize its deep pathos and tragedy."

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AUGUSTA COTTLOW

Augusta Cottlow will concertize in America this season, after an absence in Europe of several seasons. Her career has been successful from the beginning and the promise of prodigal artistry of her early youth has been fulfilled in the continued triumphs

AUGUSTA COTTLOW

of the years, until now she stands at the pinnacle of greatness few women pianists have attained.

When she made her first appearance in concert in Europe it was with only her American schooling back of her, and she won higher recognition for herself and the same for her American teaching. She was the first to give any of MacDowell's works on a European program, and her press notices all paid tribute to her peerless interpretation of the American master.

Miss Cottlow toured all of Europe and returned to America at frequent intervals, but few Americans have won the following abroad that Miss Cottlow has. An extensive Russian tour was abandoned on account of the war, and she returned to America.

Miss Cottlow had a splendid triumph at her Aeolian Hall recital last autumn, and this fall will begin her tour in the South, and her season promises to be a busy one.

She has signed with the Duo-Art to make records for them exclusively, and a number of her records will be on the market shortly.

Miss Cottlow's only appearance in Chicago this season was at Northwestern University, when she presented this herculean program and, in addition, was most generous with encores:

Toccata in C major for the Organ.....Bach
Prelude; adagio; fugue
(Transcribed for the piano by Ferruccio Busoni)
Ballade in F minor, Op. 52.....Chopin
Nocturne, D flat major, Op. 27, No. 2.....Chopin
Waltz, A flat major, Op. 42.....Chopin
Norse Sonata, Op. 57.....MacDowell
Impressively; at times with impetuous vigor
Mournfully; yet with great tenderness
With much character and fire
"Night had fallen on the day of deeds.
The great rafters in the red-ribboned hall
Flashed crimson in the fitful flame
Of smouldering logs.
And from the stealthy shadows
That crept 'round Harald's throne,
Rang out a Skald's strong voice,
With tales of battles won,
Of Gudrun's love
And Sigurd, Siegmund's son."
Reflets dans l'eau.....Debussy
Mephisto Waltz.....Liszt

Her playing of Bach was the most soul-satisfying experience a true lover of Bach could have, and if anyone lives who does not understand his poetry it would have been conveyed to them in her wonderful interpretation.

The endless amount of power she has and uses, seemingly without effort, made the Fugue a living fire.

Technic is never thought of by the auditor, for it has long since become a part of this artist. One revels in her interpretative art, and how varied and characteristic she sets each thing before you! Poetry in beautiful, sustained, dreamy nuance. Calmly vigorous in her portrayal of dramatic mood and varying it with brilliant, fiery, dashing bravoura. Chopin's Nocturnes played with deep insight; waltzes electrical displays of speed, rhythm and fleecy lightness, were trifles of technic. Debussy's "Reflets dans l'eau" was a contrast of beauties to those of MacDowell's "Water Lily," played for encore just before it. One's pen fails when it comes to expressing the sheer delight and consummate satisfaction this program gave.

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ANNA GROFF BRYANT

Mrs. Anna Groff Bryant, director of the School of Three Arts, Lombard College, Galesburg, Ill., and local concert manager, left for New York City the first week in June, where she was called to attend a conference of the local concert managers of the United States and Canada. Mrs. Groff Bryant has been unexpectedly detained in the East, and will not return to Chicago to conduct a summer class, originally scheduled for July 5, until later in the month.

At present Mrs. Groff Bryant is attending the eleventh biennial convention of the National Federation of Musical Clubs at Petersboro, N. H., as state delegate—June 26 to July 6—after which she will return to New York City, where she has been teaching a limited number of pupils and completing final arrangements for the concerts of 1919 and 1920. Mme. Galli-Curci has been secured to give a recital in October.

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ANN ARBOR, MICH.

The Ann Arbor, Mich., University School of Music has just announced the engagement of Mr. William Wheeler of New York City as head of the vocal department, beginning with the academic year in October.

Mr. Wheeler is an artist of wide recognition, having won an enviable reputation as concert artist wtih the leading orchestras and musical societies in this country. He has appeared numerous times in large cities of the United States and has sung at many of the most important festivals. For a number of years his professional headquarters have been in New York City, where he has filled several of the leading church posi-

WILLIAM WHEELER

tions, notably that of St. Bartholomew and Temple Emmanuel. His recitals of Old Italian songs and of other schools have attracted wide attention. Associated with him in this capacity has been Mr. Arthur Whiting, who has contributed the accompaniments and instrumental numbers of the times. He is also well known as a choral conductor, and has won a wide reputation as an excellent teacher, included among his students being many New York professional musicians. He is a college graduate and is thus conversant and in sympathy with the ideals and traditions of an educational center such as Ann Arbor. He possesses a beautiful lyric tenor voice of exceptionally pleasing quality, which he handles in taste and with good musical sense.

Mrs. Wheeler is also a musician of note, as is attested by the long list of Victrola records which both artists have made singly and in duet form.

The coming to Ann Arbor of two such distinguished artists will be a valuable addition to the large number of musicians now located in Michigan's university center.

\#\#\#

Hadley—Grant Hadley, Chicago baritone, made a successful appearance at Gary, Ind., on June 30, singing at the First M. E. Church for the benefit of the Gary General Hospital. His program was well chosen and splendidly presented.

Frances Burch

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FESTIVAL SERVICE, ST. JAMES' METHODIST CHURCH

The program which Tina Mae Haines offered in a festival service at St. James' Methodist Church on Sunday evening carried her customary marks of distinction, novelty and catholicity. The three traits do not always consort. There be those to assert that they cannot be co-equal. But it is to be stoutly maintained that, like all virtues, they should abide together. The best put together church service which does not have something for everyone falls short of the mark, in a practical way, however well it measures to argued theories.

Therefore, Pike's "Medley From the South" and Nevin's avowedly popular and stirring "When the Flag Goes By" gave such a tang to the occasion that the good orthodox Methodists unloosed their fervor and applauded in a church service! And, having broken the ice for their own pleasure, they met Miss Haines' stunning presentation of Yon's equally stunning big "American Rhapsody" with the same cordiality. It can filter down to New York that the first time this work was heard in Chicago was at a church service, and it created so fine an impression that it invoked applause! It was the very high light of the service, despite the excellence of the vocal numbers. It provides at length a fitting vehicle for the organ to say something patriotic, and it gives the competent organist something worthy to handle. It is to be questioned whether it can be used save on a modern organ, so varied and exacting are its effects and demands.

The exploitation of the American themes has not heretofore found such treatment. To be first in the field with it was quite in Miss Haines' alert resourcefulness. She had also the most elaborate setting of the "Kipling Recessional" so far encountered. A double quartet did it, did it well, and confession is made of its many shades of interest. But it needs centering—something to make those graphic last lines throb majestically at least once. H. A. Matthews is the author.

Victor Herbert's "Call to Freedom" has a finale for soprano and chorus that is brilliant without being florid, the text being particularly good. In all this concerted work the taste and discernment of musical values testified to what Miss Haines stands for. She has an acute sense of refinement, but does not sacrifice vigor and full-blooded intensity for it.

The singing was vital, wide-awake, alive, and yet accented the voice of the inner spirit as well. In many solo moments and in Treharne's "Ye That Have Faith" it was more than good to hear Jennie F. W. Johnson. Her voice is the firm, rich organ we have loved right along, and her wholesome spirit colors and controls her artistic sense in rounding out her musical message. Her presence always inspires pleasure and satisfaction.

A fresh, beautiful voice is the heritage of Louise Brittan, who had ample space on the program. Singularly limpid and even is the tone and it is enlivened by thoughtful touches which bespeak not only culture and study, but the intimate note of reverence and feeling.

The other singers were Naomi Nazor McLain, Florence Halberg, W. T. Mitchell, J. H. Marshall, O. Wilson and R. C. Mulholland.

A novelty of moment was in the prelude, wherein Miss Haines had the assistance of C. L. Cocke, Jr., in an impressive unfolding of Janssen's "Festival Prelude" for four hands and double pedal. To make full measure, Noble's lovely "Solemn Prelude" was added for my pleasure and gratification. In rejoicing in Miss Haines' continued growth and enlargement of musical vision, congratulations cannot be withheld at the physical expansion also. She will have to change her first name if she makes further accretions!

ALBERT COTSWORTH.

———♯♯♯———

Highsmith - Lyding — Mary Highsmith-Lyding made a very successful appearance in Gounod's "Gallia" at the Hyde Park Presbyterian Church on last Sunday morning.

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KALAMAZOO, MICH.

The Kalamazoo Musical Society, under whose auspices a most enjoyable recital was heard by this writer earlier in the season, is one of the most important factors in the musical life of Kalamazoo. It is a club of about five hundred members, headed by a most active and efficient president, Mrs. E. C. Wright, the other officers being Mrs. A. L. Waldo, vice president; Mrs. Alfred Curtenius, secretary, and Henry Overly, treasurer.

The principal work of the club consists in the giving of programs for the members of the club and three outside recitals each year. This year the programs have been based on the music of the allied nations—England, America, France, Belgium, Italy, and Russia. The Music Study Club is a branch of the Kalamazoo Musical Club, and during the past year has been doing splendid work.

The three special concerts given under the auspices of the club this season were those given by the Zoellner String Quartet, Saba Doak and Gordon Campbell, and Elizabeth Lennox.

The success of the club is due in large part to the untiring energy and efficiency of the president and her assisting officers.

The following program, which I heard, is representative of the splendid caliber of the programs given:

Talk on American Music by Miss Powell
Indian—
From the Land of the Sky Blue Water.....Cadman
Indian Serenade .....Beresford
Chaminade Quartet (en costume)
Solo Dance (en costume) by Marian Squires
Puritan—
Psalm Windsor.....George Kirbye, written in 1592
Puritan Quartet (en costume)
Colonial—Minuet .....
Miss Frances Van Brooks, Miss Olga Brayman, Miss Elinor Hope, Miss Marie Herson, Miss Olive Hartley, Miss Ella Holmberg, Miss Blanche Millaley, Miss Agnes MacGillivray
Miss Bertha Baeuerle, Accompanist
Air de Ballet.....Conrath
Novelette .....MacDowell
Harold Blair
Love Laid His Sleepless Head.....Victor Herbert
Miss Charlotte Little
Amourette .....MacDowell
Miss Cecile Pratt
The Year's at the Spring.....Mrs. H. H. A. Beach
You and I.....Ward-Stephens
Miss Anita Rosenbaum
Negro Spirituals.....H. T. Burleigh
Swing Low, Sweet Chariot
I Want to Be Ready
By an' By
Weepin' Mary
Robert Moseley, Tenor
Polonaise .....MacDowell
Gertrude Mason
In Your Eyes.....Hilliam
Life and Death.....Coleridge Taylor
Miss Charlotte Little
Sayonara .....Cadman
Prelude
I Saw Thee First When Cherries Bloomed
At the Feats of the Dead I Watched Thee
All My Heart Is Ashes
The Wild Dove Cries on Fleeting Wings
Mrs. Bertha Davis, Stanley Perry

———♯♯♯———

METHODIST CENTENARY MILDRED RODIGER SINGS AT IN COLUMBUS

Miss Rodiger sang the "Samson and Delilah" aria, "My Heart at Thy Sweet Voice," as her first number, then a group of old favorites. Her voice, with its unusually rich charm, reached the back of the immense tent. "Sort of Miss You" is the favorite of the popular songs.

———♯♯♯———

Dormer—Elizabeth Guion Dormer, who lived for a long time in West Jackson boulevard, has removed to the Studio Apartments at 1142 Michigan avenue.

AT YEATMAN GRIFFITH'S STUDIO

By JOSEPH DE VALDOR

During the Spring and early Summer it has been my fortune to visit numberless vocal studios, and naturally they have proven, in turn, good, bad and indifferent.

Some have been so far from what a place for building the human voice should be that it has seemed to me that the Dante saying, "Abandon hope, all ye who enter here,"

YEATMAN GRIFFITH

ought, perhaps by law, to be emblazoned across their fronts.

Happily not all are of this kind, however, and among the really fine studios of New York none has been found more charming in hospitality or more intelligent and resourceful in the treatment of the voice than that of Yeatman Griffith, which I recently visited.

When I first entered Mr. Griffith's residence I found myself in an atmosphere rarely to be disclosed in any vocal studio. There was a feeling in the air that here voices are being trained for a real musical career; that the teacher is not only one of the rare personalities in the world of music but that the real principles of vocal pedagogy and practical results are put into the minds and the throats of the students here assembled. To listen to Mr. Griffith's expositions is a rare pleasure. He is not a mere technician; he is not only a theoretician, but also is a practical man whose principles are thought out to the letter.

He was not satisfied to expound his theories; he applied them in practical examples by presenting his pupils in living proof of the excellence of his pedagogy.

I heard a quartet of pupils, each one singing as a real artist should. I noted during the singing that every pupil controlled, in a marvelous manner, the breath. I was delighted with their facile productions of tone. One pupil, a baritone, who had been told by a previous teacher that his voice is a tenor, and who had been set right by Mr. Griffith, proved that he is worthy of public appearance. Under the expert guidance of this splendid pedagogue the young artist has arrived at the point where we may call him an artist. The pupil spoke enthusiastically about Mr. Griffith, and after listening to him I could not doubt that his enthusiasm was warranted. In a rendition of "Eri tu," from "The Masked Ball," and the Prologue from "Pagliacci," Mr. Y. (let me name him so) disclosed a beautiful medium and a clear upper register. Under the proper musical tutelage he has been taught to sing artistically and has been trained to disclose correct interpretation. He shows a marvelous sense of phrasing, a quality rare even with the professional singers.

This pupil of Mr. Griffith will without a doubt climb to the heights of the operatic temples as Florence Macbeth, today a star, has succeeded in reaching them thru the efficient schooling of her worthy pedagogue.

Another pupil, a mezzo-contralto, the most difficult voice to be trained, proved a worthy exponent of the teacher's principles. She is bound to create a furore when she enters the professional field, for she is the possessor of an unusually warm, brilliant and appealing voice. And her schooling is superb; it is the incarnation of her musical tutor.

YEATMAN GRIFFITH WITH HIS PUPILS, FLORENCE MACBETH AND LEONORA SPARKES

Two other pupils disclosed charming voices, one a lyric coloratura and another one a baritone.

The Griffith exercises were explained to me, the axioms of teaching were expounded, and then the pupils were asked to show these in practice. It was a delight to listen to Mr. Griffith and his pupils. In my visits through the studios such wholesome atmosphere has rarely been encountered.

The following quotation from a recent interview with Mr. Griffith gives an inkling of his intelligence and the simplicity of his methods:

"In beginning the study of music one should make sure that the teacher will aim not at the production of effects but rather at the development of a correct and normal manner of using the vocal organ; for without a firm technical and even mechanical foundation no singer is free to produce truly excellent effects.

"The prospective student should not attempt to measure a teacher's abilities by the testimony of the ear alone. The ear can too easily be deluded and tricked into liking sounds produced by methods which in the long run would prove ruinous. Perhaps the safest standard for an absolute novice to go by is the quantity and quality of the singers whom a teacher has trained from the ground up; for if his method is unsound that fact is bound to become evident in the voices whose usage is governed by it.

"The sense of touch is in practice as necessary a guide to good vocal production as the sense of hearing. False methods will quickly betray themselves to even the merest tyro by various abnormal muscular conditions they produce, whether of relaxation or of strain.

"In speaking thus I am not considering man as a machine without mind, but am merely dealing with the vocal mechanism from a common sense point of view, just as an instrumentalist deals with his fingers. In singing, as much as in any other branch of music or of human activity in general, there is a scientific fact to be coped with. Take, as an example, the convention which prescribes that a straight line and only a straight line shall be the symbol for the number 1. You may prefer to use a crooked line, but whatever your preferences in the matter may be you cannot change the fact that a straight line is the only figure recognized by the Arabic system of numerals as the symbol for the number 1. What convention has done in the case of the number nature has done in the case of the vocal organ. So long as the arithmetician has to deal with the Arabic system and the singer with the human voice these scientific facts must form the basis of their respective labors.

MR. AND MRS. YEATMAN GRIFFITH

"Once it is recognized that a certain way of using the diaphragm and the vocal ligaments is the scientifically correct way—which means, incidentally, the simple way—the physical and mental contortions through which many singers are wont to go are summarily brought to a stop. Great singing is a manifestation of intelligence; the instrument with which he sings is the vehicle by which a singer's intelligence is expressed, and if the vehicle is incorrectly used the intelligence will go for nothing. But no restrictions will hamper the singer's intelligence if the instrument is so trained in accordance with scientific fact that it becomes an obedient servant."

ALBERT SPALDING RETURNS TO AMERICA

After an absence of twenty-one months overseas, Albert Spalding, the distinguished American violinist, has returned to his native United States. When we entered the war he was the first American artist to enlist and went across with the initial 60,000 men. Spalding entered as a private in the aviation division and after a brief period in France was transferred to the Italian front, where he was attached to the public information bureau. This work did not appeal to him as a live young American and he sought work in the actual flying section. At Cento Celle, near Rome, he received his aero training, later winning an observer's brevet in night bombing work with Caproni planes.

His familiarity with the Italian language, gained through many years' residence in Florence and numerous concert tours, fitted him especially for much propaganda work throughout Italy and he made frequent speeches in many cities. On one occasion he was sent by the American embassy at Rome to the city of Pesaro as representative of the United States to officiate at the naming of a street after President Wilson.

In a recent interview Mr. Spalding told of interesting meetings with King Victor Emmanuel, General Diaz, Marconi, Orlando, Count D'Annunzio and Toscanini. He dined with the King one evening near the Italian front. In recognition for his many services, the Italian government conferred the "Cross of the Crown of Italy" upon Mr. Spalding. This, by the way, is the highest honor that can be given to a foreign citizen.

This coming season Mr. Spalding will resume his concert work.

———♯♯♯———

MR. VANDERPOOL AND HIS "VALUES"

Frederick Vanderpool continues to receive letters in commendation of his song, "Values." Two of these are appended:

My dear Mr. Vanderpool: Am very glad to hear additional good things of your song "Values." I appreciate its merit, having used it along with, I think, most of your other songs.

Have been acquainted with your works for the past year and find that they are very useful. In fact they are so singable—being so full of flowing melody—that they are invaluable to the student of singing.

Wishing you continued success and trusting to have the pleasure of meeting you personally at some future time, I beg to remain.

Cordially yours,
LOUIS ASCHENFELDER.

New York.

My dear Mr. Vanderpool: I have your inquiry about "Values." I included this, also "I Did Not Know," in a program of all American songs in early March. Since that time I have sung both often and both always please.

Personally I consider "Values" "The Rosary" of today. That means a lot.

Your publishers sent me these two songs and I hope you will write others as good—if you have not already done so. Nearly all my pupils have copies.

All Americans are proud of you!

Sincerely,
(MRS.) REBEKAH ELLISON JOHNSTON.
Jackson, Miss.

PIETRO YON, ORGANIST

With the interest in the forthcoming tour of the noted Italian orchestra from the Academy of Saint Cecilia, it is worthy of note that Pietro Yon, a noted organ virtuoso and composer of distinction, is a graduate of this academy in organ, and was for a long while substitute organist at the Vatican. Mr. Yon has been a resident of the United States for several years, and has developed an unusually brilliant organ repertoire. He has made a number of concert tours, and this year, besides appearing with several of the leading orchestras, will make a tour of more than one hundred cities, many of which have entertained him before. The organ as a recital instrument is relatively unknown in this country, when compared with the number of concerts given with other instruments, but Mr. Yon, and later Mr. Bonnet, the noted French organist, appear to have revived this interest considerably.

If "a little knowledge is a dangerous thing," what shall be said of one who gives false news through total ignorance?

A commentator in a widely read musical journal, speaking of Italy and Italian music and musicians, declared that the relations between Italians and Americans in Rome and other Italian cities were so strained that American soliders dared not wear their uniform in Rome, and that the Stars and Stripes were significantly absent in all Italian cities. The implication was clear, and yet the facts are the opposite. American soldiers mingle freely with Italian soldiers and citizens, and the same fraternal spirit is now manifest as has been since the two countries shouldered arms and marched against and annihilated the common foe.

"It is unfortunate that erroneous matter such as this should be given wide publicity," declares Pietro Yon, the celebrated Italian organ virtuoso, teacher, composer and noted musician. "The days, happily just passed, have been strenuous ones for the peace delegates, and it is not surprising that tempers waxed wrothy and the vigor of debate became keener than usual. But that the relations between Italians and Americans are strained is making a mountain out of a mole-hill indeed. The best evidence of that fact is that the American press has accorded a hearty reception to the published statement that the famous Saint Cecilia Orchestra of Rome, the society, by the way, from which I graduated, is to make a protracted tour of the United States. If the warmth of the reception to this orchestra, when it really comes, is to be marked by the present hearty editorial reception, it will leave no doubt in the mind of anyone that Italy and this country have too much in common, that we are too close to each other sentimentally, socially and artistically, to permit any temporary misunderstanding to terminate the good feeling."

Mr. Yon himself, with more than one hundred organ concerts booked for next season, with the knowledge that he is one of Italy's most interesting and distinguished artists, furnishes unmistakable evidence that there is no thought of an international rupture in musical circles.

———♯♯♯———

Losekamp Conservatory—Members of the Losekamp Conservatory of Music, Billings, Mont, have organized a concert company which is appearing throughout the summer.

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WARREN, OHIO

Dana's Musical Institute—Fiftieth Anniversary Commencement—Jubilee "Hop"—Annual Picnic—Reunion of Old Classes—Memorial Hall Planned in Honor of Professor W. H. Dana

REVIEWED BY MARY CARVER WILLIAMS

Dana's Musical Institute, founded fifty years ago by Professor W. H. Dana, is located in what has at some time been called the prettiest town in the United States. Perhaps the late arrival of steel mills and other manufacturing industries has deprived it of some of its former picturesqueness, for it has certainly grown with immense rapidity in the last few years. And still, notwithstanding the ravages of sudden growth, it appeals to the chronicler as one of the most attractive spots she has visited. The D. M. I., as all those familiar with it like to call Dana's Musical Institute, is centrally located. The three allied buildings stand side by side; the home of Professor Lynn B. Dana, now president of the school, the main building, containing the concert hall, class and practice rooms, and the girls' dormitory, formerly the Martha Potter Hall, now taken over by the Y. W. C. A.

The Faculty

Lynn B. Dana, F. C. M., president and teacher of piano; J. D. Cook, L. C. M., secretary and treasurer and teacher of woodwind instruments; J. A. Schmitt, L. C. M., director of the piano department; L. V. Ruhl, L. C. M., teacher of piano; Leonard Wood Glover, A. B., B. M., teacher of voice and director of the department of public school music; Rei Christopher, A. C. M., director of the theory department; Charles L. Lowry, A. C. M., director of the department of stringed instruments, and Ross Hickernell, L. C. M., A. C. M., director of the department of brass instruments.

Undergraduate Recital

The first recital of commencement week was the undergraduate recital, which took place, unfortunately, before the arrival of the reviewer. The program, however, is quoted in full, and many were the reports of its unqualified success.

Soloists: Bertha Schiele, '18, violinist, Oklahoma; Margaret Woods, '22, contralto, Pennsylvania; Mrs. W. S. Vanover, '22, pianist, Texas; Virgie Morse, '21, pianist, Ohio; Elmer Slama, '22, violinist, Wisconsin; Alberta Carner, '20, pianist, Oklahoma; Floyd Hahn, '21, violinist, Ohio; Harriet Yale, '20, pianist, Iowa; Mabel Randall, '22, cellist, Ohio; Margaret Kohn, '22, pianist, Ohio; Marie Gebhard, '21, cornetist, Ohio.

Following is the program:

Mazurka de Concert.....Musin
Miss Schiele

Scotch Poem.....Macdowell
Mrs. Vanover

Concerto in E Minor—Allegro-Andante, Cantabile-Allegro giocoso.....Nardini
Mr. Slama

Trio—Told at Twilight.....Huerter
Miss Randall, Miss Carner, Mr. Slama

La Fileuse.....Raff
Miss Carner

Nocturne in A.....Leschetiszky
Miss Morse

Far Awa'.....Beach
Absent.....Metcalf
Miss Wood

Polonaise.....Siefert
Miss Yale

Second Mazurka Brilliante.....D'Agostino
Mr. Hahn

Aria from Don Carlos.....Vardi
Miss Gebhard

Butterflies.....Arthur Nevin
Miss Kohn

Commencement Programs

The commencement recitals took place in the afternoon and evening of Tuesday, June 17. The plan of the school has always been the playing of a standard concerto by the graduating student, with orchestral accompaniment, if the graduate is in the piano department. Queerly and naturally enough, this year the class was made up exclusively of piano students, and also exclusively of young women, the war having prevented all the men from completing the course this year. The grade of work done by the graduates was exceedingly high and each girl proved herself artistically equipped for future musical work.

Miss Loyer, who used the beautifully

COMMENCEMENT GROUP AT DANA'S MUSICAL INSTITUTE, WARREN, OHIO, JUNE, 1919

KATHLEEN HODGKIN

FREDA LOYER

RACHEL CHICOINE

BETTY SMOOTZ

melodic Capriccio Brilliante (Mendelssohn) possessed a good, sustaining touch and unusual melodic tone.

Miss Chicoine, in the Saint-Saens Rhapsodie D'Auvergne, revealed splendid technic and an imagination equal to the requirements of her piece.

Miss Smootz was both conscientious and innately artistic in her reading of the Saint-Saens Concerto, Opus 22. These three numbers constituted the afternoon's program, a very auspicious forerunner of the one which followed.

Six soloists appeared in the evening. The first was Grace Shattuck in the Beethoven C Major Concerto, the Rondo movement. Miss Shattuck played with an abandon and ease which was nothing short of bewitching, and her interpretation showed force of personality as well as musicianship.

Miss Weber chose the Scherzo movement of the Saint-Saens, Opus 22, and carried it off with a stunning sense of rhythm and a rare interpretative insight.

Miss Thexton, in the exquisite Godard Allegro, displayed excellent tone and ample power, along with a surprising flexibility in her technic.

Miss Hodgkin was rhythm and accent to the very core. And her playing was artistic and, beyond that, scholarly, which is a great asset to the musician and teacher. She chose for her piece the Weber Concerto in C, which is more demanding of the artist in many ways, built, as it is, on more conventional lines.

The playing which showed perhaps the most maturity and the largest background of thought was that of Miss Bloch in the Godard A Minor Concerto. At the same time it was not lacking in temperament or brilliance.

One would expect the most brilliant performance probably in the "Ruins of Athens" March (Beethoven-Liszt), at the close of the program. And one would not have been disappointed at the hands of Miss Hicks. For she swept all before her in the sparkle of her technic and her clear, forceful grasp of the stupendous passage work.

The orchestra, under Mr. Dana's direction, furnished admirable accompaniments and seemed perfectly adaptable to the mood of all the compositions, which followed each other in such rapid succession.

LYNN B. DANA

In the conferring of the degrees, a diploma was also presented to Miss Geraldine Knapp of Gerard, Ohio, for completion of the work in the dramatic art department, newly established this year. Miss Knapp, however, did not appear in the program, having given her own graduating recital at a previous date.

Alumni Plan Memorial

At the alumni banquet there was made public the plan for a memorial hall in honor of the late Professor W. H. Dana, founder of Dana's Musical Institute. Drawings are being made for the hall, which will seat between two and three thousand people, and will have a large pipe organ.

This building is to be erected in the near future and will form the center of a group of D. M. I. buildings. It is not unlikely that this and other additions will some day fit Warren to become the permanent home of the Ohio State Music Teachers' Association, just as Lockport is the logical seat of the National American Music Festival.

A temporary committee, composed of Mrs. Marion Kelly of Niles, author of the idea, Professor L. B. Dana and Professor Ross Hickernell, was appointed at the banquet, which was attended by sixty former graduates. It was announced that five people of "independent means" are to sponsor this project.

Orchestra Program

The closing program of the commencement week was given by the school orchestra. The most remarkable feature of this event was, to me, that this was not a program which had been worked up for months in advance, as one would think, for it is the orchestra's custom to give a program of this caliber every Wednesday night. This is not only remarkable, but almost an unheard-of feat for a purely unprofessional body of players. The orchestral numbers consisted of the Mozart Symphony in E flat and the Ivanof Caucasian Sketches, which were played with due understanding of their unique atmosphere.

In addition to this, there were several solos. Professor Ross Hickernell played the "Una voc poco fa" aria on the cornet,

GRACE SHATTUCK

HELEN WEBER

BLANCHE THEXTON

EVELYN BLOCH

HELEN HICKS

DANA'S MUSICAL INSTITUTE

with the results which could be achieved by no one but a supreme artist. He was called back and for an encore added a delicate bit of sentiment to the occasion by playing Schubert's Serenade, the first piece which he had studied sixteen years ago with Professor H. Clark Thayer, who was in the audience as a visitor.

The well-known Grieg Concerto (A minor) was played by a third-year student, Earl Shisler, who has only been out of military service about two months. Mr. Shisler displayed an infallible memory and great promise for a future career.

Two trios were also done, the first of more interesting content than the second, but both executed with good ensemble and verve. The first, the Schubert E flat, was done by Miss Hicks, Mr. Lowry and Mr. Ruhl. Miss Hicks was less aggressive, proportionately, in her solo work, but impeccable in her technic.

The Weidig Trio, in D minor, was also done by Messrs. Shisler (viola), Slama and Ruhl, with adequate finish and enthusiasm.

Immediately following the program the orchestra struck up the D. M. I. March, written by a student of the school to the theme of the Dana School whistle. It was most stimulating, so much so that it roused the alumni to a live demonstration of their repressed spirits in the form of songs and yells dug up from the dim recesses of the past.

A Hop and a Bat

Commencement festivities at the D. M. I. neither began nor ended with concerts. On the opening night this writer arrived on the scene just in time to be escorted to the Fiftieth Anniversary Jubilee Hop, which was held in the armory, and which, in spite of the intense heat, proved anything but slow. Here it was that all came in their best togs and rubbed elbows with professors emeritus, newspaper reporters, and revivified graduates.

But, speaking of rubbing elbows, this performance was outstripped by the operation performed on shins at the picnic on Thursday, which was held in a most dangerous location, known as Nelson Ledges. Not that there is anything in the name to suggest adventure. But immediately upon investigation romance begins with the discovery of Devil's Dens and Dining Rooms, Old Maids' Kitchens and Fat Men's Miseries. In case any of my readers become puzzled at these terms, I would suggest that they accompany Mr. Dana some time on one of his personally conducted tours through the "Ledges."

It was with many regrets, and hopes for a return another year that the writer bade farewell to the D. M. I., where was to be found an ample portion of good, solid work, happily seasoned with wholesome fun and good fellowship.

———♯♯♯———

AMERICAN CONSERVATORY NOTES

Clarence Loomis, pianist; Abraham Sopkin, violinist, and Bernice Schalker, contralto, will give the third of the series of Summer recitals by the American Conservatory Wednesday morning, July 9, at Kimball Hall, with the following program:

Ballade, G minor ..... Grieg

Mr. Loomis

The Swan ..... Grieg
Romance ..... Debussy
Morning Hymn ..... Henschel

Miss Schalker

Minuet and Claire de lune ..... Debussy
Barcarolle ..... Loomis
Etude, D flat ..... Liszt

Mr. Loomis

Andante and Finale (Symphonie Espagnole) ..... Lalo

Mr. Sopkin

A Savannah Lullaby ..... Batten
The Mither Heart ..... Stickles
I've Been Roaming ..... Horn

Miss Schalker

Ballade, A flat ..... Chopin
Fantasie, F minor ..... Chopin

Mr. Loomis

♮ ♮ ♮

David Bispham, in his capacity of guest instructor at the American Conservatory, is one of the busiest men in Chicago. John R. Hattstaedt, secretary of the conservatory, has been unable to arrange sufficient time for the throngs of applicants for lessons. Numerous professional singers are members of his repertory class or are enjoying private instruction.

♮ ♮ ♮

The fourth recital by the American Conservatory will take place Wednesday morning, July 16, at Kimball Hall, the appearing artists being Silvio Scionti, pianist, and Louise Hattstaedt-Winter, contralto.

———♯♯♯———

JEANNETTE DURNO

Jeannette Durno, who is taking a week's rest from the studio, motoring through Indiana, will return to Chicago the latter part of this week and will teach in her studio in the Lyon & Healy Building without interruption until September 1. An unusually large class of pianists and teachers have enrolled with Miss Durno for Summer coaching.

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FLINT, MICHIGAN

Thirty-second Annual Festival Convention of the Michigan Music Teachers' Association—A Five-Day Meeting of Continuous Interest—Community Chorus and Orchestra of Great Prominence—A Unique Out-of-Door Festival Pageant—Performance of "The Crusaders" and the "Stabat Mater"—Distinguished Soloists and Speakers—Generous Entertainment Through the St. Cecilia Society—A Live and Growing Center for a Meeting Place

REVIEWED BY MARY CARVER WILLIAMS

Great Song and Light Festival

One of the outstanding features of the Michigan State Teachers' Convention, in the mind of the chronicler, is the unprecedented success of the unique Song and Light Festival, which was given on the opening night at Thread Lake Park. It offered a remarkable opportunity to the public to come and enjoy an evening of good music free of charge and in the most picturesque surroundings.

A large pond in the park was bordered by a splendid natural amphitheater with fine acoustics and seating capacity for thousands. The shore was lighted by Japanese lanterns, to which were added sparklers and red lights, set off at intervals to aid the spectacle. A panorama of canoes and rowboats stationed in different parts of the pond made the whole scene most artistic. Two bands were placed at one end of the shore, one on either bank, playing intermittently, and at the opposite end was seated on a large grand stand Flint's famous Community Chorus. This chorus is made up of several hundred employes from the different factories in this manufacturing center, who sang a varied program under the direction of George Oscar Bowen, community song leader of Flint. One of the most impressionable numbers was the "Blue Danube Waltz," which was done with splendid fervor and well-knit ensemble.

Other attractive features of the evening were a soprano solo sung from one of the boats in the lagoon, which carried perfectly to the farthest points of the amphitheater, and another a dance given by a seven-year-old boy on a platform in the center of the pond. Accompanied as he was from the shore and with a stage which was none too smooth for dancing, he made a profound and unique impression. He was costumed as a fire-fly, with tiny electric lights flashing from his costume as he danced.

Many thousands of people attended the concert. The park benches were filled to capacity, and hundreds were standing to enjoy this beautiful entertainment.

Reception and Sight-Seeing Trip

On Tuesday the morning was given over to the registration of new members and a general get-acquainted gathering. In the afternoon the visitors were taken in automobiles on a delightful sight-seeing expedition through the city of Flint. The town is more than a mere manufacturing center. It proved itself a city of lovely homes and cordial people. The latter was demonstrated in the form of a reception at the home of Mrs. C. S. Mott, given by the St. Cecilia Society.

The visitors were graciously entertained by Mr. Nils Boson of Flint with an organ concert, following which they visited the beautiful gardens, where refreshments were served.

Board of Commerce Banquet

Dining and feting, however, did not stop with the functions of the afternoon, for the Flint Board of Commerce very generously entertained the guests of the convention with a banquet in the evening. The occasion was an added link in the unusual chain of events which went to make the Flint convention so successful. Toasts were given by the president of the Chamber of Commerce and by Mr. Dort of the Dort Motor Company, through whose generous support much of the convention and its activities were made possible. A pleasant reply of gratitude was made by Mrs. William S. Rowe of Grand Rapids, president of the Teachers' Association.

EFFA ELLIS PERFIELD

"The Crusaders"

On Tuesday evening one of the most important events of the convention took place. This was the giving of Gade's "The Crusaders" by the St. Cecilia Club, the Community Chorus, the Community Orchestra, and special soloists, under the direction of George Oscar Bowen; Nils Boson, accompanist. The soloists were Frances Ingram, contralto; John Koneezny, tenor, and Harold Land, baritone, of New York City, and the parts were all well taken.

The chorus was in splendid trim, with a number of good foundation voices and a superstructure of several hundred to make up the enormous body of singers who furnished the background for the piece. One sometimes wonders if the chorus is not the most important item of the performance, and indeed in this particular piece and on this occasion it seemed to be. It gave just the zest, together with the acumen of musicianship, needed to make "The Crusaders," as it should be, one of the most poignant and impressive cantatas in all musical literature.

Mr. Bowen was masterful in his control of the people, and Mr. Boson at the piano gave unstinted support, as did also the orchestra. That these two men could take a perfectly raw orchestra and an amateur chorus and weld them in a few weeks into an organization of the calibre displayed on Tuesday night was nothing short of miraculous. And this was not to be all, for the Stabat Mater was in store for later in the week.

The only weak point about the program was its length, which was very perceptibly misdetermined. The first half of the program was given by local musicians, members of the St. Cecilia Club. Mrs. Harry Weingarden sang a group including Horsman's "Bird of the Wilderness," "Break, Break, Break" (Homer), and "Synove's Lied" (Kjesulf), and Mrs. Charles H. Bonbright played the Chopin Polonaise in E Flat, displaying a brilliant technic and a wealth of musical feeling. She graciously responded to an encore.

"The Blessed Damozel," with chorus and a double quartet, might well have been omitted, although it was given with ample understanding. The solo part was taken very successfully by Mrs. Eva Remington-Lee, the rest of the voices being Miss Martha Baker, Mrs. Raymond Williams, Mrs. W. H. Winchester, Mrs. Alena Green-Cooke, Miss Daisy Ann Thompson, Mrs. Harry Winegarden, and Miss Vivian Tripp.

The program as a whole was a pronounced success and spoke well for the interest of all concerned.

Effa Ellis Perfield Talk

A talk by Mrs. Effa Ellis Perfield on "The Old and New Pedagogy" was the feature of Wednesday morning's program. She not only gave ample food for thought to many of the teachers present, but aroused many to enthusiasm over her method, which has undoubtedly achieved some wonderful results within the last few years. She defined the old pedagogy as the orthodox pedagogy, that which has stopped growing and that which is forced from without instead of felt from within. She believes in combining "inner feeling," reasoning and drills to make a workable trinity for the teacher and child, and inner feeling is to be approached through three channels, the eye,

the ear, and the touch. She also made a distinct difference between the definitions of "reasoning" and of "understanding," and illustrated how she develops reasoning from within by the means of reasoning stories. Then the "drills," she says, are as far from drills in the ordinary sense as possible. They are not to make the pupil do things, but merely to satisfy the teacher that the pupil has the inner feeling and

FRANCIS I. YORK

reasoning which the teacher has been trying to draw out.

Mrs. Perfield also claims that the teaching of music should begin, not with scales, but with chords. "We should stress," she argued, "ear feeling, not ear training."

Then rhythm should be taught in groups from the very beginning. Fractions should be avoided absolutely beyond the fact that two halves make a whole.

The summing up and the trend of her whole talk was "keep the channel of self-expression wide open." This in itself is enough to impress one with the fact that here is a woman of thoroughly modern and progressive thinking, and one who knows whereof she speaks.

The following is an extract quoted from a similar talk which Mrs. Perfield gave in the East a short time previously:

Pedagogy is the science of presentation.

Pedagogy, in order to be constructive, must enable a teacher to classify material and present it so that the pupil makes it his own.

Let us consider the development of pedagogy.

The old school PRESENTED nothing. The pupil was assigned a lesson in the book, he labored to UNDERSTAND the printed reasoning, next he memorized it, and finally repeated it to the teacher in answer to certain questions.

This did not develop individualism. It stored up facts. Many pupils left the school and the conservatory with knowledge, but without initiative to meet the problems of life.

The pedagogue in this stage said, "I believe in bringing out, but I believe the thing must be put in before it can be brought out."

Some did not even "finish" their "school eduaction." Why? Because the strained effort to understand closed the channel of self-expression and the pupil suffered from a nervous breakdown. Only poor pedagogy can create such a result.

From this drill stage of pedagogy the pendulum swung to the other extreme and we found the teachers who had suffered from forced drill presenting "FEELING" and feeling only. It is better to use the "DRILL" pedagogy than only the "feeling" pedagogy.

What is the result of this presentation? The pupil has a perfectly lovely time **feeling, FEELING, FEELING,** but he never knows what he feels and he is not creative.

The worst forms of the "feeling" pedagogy are:

Hypnotism.

Mental Suggestion.

Strict Imitation or Parrot-like Repetition.

When a pupil does "perfectly lovely" work with the teacher but "slumps" at home then BEWARE.

When the pupil "plays just like the master" BEWARE.

When the pupil has no initiative and gains inspiration only from suggestion BEWARE.

From this extreme we find the pedagogue trying to bring feeling and reasoning together. But when the feeling is from WITHIN and the reasoning is from WITHOUT the result is the same as trying to mix water with oil.

Later the pedagogue said, "We must not give a pupil, in one lesson, any more than he can grasp and retain."

This might have been successful if the teacher had known how much the pupil could grasp and retain in one lesson.

The teacher in this stage says, "I will teach a song containing quarter notes, eighth notes and half notes. I will present only these because the pupil will not use any others for a long time (he certainly will not use them if he does not develop them). From this song the pupil will learn these note values."

In this the teacher makes the application instead of the pupil.

If the pupil had the note values presented to him through the scientific pedagogy of inner feeling, reasoning and drills through his ear, eye and touch he would make the application not only to the one song, but to all songs.

The teacher must not limit the pupil. He has no way of estimating what the pupil is ready to make his own. The teacher should teach from principle, enlarge the vision through feeling and self-expression and leave it to the pupil to take what is nearest to him.

Some believe that "feeling without reasoning" is not disastrous in the first few years of a pupil's development. They argue that the pupil, especially the music pupil, should sing and sing and sing, play and play and play and enjoy the emotional side of music without learning details.

That is a sane argument if the teacher only knows how to present details as mere facts. If we analyze psychologically the development of a child out of the school room and the studio we find that feeling, reasoning and drills work as a trinity.

The child feels hungry, it reasons what it wants to eat, and it completes the drill.

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The child learns a chair through feeling, reasoning and drill, hence it cannot remember when it learned a chair. It was not a case of MEMORY. It was ear, eye and touch working together in self-expression. He did not use a chair, of his own free will, for months before he associated the name and form.

The important thing in the scientific pedagogy is to teach the principle of a thing and not the limited application of a small amount of material.

The pupil that really knows note values through feeling and reasoning sees the vision of every note value that is possible. He selects his own material and makes his own application. He hears what he sees, sees what he hears, and hears and sees what he touches.

The pupil that really reads through principle is not limited to treble staff notation. He sees the vision of staff notation that he could apply to a staff as great as from here to China.

The pupil that hears, sees and expresses chords from principle is not limited to the keys of seven sharps and seven flats. His vision is so great that he has perfect freedom in the use of his material.

How is the pupil benefited by the scientific pedagogical training?

First—His whole development is made orderly and harmonious.

Second—He develops initiative, individuality.

Third—He develops reasoning and meets the problem of life without fear.

Wednesday Afternoon

A lecture on "Americanization Through Music," by Anne Shaw Oberndorfer, opened the afternoon session. She began by saying, "The supreme development of our art and music is ahead of us," and from this glowing forecast went on to eulogize the wealth of folk song of every nation which has for years been growing up in our midst, and of which we are only too little aware—the folk song of the immigrants in this great "melting pot" of nations. She went on to say that in the Americanization of our foreigners we must get at them through the folk songs of their own nations, the songs that they love, and we must give them English translations as literal as possible. Too often translators, looking toward good meter and rhyme, make translations which do not fit the music or change the original sense entirely, thus making it of no use to the foreigner.

It is the only way we will be able to build up a national music. Bach conceived the idea of using the folk songs of all nations upon which to build German music, and all great composers have done so. But people settled in Germany because they had to, not because they wanted to. That is all the more reason why our national music should be better and freer. Our national music should not rest alone on Indian or Negro music, but upon an amalgamation of the music of all nations.

. . . . . .

In the absence of Charles W. Clark, who was scheduled to sing, Harold Land of New York gave an impromptu recital, which, by the way, was done with a great deal of finish and good poise. He did such old favorites as "Hear Me, Ye Winds and Waves," "Bois Epais," "The Hour," "Plaisis D'Amour," Massenet's "Elegie," "Values" (Vanderpool), "The Trumpeter," and others.

An interesting item on Wednesday afternoon was a demonstration given by Miss Hazel Stanton of Dr. Seashore's experiments with and measurements of musical talent. These experiments are performed by the means of phonograph records and different attributes of musical talent are measured, such as pitch, intensity, consonance, acuity, imagery of the auditory, visual and motor sort, memory and others.

NELL STEWART SAVILLE
Pupil of Anna Louise Gillies

Dr. Seashore has done much with this work at the Universtiy of Iowa, Iowa City, and is at present publishing a book, "The Psychology of Musical Talent," which will undoubtedly prove some interesting things with regard to differences in fundamental musical abilities and aptitudes in people. Two of the experiments which were tried on the gathering present were most interesting.

An Evening of Chamber Music

The following program was given on Wednesday evening by Andre Polah, one of the greatest violinists ever heard by this writer; Phillip Abbas of the Detroit Symphony Orchestra, and Margaret Mannebach, one of Detroit's distinguished accompanists:

Concerto, E minor.....Mendelssohn
Allegro molto Appassionata; Andante
Allegro molto Vivace
Mr. Polah

Sonate .....Locatelli (1693-1764)
Allegro; Adagio; Menuetto con Variationi
Mr. Abbas

Trio, Op. 49, D minor.....Mendelssohn
Andante con moto; Molto Allegro ed Agitato
Mr. Polah, Mr. Abbas, Miss Mannebach

Evening Song .....Schumann
The Fountain .....Davidoff
Mr. Abbas

Aria .....Gluck-Kreisler
Serenade .....Saint-Saens
Rondino .....Vieuxtemps
Mr. Polah

The program was remarkably well chosen, not too long, and done with perfect artistry and finish. It brought the audience together in a most intimate way, as only chamber music can do, music of the stamp played on this program.

Mr. Polah is a violinist of the first rank, a Belgian by birth and possessing that peculiar warmth and tenderness of feeling inherent in the artists of his nationality. And with it all he was not lacking in verve or brilliance of technic. At every point he showed himself an artist of splendid preparation and exquisite refinement of thought.

Philip Abbas was clearly a cellist of personality and superior musicianship. He played with good tone and a wealth of technical display.

Margaret Mannebach, who, it must not be forgotten, accompanied Mr. Land's impromptu recital in the afternoon with splendid understanding, accomplished quite as wonderful a feat in the evening, for she won her audience completely before the evening was well begun by her gracious manner and supreme insight into the art of ensemble playing. Seldom has this writer heard an artist more appreciative and alert to the finer nuances of chamber music.

After the program a delightful informal party was given at the home of Dr. William Clift, where a number of guests were privileged to meet the artists, and where many funny stories were swapped between swallows of coffee.

Michigan Composers' Program

The program of the works of Michigan composers is printed below, as given Thursday morning. It was a program well worth hearing and representative of a great deal of talent among Michigan musicians. And there were many not represented. Names such as those of Eric De Lamarter and Leo Sowerby occurred to this writer.

Mr. Stevenson is a writer of temperament and originality. His piano numbers were especially attractive.

The Rossetter Cole Sonata for Piano and Violin was satisfactorily presented by two young Detroit artists.

In the place of Mr. Veatch, whose name is printed on the program, Mrs. Michaelson sang again, giving some of Maria Lund's interesting and attractive children's lyrics. Miss Lund is an innately gifted writer, a pupil, by the way, of Leo Sowerby.

Mr. Matheys played a violin concerto of his own composition, and proved himself a writer of no mean ability of the more conventional school. The general trend of thinking, however, leads to the more modern school, and this thought may be traced through all the states in programs of this kind.

Program:

Songs—
When the World Turns Round Again
Chanson Melancolique
In Arcady
.....Ellsworth Stevenson, Detroit
Miss Isabella Hunt, Soprano, Detroit
Mr. Stevenson at the piano

Sonata in D major (for violin and piano).....
.....Rossetter G. Cole (born Clyde, Mich.)
Miss Janet Ives, Violin, Detroit
Miss Gladys Luloff, Piano, Detroit

Spring Day
Summer Day
Mounting
.....Marie Lund, Grand Rapids
Mrs. J. A. Michaelson, Soprano, Grand Rapids
Miss Lund at the Piano

Extase
Tarantelle-Humoresque
Etude in Octaves
.....Ellsworth Stevenson, Detroit
Mr. Stevenson

When Thou Art Nigh.....Rossetter G. Cole
Reese Veatch, Baritone, Grand Rapids
Miss Maria Lund, Accompanist

Violin Concerto in C minor....Henri Matheys, Detroit
Allegro Moderato; Adagio; Finale
Mr. Matheys
Mrs. Jeanette van der Velpen-Reaume, Detroit, at the Piano

Public School Music

The most important talk on Public School Music was given on Thursday afternoon by Ralph Baldwin of Hartford, Conn., though this subject was referred to later by Mr. Dykema in his lecture on Community Music.

Mr. Baldwin's plea was for the rousing of the general public from its present state of apathy toward music in the public schools. He discussed the influence of Community and Public School Music on the emotional steadiness and the cultural growth of a community. He used in illustration a potent quotation from Matthew Arnold: "Culture is acquainting ourselves with the best that the world has done and said, and thus with the history of the human spirit." In this way, he said, we should cultivate a real, sincere appreciation of music in this country.

Recital by State Musicians

The recital by state musicians was given in the afternoon of the same day and was a most enjoyable affair, refreshing because there was a great variety of personality and talent displayed. An effort was made to have representative musicians from various parts of the state, and this effort was well repaid, for the soloists were equally interesting, coming from Hillsdale, Litchfield, Grand Rapids, Lansing, Detroit, and Albion.

3:30 O'CLOCK—PROGRAM BY STATE MUSICIANS

With Joy the Impatient Husbandmen (from The Seasons) ..... Haydn
Hungarian Folk Songs ..... Korbay
Play On, Play On
Roses in the Garden Growing
L. Hall Cranmer, Baritone, Hillsdale

Mrs. Eugene Woodhams, Accompanist, Litchfield
To the Sea
Song
Concert Etude, Op. 36 ..... MacDowell
Etude in D flat ..... Liszt
Mrs. Gertrude Loyd Clark, Pianist, Lansing
The Blackbird's Song ..... Cyril Scott
Down in the Desert ..... Gertrude Ross
Love's In My Heart ..... R. Huntington Woodman
Mrs. N. E. Degen, Soprano, Grand Rapids
Miss Maria Lund, Accompanist, Grand Rapids
Aria—Arm, Arm, Ye Brave ..... Handel
Sunset ..... Dudley Buck
Oscar Bennett, Baritone, Albion College Conservatory, Albion
Polichinelle ..... Rachmaninoff
Hungarian Dance in A minor ..... Brahms
Miss Marion Douglas Smith, Pianist, Detroit
Lullaby ..... Cyril Scott
Yesterday and Today ..... Gilbert Spross
Burst of Melody ..... Seiler
Mrs. Harold R. Nye, Contralto, Grand Rapids
Miss Maria Lund, Accompanist
Sonata ..... Gluck
Andante; Allegro; Minuet
Adagio Pathetique ..... Godard
Matinee Musical Quartette, Lansing
Mrs. Kate Marvin Kedzie, Piano
Miss Florence Birdsall, Violin
Miss Irene Cooper, Violin
Miss Ella Birdsall, Cello

Thursday Evening

On Thursday evening a piano recital of great beauty was played by Ernest Hutcheson of New York. Appended is his well-chosen program:

Prelude and Fugue in D ..... Bach-D'Albert
Sonata in G minor ..... Schumann
Presto Possibile; Andantino; Scherzo; Finale
Fantasit ..... Chopin
By the Sea
Greeting
The Erlking ..... Schubert-Liszt
Habanera ..... Boyle
Capriccio ..... Hutcheson
Shepherd's Hey ..... Grainger
Liebestraum No. 2, in E ..... Liszt
Polonaise ..... Liszt

So popular was Mr. Hutcheson's playing that at the end of the program he was recalled many times and compelled to respond to several encores.

Friday Morning Session

The Friday morning session was unfortunately not heard by this correspondent, but from all reports it was one of the most enjoyable features of the week.

Round tables were conducted for piano, voice and violin, the directing force being Francis I. York of Detroit, who, it may not be amiss to note, was elected President of the association for next year.

A lecture on "The Future of Community Music" was delivered by Professor Peter Dykema of Madison, Wis. To call this a lecture is rather too formal a term for this intimate, friendly chat, through which people were convinced of the sincerity of the speaker and the broad background of his experience, which made what he said so much worth while.

Stabat Mater

The climax of the convention was reached in Friday evening's performance of the "Stabat Mater," which, so far as the chorus and the orchestra were concerned, was a repetition of the success of Tuesday night.

The quartet was made up of American singers of the New York vintage and was splendid individually and in its larger make-up.

The following program was given by the individual members before the oratorio:

Macushla ..... MacMurrough
The Bitterness of Love ..... Dunn
The Foggy Dew ..... Fox

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RUSSELL CARTER, Head of Public School Music Department
WILFRED WILSON, Head of Band Instrument Department
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Mrs. George B. Rhead, Harrison A. Stevens, Otto Stahl, Edith B. Koon, Martha D. Merkle, Dorothy Wines, Clara Lundell, Pianists; James Hamilton, Nora Crane Hunt, Grace Konold, Maude C. Kleyn, Robert Richard Dieterle, Singers; Anthony Whitmire, Violinist; Frank A. Taber, Organist: Otto Stahl and Byrl Fox Bacher, Theory; Matie Cornwell, Drawing.

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For Illustrated Catalogue Address, Charles A. Sink, Secretary

The Trumpeter ..... Dix
Mr. McGhae
Contralto Solo ..... Selected
Miss Bryant
Chorus of Homage ..... Gericke
The Chorus
Recit.—From the Rage of the Tempest ..... Handel
Aria—Hear Me, Ye Winds and Waves ..... Handel
Mr. Land
Il Est Doux (from Herodiade) ..... Massenet
Miss Graham
Stabat Mater ..... Rossini
Soloists, Chorus and Orchestra

The chorus did remarkably well with the climactic effects of the "Stabat Mater" and with the finer shadings, of which this great piece is so full, and in spite of the Latin verbiage gave definite spiritual meaning to the composition as a whole.

A final reception to the guests of the convention at the home of Mrs. Bonbright brought my stay in Flint to an enjoyable and long-to-be-remembered close.

Enough cannot be said for the hard work done to make this convention a success, and this may be attributed in large degree to the following officers:

Mrs. William S. Rowe, President, Grand Rapids.
Mrs. Kate Marvin Kedzie, Vice-President, Lansing.
J. G. Cummings, Secretary, Saginaw.
Melville W. Chase, Treasurer, Hillsdale.
S. E. Clark, Auditor, Detroit.

Program Committee—Mrs. C. A. Donaldson, Chairman, Grand Rapids; Mrs. Eugene Woodhams, Litchfield; Miss Marguerite Kortlander, Grand Rapids; Miss Anna Louise Gillies, Flint; Francis Mayhew, Detroit.

Membership Committee—Francis L. York, Chairman, Detroit; Guy B. Williams, Detroit; H. A. Milliken, Bay City.

Local Executive Committee—George Oscar Bowen, General Chairman; Mrs. Harry Winegarden, Vice Chairman; Mrs. Howard A. Field, Mrs. J. G. Warrick, Mrs. M. W. Clift, Mrs. J. C. King, George Perry, Mrs. W. H. Winchester, Mrs. Charles H. Bonbright, Mrs. Alena Green-Cooke, Miss Daisy Ann Thompson, Nils Boson, W. H. Hoffman.

An Interesting Flint Musician

It was chiefly through the efforts of a most progressive and influential musician of Flint that this wonderful festival convention was made possible there for this year. Miss Anna Louise Gillies is a singer of artistic standing and a teacher of broad sympathies and high pedagogic abilities. Miss Gillies has been a church singer for many years in choirs in Toledo, Bay City, and Flint. She was at one time a member of the Heberlein Concert Company, together with Herman Heberlein, cellist, and Katherine Ruth Heyman. Her first concerts were given in Boston. She was also out with other companies for two years in recital work.

At present she occupies an enviable position as teacher of voice in Flint. Besides this she is doing a work of a very unique character—the teaching of the Irish harp. This old harp, which is less complicated than the ordinary harp, and smaller, she is teaching to children, with great success. It is a splendid method of teaching fundamental harmony to the child, and the artisticness of it is so attractive that children from five years old up are perfectly fascinated by it and practice with a real love for it.

Miss Gillies is exceedingly tactful and winning in her contact with children, as seen by this writer in the witnessing of one lesson, and the children are very fond of her. It is to be hoped that Miss Gillies' introduction of the harp study in Flint will not end there, but be carried to many parts of the country, where such a study would be needed and welcome.

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CHICAGO PIANO COLLEGE

The Chicago Piano College has an unusually fine arrangement of space so that by the simple opening of a few doors and the arranging of a lot of extra chairs the teaching rooms are converted into an attractive little auditorium.

It was delightfully cool there on Tuesday evening last and there was present a goodly and thoroughly appreciative audience.

The occasion was a piano recital by Kathryne A. Turner, an advanced pupil of Eleanor F. Godfrey, the latter playing not only the second piano part of the Henselt Concerto, but also acting as accompanist for Irene Hackmeister, a well poised and well trained young soprano from the vocal class of Jane Polson Spearin, who did musically attractive and technically clear work in three songs.

Miss Turner is a pianist to whom the appellation of "honest" applies specifically. She makes an earnest effort to do everything just right, she does not allow temperament to run away with good judgment and she plays each number with exactitude and well thought-out shading.

These are assets which will, unquestionably, eventuate in fine success and have already led Miss Turner into the path of pleasant piano playing and nice interpretations.

The Grieg Sonata was unusually definite and clear—the Concerto was well done and the smaller pieces full of meaning and color.

C. E. W.

EFFA ELLIS PERFIELD

Announcement is made in another column in this issue that Effa Ellis Perfield will give her special piano lesson, covering one year's work for the beginner, on Monday, July 14, at the studio in the McClurg Building, between the hours of 9 and 11 a. m.

Only teachers are admitted to this class.

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Holmquist-Blackmore—Gustaf Holmquist and John J. Blackmore will appear in joint recital at the Bush Conservatory on July 12 at 3:30.

Hadley—Grant Hadley of Chicago is one of the soloists at the Methodist Centenary at Columbus, Ohio, from July 1 to 14.

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In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Still a German Orchestra

Editor Journal: You remember the ruction in the Chicago Orchestra about a year ago, caused by the trial for disloyalty of a half dozen players (necessarily members of the musicians' union), and the dropping of those men from the union?

You remember the announcement by the orchestra management that these men were "automatically discharged from the orchestra"—not, mind you, because of disloyalty, but because the union had dropped them.

The latest news, Mr. Editor, is that the process of taking back these disloyal men has begun; that two, at least, of them have been put to work, and that about a dozen good Americans have been discharged.

You remember the protestations of the trustees, that the orchestra musicians were and are all good and true Americans; that the leader was "passionately" fond of America; passionately desirous of being a citizen; you also remember that he resigned (wise guy), but was received back at least ninety days before he had completed the process of rehabilitation, displacing thereby the artist, gentleman and scholar who had been filling his former place.

The truth is (the trustees to the contrary notwithstanding) that the leader and his "man Friday" have "no use for" the American, the Briton, the Frenchman, the Italian—when a German can be found; that in the recent "shakeup," in which about a dozen men lost their places, the loyalists were the "shining mark" for the guillotine; and the two renegades thus far reinstated were the loudest disloyalists of all those "let out" a year ago.

The truth is that the trustees (and that means the trustees for the 8,500 people whose contributions built Orchestra Hall—a property worth nearly $3,000,000—for a pension fund of nearly $300,000, and for other bequests, not yet available in money, of nearly another million)—the trustees either do not know or do not care whether the musicians are loyal Americans or not.

Oh! for another Bryan Lathrop, who, as president of the association, gave lavishly of thought, time and money, with no hope of a money return, but solely for the "greatest good to the greatest number" o music loving Chicagoans.—Simeon F. Newhall in the Chicago Journal of June 26, 1919.

♮ ♮ ♮

"Tales of Hoffman" at Ravinia

While there is an enthusiasm spontaneously generated by a great audience such as gathers at Ravinia Park on Saturdays and Sundays, there is a more intimate pleasure to be obtained on weekday evenings, when, in a manner of speaking, you have a little more elbow room. Doubtless the management is quite satisfied when the "standing room only" sign is displayed, but on a warm summer evening it is agreeable to drift out to the park in a leisurely sort of manner, stop for a friendly chat and take your time about getting seated. What do we care about a few extra dollars compared with our comfort?

"The Tales of Hoffman" makes delightful entertainment for this same warm summer evening. The music sounds surprisingly fresh out in the open, though a bit thin for $5.50, white kids and all the rest of the regular winter regalia. Up at the park you don't have to take it seriously, but can enjoy a good tune without fearing that the taste of the public will be corrupted unless you solemnly point out to them that it is not great music. The atmosphere of the park aids one in the enjoyment of the lighter things, the mere fact of the green grass growing all around makes a splendid melody sound natural and the pleasure it gives quite proper. Ravinia Park helps clear a lot of nonsense from our head, for we get intellectually beany with all the art stuff of the winter.—Karleton Hackett in the Chicago Evening Post.

♮ ♮ ♮

Truth in a Nutshell

Artists who leave New York for the summer season to rusticate in the mountains or by the shore of the sea make a mistake in believing that the fall, winter and spring will take care of themselves. Publicity, advertising, managers' contracts and all matters of kindred nature should be attended to fully and systematically before the warm weather begins, and then the holiday weeks will be doubly appreciated, perfect relaxation prevailing. Truth in a nutshell in reference to concert and operatic engagements is found in the fact that procrastination often is the cause of failure.—Musical Advance.

♮ ♮ ♮

Cadets' Choir Will Tour

Plans for the organizing of a boys' choir which will take an extended concert trip after school next year were discussed recently by Major W. L. Ganssle and George W. Barnes, musical director of St. John's School. School had been in session for some time when Mr. Barnes came last year and the schedule was so arranged that he had to hold his rehearsals at night. This did not prove entirely satisfactory. A definite time each morning has now been set for rehearsals. Mr. Barnes will select twenty-four boys, both large and small, from among the best voices in the cadet corps next fall and concentrate on the training of these in concert work. Mr. Barnes has specialized in choral work and has had several successful concert seasons with boys' choirs before coming to St. John's.—The Skirmisher, Salina, Kan.

♮ ♮ ♮

Parish Williams in the West

Gifted with a voice of most pleasing quality, Parish Williams also possesses that temperament which, for want of a better word, is known as artistic. That quality more than often allows Williams to be in full sympathy with the composer.—San Francisco Chronicle.

The two arias from "La Boheme" and "Faust," Brahms' "How Art Thou My Queen," which were exquisitely sung, showed the ability of a true artist.—San Francisco Bulletin.

♮ ♮ ♮

Herbert Gould

Herbert Gould, employed by the Navy Department in promoting social affairs and leading sings for navy men, is now detailed to the Mississippi, where he has already made himself secure in the hearts of the bluejackets and officers. His voice has tremendous range and power, and unlike any other man engaged in such work among the men of the fleet, has already accomplished remarkable results in maintaining morale and good fellowship. A "singing navy" has long been advocated by military and naval men and other acquisitions like Mr. Gould will be sure to attain this ultimate result.—The Virginia Pilot, June 22, 1919.

———♯♯♯———

Kanders—Helene Kanders, the most attractive and sensationally talented soprano, whose recital at Carnegie Hall in New York last season was one of the outstanding musical events, is to make a tour of the important cities of the United States east of Chicago this year. Miss Kanders is one of the restricted group of artists who, alone and unaided, filled Carnegie Hall to the uttermost and won unstinted critical praise from the critics of the metropolis as well.

BAKER'S BIOGRAPHICAL DICTIONARY OF MUSICIANS

(Third Revised Edition)

(Published by G. Schirmer, New York)

Baker's Dictionary, contrary to the usual price of dictionaries, will cost you only a comparatively small amount, and is one within the reach of the most modest musician. No one will attempt to compare Baker's with Grove's—the latter is more authoritative—but Baker's will fill the gap excellently. I have examined Baker's volume, page after page, and where Grove doesn't mention Georges Enesco, the Roumanian violinist-composer, Baker contains his biography. Another pleasant discovery was our collaborator's biography, Herbert J. Wrightson. Why does Mr. Baker classify composers. In many of his biographies Mr. X is a dramatic composer and Mr. Y is a lyric one. You may indicate the branch of composition—song, opera, oratorio, etc.—but many a composer has written both lyric and dramatic music. It is a faulty classification.

Among the celebrities, Mr. Baker has given many places of honor to singers who were mere singers. If he wished to enlighten the world, then Mr. Baker has missed many a greater singer than Mr. Z and Mr. W. Some dates are erroneous; certain musicians have died, but the volume, printed in 1918, does not mention this.

With all the shortcomings, which may be remedied later, Mr. Baker's book deserves to be in everybody's library. To us it is invaluable.

JOSEPH DE VALDOR.

———♯♯♯———

DENVER, COLO.

Following is the program of the graduating exercises of the Liszt School of Music (Mr. and Mrs. James Tracy), in Denver, given at Knight-Campbell Hall on June 30:

Processional March ..... Concone
Miss Judelovitz
Two pianos, four hands—Tannhauser March .. Wagner
Miss Ozburn, first piano
Mrs. Tracy, second piano
Pendant la Valse ..... Lack
Miss Dummler
Cascade du Chaudron ..... Bendel
Souvenir de Tyrol ..... Bendel
Miss Williamson
Vocal—
Ave Maria (Othello) ..... Verdi
Carmena Vocal Waltz ..... Wilson
The Lass with the Delicate Air ..... Arne
Miss Malins
Ballade, G minor ..... Chopin
Rondo Capriccioso ..... Mendelssohn
Miss Hubbell
March de Concert ..... Wollenhaupt
Aragonaise ..... Massenet
Miss Richmond
Mazurkas, B flat and A minor ..... Chopin
Sonata, F minor ..... Beethoven
Miss Ozburn
Two pianos, four hands—
Polacca Brilliante ..... von Weber
Miss Williamson, first piano
Miss Dummler, second piano
Presentation of certificates

———♯♯♯———

Johnson—Lillian Barr Johnson has been engaged as soprano soloist at the Woodlawn Presbyterian Church.

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TOLEDO, OHIO

A Brief Visit — Two Interesting Recitals — Music at the Art Museum — A Garden Party — Some Sterling Musicians

Reviewed by MARY CARVER WILLIAMS

Of all beautiful places to visit, Toledo impressed me as being one of the most, if not the most, attractive. It is a city of wide avenues, with beautiful big trees, lovely homes and parks, and impressive public buildings. And there was that peculiar combination of feeling in the air, the bustle of a large city, together with the cordiality and ease of a small town, which made my stay there very delightful.

Mary Willing Meagley

One of Toledo's most prominent musicians, whose activities were going on while I was there, is Mary Willing Meagley. Her

MRS. MARY W. MEAGLEY

piano pupils have done some remarkable things during the past year, so that she has been able to present them in a series of eight recitals between June 6 and June 25. The pupils thus presented were Elizabeth Anderson, Mildred Harvey, Kathleen Doyle, Colleen Maloney, Herma Schweitzer, Ethel Kimbell, Ruth Brand, Ruth Siek and Charlotte Wean, besides a class recital by junior pupils.

One of Mrs. Meagley's assets as a teacher is her enjoyable personality. She is so vivacious and bubbling over with enthusiasm at all times that her spontaneity is contagious and therefore a great inspiration to her pupils. Besides this, she is a teacher of great pains and conscientious thought, together with splendid musicianship.

An Evening Recital

The following recital, given by Ethel Kimbell at the Toledo Museum of Art, was heard by the chronicler, and too much cannot be said for the careful preparation and relaxation of technic demonstrated by Miss Kimbell. That she is a young artist deserving of much credit and giving a great deal of promise for the future is almost an unnecessary statement.

She was assisted by Rhea Butler, a young soprano, possessing a charming lyric voice and a winning stage presence.

Both young artists are to be congratulated upon their success.

Program:

Fantasie in C minor ..... Mozart
Polonaise No. 1, in C sharp minor ..... Chopin
Theme and Five Variations (The Harmonious Blacksmith) ..... Handel
Caro Nome (Rigoletto) ..... Verdi
Concerto in G minor ..... Mendelssohn
Two movements (molto allegro con fuoco; andante)
Orchestral parts played by Mrs. Meagley on second piano
In Italy ..... Jean Boyd
April Tide ..... Ralph Cox
Etude in E flat major ..... Lacombe
A Song (Sea Pieces) ..... MacDowell
A merry song, a chorus brave,
And yet a sigh regret
For roses sweet, in woodland lanes
Ah, love can ne'er forget
Scotch Poem ..... MacDowell
Etude in C major ..... Cyril Scott
Rustle of Spring ..... Sinding

A Sunday Afternoon Recital

On Sunday afternoon of my visit a joint recital was given by two of Mrs. Meagley's advanced pupils. The numbers were, as printed:

Sonata Eroica, Op. 50 (Flos regum Arthurus) ..... MacDowell
Four Movements—
Slow with nobility—Fast, passionately
Elf-like
Tenderly, longingly
Fiercely
Miss Brand
Concerto, No. 2, in D minor ..... MacDowell
Three Movements—
Larghetto calmato
Presto giocoso
Largo; molto allegro
Miss Siek
Orchestral parts played by Mrs. Meagley on second piano
La Bandoline (Rondeau) ..... Couperin 1668-1733
Le Carillon de Cythere (The Chimes of Cythera) ..... Couperin
Danse Fantastique ..... David Stanley Smith (Born Toledo, O., 1877)
Polonaise Americaine ..... John Alden Carpenter (Born Park Ridge, Ill., 1876)
Miss Brand
Dance of Gnomes (Concert Etude) ..... Liszt
Nocturne, No. 5, in F sharp major ..... Chopin
Ecossaises (Three Short Scotch Dances) ..... Chopin
Ballade, No. 3, in A flat major ..... Chopin
Miss Siek
First Movement, Concerto in G minor ..... Saint-Saens
Miss Brand
Orchestral parts played by Mrs. Meagley on second piano

Both girls were distinctly talented and have already begun to do professional work in Toledo. Miss Brand has charge of all the piano students at the North Toledo Settlement, and Miss Siek is organist of the First Presbyterian Church. The writer is in possession of the program of a very interesting little recital given by pupils of Miss Brand at the North Toledo Settlement on June 18.

After this pleasant and refreshing recital the writer was entertained at a garden party given by Mrs. Meagley for her pupils and a number of the distinguished musicians of Toledo. This proved an informal affair of charming sociability.

The following program by Charlotte Wean was heard by this writer in rehearsal at the Art Museum on Sunday and bids fair to be one of the finest of the series:

Sonata, Op. 2, No. 1 ..... Beethoven
Four Movements—
Allegro; adagio; menuetto; prestissimo
Danse Andalouse ..... MacDowell
Shadow Dance ..... MacDowell
Alla Menuetto, Sonata in G minor ..... Grieg
Gigue ..... Godard
Prelude in C sharp minor ..... Rachmaninoff
Canzonetta ..... Schuett
Tarantella ..... Nollet

This was the last recital of a series of nine given during the month of June by pupils of Mrs. Meagley.

News of the work done in music at the Toledo Art Museum will appear in these columns later.

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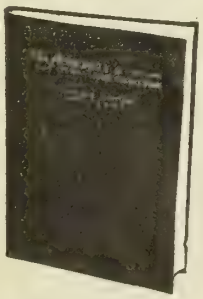

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JAMESTOWN, N. Y.

On May 1 Prof. C. D. Rose, organist of the First Presbyterian Church for twenty-seven years, resigned and moved to Rochester, N. Y. He was succeeded by Mrs. E. D. Bevitt as organist and director. Several changes have been made in the personnel of the choir, Miss Elinor Davis taking the place of Miss Lillian Gustafson, soprano, and A. L. Esplin of Herbert Kidder, tenor; Mrs. Myra Lovejoy, William Swanson and F. L. Sack remain as alto, bass and violinist, respectively. A musicale was given June 8 for the closing evening service of the season. The program follows:

Prelude—Finale from Fourth Symphony.....Guilmant
Doxology (congregation standing)
Invocation
Response—My God and Father, While I Stray
.....Troyte
Comes at Times a Stillness.....Woodward
Duet—The Lord Is My Light.....Dudley Buck
Miss Davis, Mr. Esplin
Quartet—Remember Now Thy Creator.....Adams
Trio—Evensong (violin, cello and organ).....Fuchs
Mr. Sack, Mr. Crissey, Mrs. Bevitt
The Recessional .....De Koven
Offertory—Sunset and Evening Bells.....Federlein
Hymn 422 (congregation standing)
Remarks by the pastor
The Silent Sea.....Neidlinger
Trio—Now the Shades of Evening Fall.....
.....Mendelssohn-Cornell
Miss Davis, Mrs. Lovejoy, Mr. Esplin
Spirit Immortal .....Verdi
Mr. Swanson and Chorus
Benediction

The Choir—Miss Elinor Davis, soprano; A. L. Esplin, tenor; Mrs. Myra Lovejoy, alto; William Swanson, bass; F. L. Slack, violin.

Assistants — Mrs. Leonard Chindgren, Harold Cressey, Mrs. Richard Lindbeck, L. M. Goulding.

Mrs. E. D. Bevitt, organist and director.

Miss Marion Merchant of Harrisburg, Pa., is the very efficient organist of the Winter Garden Theater. The music rendered is of a very high order, and she is a welcome addition to the music circles of Jamestown.

On May 9th the Music Study Club gave its closing program of the season as follows:

Paper—The Development of American Music
Mrs. John Cushman
Valse Carnavalesque .....Chaminade
Mrs. Bessie Herrick-Moon
Miss Anna Knowlton
The Call of Radha.....Harriet Ware
Miss Veva Lovejoy
Nocturne .....Schumann
Etincilles .....Moszkowski
Miss Gertrude Nutter
Trio—My World .....Henry Geehl
Mrs. Elizabeth Kauth Nelson, Voice
Mrs. Myrtle Merz Maharon, Violin (by invitation)
Mrs. Mildred Flagg Jones, Piano
Reading—Abt Vogler .....Browning
Mrs. John Cushman
Mrs. Jones at the piano
Etude in D flat.....Liszt
Miss Anna Knowlton
The Old, Old Love.....DeKoven
Mrs. Myra Shaffer Lovejoy
Cortege de Bacchus.....Delibes
Miss Knowlton, Miss Nutter, Mrs. Moon, Miss Gossett

On May 21st Adolph Tutaro, Jamestown's blind newsboy, gave a concert, assisted by the Lyran Singing Society, Miss Allene Anderson, Mrs. Leonard Chindgren and Gustav Marker. The program was much enjoyed.

On May 22d the "Creation" was given by the Zion Mission Church Choir, under the direction of Albern Scholin, former correspondent of Music News.

May 26th and 27th the industrial classes of the Y. W. C. A. gave a pleasing rendition of the attractive cantata, "The Garden of Japan," by Herbert Wareing, in costume. It was under the direction of Mrs. E. D. Bevitt.

June 9th "Elijah" was given an excellent

rendition by the Jamestown Choral Society, with orchestra, organ and piano, the entire production under the direction of Prof. Samuel Thorstenberg. The society will co-operate with the choir of the Chautauqua institution in giving "Judas Maccabaeus," "The New Earth," by Hadley, and "Elijah" during the Chautauqua season, the last two named with the New York Symphony Orchestra, which gives twelve concerts music week, July 28th to August 2d.

On July 12th Jamestown had the pleasure of hearing the Paulist Choir of New York, under the direction of Father Finn. The work of the choir justified the high repute in which the choir is held.

The Women's Relief Corps and James D. Brown Post on June 11 and 12 presented in concert the Betsey Lane Shepherd Concert Company, three artists, Betsey Lane Shepherd, soprano, having been heard to advantage at Chautauqua last season and having associated with her two of equal rank, Sara Gurowitsch, cellist, and Alma Grade, pianist.

Monday, June 23d, a concert was given for the benefit of the Americanization League. This was the first appearance of the Italian Choral Society, of which Miss Elinor Davis is director. The program follows:

Trio—Serenade ..... Charles Widor
Harold Crissey, Violin Ronald Rosendahl, Cello
Mrs. E. D. Bevitt, Piano
O Wert Thou in the Cauld Blast ..... Mendelssohn
The Parting ..... Dvorak
Look Beyond ..... Denza
Anvil Chorus (Il Trovatore) ..... Verdi
Italian Choral
Caro mio ben ..... Giordani
Dormi Pure ..... Scuderi
Mrs. William Judson
Reading—Rebecca of Sunnybrook Farm .....
..... Kate Douglas Wiggin
Miss Vivian Burkland
The Din of Battle Ceases ..... J. B. Herbert
Poem by Julia Ward Howe
Fairy Moonlight
The Victory Quartet
First Tenor—Mr. Esplin
Second Tenor—Mr. Todd
First Bass—Mr. McClean
Second Bass—Mr. Goranson
L'Amero (Il Re Pastore) ..... Mozart
Elinor Davis
Violin Obligato, Rolland Rosendahl
Trio—Barcarolle (Tales of Hoffman) ..... Offenbach
Flower Duet (Madame Butterfly) ..... Puccini
Miss Davis, Mrs. Judson
Miss Elizabeth Sharpe, Accompanist

On the afternoon of June 25th Miss Mary Lawrence presented her piano pupils in recital at the Mozart Club rooms. The numbers showed careful training, the closing number, "The Peer Gynt Suite" by Grieg, given with two pianos and assisting artists, F. L. Sack, violin, and Harold Crissey, cello, was especially pleasing.

Celoron Park, on Lake Chautauqua, is featuring good music. Prof. Samuel Thorstenberg is director-in-chief and personally conducted the Lyran Singing Society (male) and First Lutheran Church Band, which alternate with the Italian band, Joseph Triscari leader.

Miss Christine Fuerman, one of Jamestown's most popular piano teachers, has returned from a season in New York and has resumed her classes.

Miss Lillian Gustafson, who has been studying at the Damrosch School in New York, has returned to Jamestown for the summer.

Mrs. Richard Lindbeck, formerly contralto of the First Presbyterian Church, has returned from Evanston, Ill., where she resided while her husband, Lieutenant Lindbeck of the Medical Corps, was stationed at the Great Lakes Training Station. While in Evanston she studied with Grant Shaffer.

MRS. E. D. BEVITT.

♯♯♯

YANKTON, S. D.

Among some twenty closing recitals by students of Yankton College Conservatory of Music (South Dakota), the following program by Mary C. Zollinger, pupil of Prof. L. N. Dailey, was of outstanding merit. The singer's voice and interpretation were of as exquisite quality as the content of the program:

Per la gloria d'adorarvi (1700) ..... Buononcini
Porgi amor (Figaro) ..... Mozart
Non so piu cosa son (Figaro)
Twilight ..... Massenet
Sylvelin ..... Sinding
Little Birdies ..... Buzzi-Peccia
Caro nome (Rigoletto) ..... Verdi
Mon Coeur Chante ..... Chaminade
L'Heure Exquise ..... Poldowski
Carnaval ..... Fourdrain
Hymne au Soleil ..... Georges
Songs My Mother Taught Me ..... Dvorak
La Paloma ..... Yradier
Song of Kisses ..... Bemberg
Una voce poco fa (Il Barbiere di Siviglia) ..... Rossini

Miss Zollinger is also a pianist of unusual ability, having presented a few weeks earlier the following recital:

Spinnerlied (Flying Dutchman) ..... Wagner-Liszt
Liebestraume No. 3 ..... Liszt
Consolation No. 6 ..... Liszt
Mes Joies ..... Chopin-Liszt
Hark! Hark! the Lark ..... Schubert-Liszt
Concerto No. 1, E flat major ..... Liszt
Allegro Maestoso; Quasi adagio; Allegro animato

♯♯♯

Loudon—In the concert given by young pupils of Jennette Loudon a week ago, one of the most charming incidents was the intelligent and temperamental playing of Edwin Novatny, an eight-year-old boy, who, although blind, has remarkable musical talent and much more than the usual development for his age.

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The Stadium Concerts

The summer season of music is on. The Stadium needed no opening, for it is an open place all the year around, and the music is furnished at reasonable prices. The official summer season was declared open on June 30. New York has not yet the proper place for summer music. You of the Middle West may take pride in Ravinia Park, but we New Yorkers cannot boast of such a picturesque place. There is money in plenty in the metropolis and the backers or the patrons of art do their duty, but so far we have not enjoyed a real comfortable summer resort. The Stadium is a huge field, very appropriate for baseball and picnics. The strains of the orchestra and the voices of human beings become mere sounds with but little effect. Not one patron of art has ever been thoughtful enough to propose the erection of a proper casino. Money is being expended generously, but the location has not been found yet. One prefers the playing of a band in the mall, but an orchestra with vocal soloists cannot give the real musical effects in a wild, unprotected field. The distance from the performers to the listeners is too great, and but little comfort is provided the music lovers; they sit on cold, hard stones with too little space, and if you wish any comfort at all you must carry your cushions to the Stadium. The admission is reasonable for any pocket, and the music, also the soloists, are satisfactory even to the critical listeners—but one could wish that in this year, when Americanism should be our first thought, an American conductor could be appointed for the Stadium.

Develop American Talent

We must develop our native talents. We must protect them by a comfortable livelihood. We must place the American talent where it belongs. We have just celebrated our Independence Day. Let us also celebrate the independence of our native talents. Let us free ourselves from foreign musical subjugation. Let our first dollar be paid the American and the second the foreign artist.

Ernest Davis' Plans and Engagements

Ernest Davis, the "tenor with return engagements," is reaping the fruits of a worthy appreciation. On July 10 he will be soloist at the Stadium. An important engagement is that as soloist for the October Maine Festival. He is to be one of the star singers at the festivals of Bangor and Portland. He is booked for ten appearances in various parts of the country—and he deserves them all.

Helene Romanoff in Automobile Accident

The excellent Russian soprano met with a serious automobile accident, caused by a collision on June 25. At the hour of this writing she is at the French Hospital. Following inquiry we were told that she is improving. We wish her a speedy restoration.

Giorgio Polacco-Edith Mason, Congratulations

On Sunday, June 29, Edith Mason, soprano, and Giorgio Polacco, the famous conductor, were married at New Jersey. They immediately left for Colorado to join the bride's mother. Edith Mason entered the matrimonial portals for the third time; her last husband, whom she divorced in 1917, was an architect, a graduate of Yale. The conductor divorced his wife in the same year. We present our congratulations.

Salvatore Impallomeni Conducts Opera

Salvatore Impallomeni hails from a musical family well known in Italy. He is a famous bandmaster, also a capable operatic leader. Mr. Impallomeni is a writer on old instruments, and Music News will benefit by his expert data of antique and modern instruments. In a future issue we shall give our readers an opportunity to read some of his interesting items about instruments. Salvatore Impallomeni conducted the operas for the performances of the "Federazione Lirica Italiana." He achieved striking successes in such operas as "Aida" and "Traviata." Notable artists sang under his baton.

Hudson Maxim and Louis Simmions to Launch a Chautauqua at Lake Hopatcong

I chose to desert New York last week for a cool spot in New Jersey. Lake Hopatcong was the choice, and a happy one. Through Mr. Louis Simmions, the eminent vocal teacher of New York, who is a resident of this lovely spot, I had the privilege of being introduced to Hudson Maxim, America's great inventor. Not all readers know that the author and inventor of the Maxim Silencer is also the writer of a very important book on music and poetry—"The Science of Poetry and the Philosophy of Language," printed by Funk & Wagnalls of New York.

I am in position to make a happy announcement. I have secured, exclusively for the Music News, a series of articles on music written by America's great inventor. At a luncheon given by Hudson Maxim he announced that shortly he will launch a chautauqua at Lake Hopatcong. He will have the collaboration of Mr. Louis Simmions, the well-known vocal teacher of New York. The writer will also be on the committee for the erection of a musical auditorium. We expect to give important summer concerts, perhaps, during the summer of 1920. Hudson Maxim is ready to donate land to the value of twenty thousand dollars. We will report the developments. Mr. Simmions devotes part of his time to teaching. Some of his New York pupils are here to continue their work.

JOSEPH DE VALDOR,
On Lake Hopatcong, N. J.

♮ ♮ ♮

THEATERS

"La La Lucille" at Henry Miller's

Wanted: A song writer to compose a decent tune, and, then, we want some singing voices, so sorely needed for the interpretation of our musical comedies. When it comes to a whirlwind dance the leading lady will not disappoint you. That's the case of Janet Velie. The music, by George Gershwin, has been heard in one hundred second-rate musical comedies. The comedy, or, rather, the farce, is amusing. In spite of many vulgar spots and cheap jokes, there is plenty of fun to keep you alive the whole evening. The complications also contribute to your amusement. The chorus girls are good to look at; the men, also, are neat-looking chaps. The costumes are of different colors, very tastefully contrasted. The scenery is simple but appropriate. Excellent acting by John E. Hazzard. The balance of the cast enlivens the show. In spite of the hot wave the audiences fill up this, one of the neatest and coziest theaters.

The book is by Fred Jackson and the show is produced by Alex A. Aarons and G. B. Seitz.

J. De V.

♮ ♮ ♮

"Broken Blossoms" (a Film) at the Cohan Theater

D. W. Griffith comes back to life with one of the most appalling movie stories I ever chanced to see. In brief, Mr. Griffith shows us the great religion of Confucius, "Love Without Passion." A Chinese minister, sent to us to spread the Buddha teachings, revenges a man's brutality by shooting him after the latter whipped to death his foster daughter. The film is the most brutal, bloody, appalling example of photography. It unchains your nerves. It compels one to refuse to see another repetition of similar movie brutality. Even a brute would yield to pity, but the tender hearts will bleed during the expositions of a man's last degradation "to whip an innocent girl to death."

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Lillian Gish, acting the victim, shows a masterpiece of horror. The story is so vividly interpreted that this Gish girl is the first movie actress who has succeeded in making one believe that acting, in the movies, does exist. And Mr. Griffith didn't forget the musical score, which was written by Robert Edgar Long and Louis Gotchalk. There are some oriental strains in their score. To me it is too sweet to be Chinese, but Confucius really had great dogmatic religion. The ballad, "Broken Blossoms," is characteristic Chinese, but its melody stops short of inspiration. The photography is artistic; it is typically "Griffithian."

J. De V.

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SIBYL SAMMIS-MAC DERMID ON SUMMER TOUR

Assisted by Theodore Ratzer, cellist of the Philharmonic Symphony Orchestra, and Robert Macdonald, pianist, Sibyl Sammis-MacDermid opened a tour of summer concerts at Wheeling, W. Va., June 28, in the following program:

Cello and Piano—Sonata ..... Corelli
Messrs. Ratzer and Macdonald

Arias—
Nymphes et Sylvains (Waltz Song) ..... Bemberg
Balletella (Pagliacci) ..... Leoncavallo
Mme. Sammis-MacDermid

Piano—
Bells ..... Moszkowski
In Autumn ..... Moszkowski
Flower Waltz (Nutcracker Suite) ..... Tschaikowsky-Granger
Mr. Macdonald

Allied Songs—
When Love Is Kind (Old English) ..... Fourdrain
Carnival (Modern French) ..... Fourdrain
Le Serenata (Italian) ..... Tosti
If You Would Love Me (American) ..... MacDermid
Mme. Sammis-MacDermid

Cello—
Pavane ..... Couperin-Kreisler
Cantilena ..... Golterman
Chanson Villageois ..... Popper
Mr. Ratzer

Voice, Cello and Piano—
Sacrament ..... MacDermid
Danza ..... Chadwick
Mme. Sammis-MacDermid
Messrs. Ratzer and Macdonald

The Wheeling newspapers commented as follows:

"Mme. Sibyl Sammis-MacDermid clearly demonstrated the possibilities of popularity when an artist combines good voice, charming manner, happy disposition and typical Amercan 'pep.' That is the only word that fully describes the MacDermid quality, which won her audience from the instant of her first number."—Register.

"Dramatic, pleasing, handsomely gowned and with a voice as delightful as any that has been heard in Wheeling for many seasons, Mme. Sammis-MacDermid scored heavily last night. Perhaps her special effort was due to the fact that her initial tour years ago with the Chicago Marine Band included Wheeling, but it is rather to be believed that this charming singer bends every talent and effort toward leaving friendly audiences in the wake of her tours. At any rate Mme. MacDermid, particularly in her Allied group, won Wheeling admirers by the hundreds."—Intelligencer.

THE SUCCESS OF A YOUNG AMERICAN VIOLINIST AND HIS AMERICAN TEACHER

Terry Ferrell, the young violinist, pupil of Ralph Brokaw of Wichita, Kan., who won the first prize on June 30 at Peterboro in the national contest conducted by the Federated Music Clubs of the United States, was undoubtedly finely prepared and well grounded. He comes from a teacher who has even before had fine success in teaching. This fact of preparation was proven June 16, when young Ferrell gave a concert under the Hypatia Club's auspices at Wichita before he went east to compete.

The program, to which was added seven encores and which is appended below, shows a diversified list. At the national contest he won by his playing of the Vieuxtemps Concerto (first movement), the Bach Chiaconne, unaccompanied, and Sarasate's "Gypsy Airs." Each number was selected per ruling from the national committee's list, but Mr. Brokaw, not satisfied, prepared him to play every number except one of the list.

His memorized repertory includes many other concertos besides, and three of the Bach sonatas for violin alone. Last year he presented in Wichita the Sixth Sonata. He has a strong tendency toward Bach, due to his admirable mentality and to the grounding taste and strict adhesion to the classics, no doubt, of his teacher.

Wichita has heard him previously in the Vieuxtemps, Mendelssohn, Spohr and Wieniawski concertos, as well as other large works, and in the recital of June 16 Wichita was prepared to hear artistic playing of an advanced standard.

Mr. Brokaw has been unusually fortunate in his material to work with, but it is well known that others have done fine work by his teaching, among the outstanding being two Interstate May Festival (Wichita) first prize winners and some who are now in lyceum and chautauqua work. He himself is a teacher purely American and studied exclusively with American teachers of high ideals and excellent traditional training.

The Brokaw Studios, with Mrs. Florence Young Brokaw, pianist, at the head of that department, have attracted no little notice in seasons past, not only in the West but they are also well known in Chicago musical circles.

Hypatia Club of Wichita sponsored young Ferrell financially on this trip east. Mrs. Brokaw accompanied him and has done all of his piano work in connection with his violin study. Harmony and history of music have not been left out in this young man's training. Mrs. Brokaw herself was a gold medal graduate in the composition class under Henry Schoenfeld at the Chicago Musical College several seasons ago, and likewise a gold medal pianist of the class of 1897.

The program appended shows a diversity in style, and it is hoped Ferrell will keep at work seriously along the high idealist line already laid out for him by his teacher. He is serious-minded, not wanting praise but desirous of playing well, and has already arranged for special repertory work of further caliber with Mr. Brokaw, who, by the way, seems to get a good, strong hold on his pupils' interest and develops intensity of purpose by a personal intensity in the welfare of his students. That he can recognize talent was evinced by the fact that three seasons ago he propounded to the editor of Music News the problem of what he should do to get a talent before the public and be situated in the West. That talent in his mind at that time was this young man who has captured the State (Kansas) Western District and now the national honors in the East in this federated club movement for young artists. And that question was propounded some three years ago! The three P's answered his query.

Mr. Ferrell's program follows:

Concerto No. 4, D minor ..... Vieuxtemps
Introduction and cadenza; adagio; finale
Indian Lament ..... Dvorak-Kreisler
Slavic Dance ..... Dvorak-Kreisler
Moment Musical ..... Schubert-Kreisler
The Bee ..... Schubert
One Fine Day (Madame Butterfly) ..... Puccini
Bon jour, Suzon (Good Day, Susan) ..... Pessard
Romeo and Juliet Waltz Song ..... Gounod
Mrs. Heckard
Preludium (for violin alone) ..... Bach
The Zephyr ..... Hubay
Scherzo Tarantelle ..... Wieniawski
Gypsy Airs ..... Sarasate

———♯♯♯———

ELLEN KINSMAN MANN

Ellen Kinsman Mann is teaching a large summer class of pupils, some of whom are Chicagoans and others are from widely scattered parts of the United States.

An interesting feature of the teaching this summer is the class conducted by Mrs. Mann, which meets every Wednesday morning from 11:30 to 1 o'clock. There will be talks and general discussion on such topics as breath control, resonance, diction, poise, musicianship, and interpretation. Illustrations by artist pupils play an important part in the discussion, as well as the interpretation of song, opera and oratorio.

A number of recitals by artist pupils will be given during the summer term.

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LOS ANGELES

Since my last letter the public has had a surfeit of excellent programs in the closing exercises of high school graduations, as well as schools of music and artist pupils' programs of the many excellent teachers of fame and ability who make their home here —the "Italy of America."

. . . . . .

The Zoellners String Quartet gave, this week, the fifth of their weekly series of ten chamber music programs. This one was, in the main, selections from modern composers who have made their fame as composers of music of this class by the Zoellners giving them introduction to America.

A quarter, "Novelletten," by Frank Bridge; two movements from a "Quartet in C," by Darius Milhand; "Quartet, Opus 3," by Jules Mouquet; "Two Sketches, Opus 15," "By the Tarn" and "Jack o' Lantern," by Eugene Goossens.

The above are all interesting creations, and students should hear them, but as to musical enjoyment they are startlingly cubistic or "ultra."

The program—Four—"Sonata Quartet," by Fasch (1688-1758); Handel's "G Minor," and Haydn's "Opus 76, No. 1," gave genuine music pleasure, melodically and harmonically, and in structural development.

Program Three, with Beethoven "Harp Quartet," Schumann's "Adagio Molto, Opus 41, No. 3," while the "Romantic Serenade, Opus 25," by J. Brandts-Buys, was a more modern creation.

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Arthur F. Fuller gave another of his excellent concert programs. His piano numbes were "Zeus' Cortege," his own work; Beethoven's Adagio from "Pathetique, Opus 13," and "Ballade Romantique," by Manney. They were all played with pronounced technical regard; the Beethoven was finely interpreted.

His vocal numbers were seven of the very select—Handel's "Revenge, Timotheus Cries"; "Berceuse," from "Mignon," by Thomas; Cadman's "I Found Him on the Mesa"; H. J. Stewart's "California Night Songs"; "Stars of the Desert," by Finden, and "Lend Me Your Aid," from Gounod's "Queen of Sheba," and several encores, Susanne Joyce Spear supplying fitting piano support. His articulation of tone and text was clear-cut, in good quality of tone, only lacking in physical support, as all were given in prostrate form on his couch, being paralyzed for a score of years.

The Orphean Trio—ladies of Hollywood —violinist, Silvia Harding; cellist, Dorothy Kirkland; pianist, Mabel Reiterman and pianist, presented artistically four compositions of A. F. Fuller, very serviceable works, entitled "The Quest of the Heart," "Romance," Quasi Espagnol" and a "Zoellner Souvenir." His whistling of Millard's song, "Waiting," was much enjoyed and elicited an encore.

A group of prominent teacher musicians have organized a "Fuller Fund" to aid him in his endeavor to keep up his work with less exposure on the street selling publications of music, poems and literary compositions. A liberal response was given the movement. A social at the Hotel Burlington netted more than $100, under the Matinee Musical Club auspices. He is progressive in his teaching and "down to date" with new thought in methods of teaching.

. . . . . .

The new organization — vocal — called Choral Art Club, G. Haydn Jones, director, presented the charming cantata of the "Swan and the Skylark," by Arthur Goring Thomas, on June 19 at the Gamut Club concert, Auditorium. Selected good voice material was chosen, about fifty voices. Starting late, there was much irregularity in rehearsals, due to earlier engagements. A fine list of glees and part songs were given, in which Bathe, Carrol, Fletcher, Purcell, Richard and Fanning were used. Their rendition gave unbounded pleasure. Mr. Jones proved his ability as a conductor and an inveterate worker. The chorus talent consisted of successful solo voices and church choir special work service singers. The soloists were Miss Ruth Hutchison, soprano, prize winner for the Pacific Coast to the Biennial Federation of Women's Clubs, and she left the next morning for the Peterboro (N. H.) session of the clubs; A. Herrold De Grone of Chicago (now Los Angeles), basso of opera fame—his group was from Hawley, Freeby, Higgins and Penn, in which he delighted his audience with a rich bass voice. In encore he sang "Song of France."

Miss Hutchison's selections were Handel's "Come, My Beloved"; French song, "Les Yeux," by Rabey; "Magdalen at St. Michael's Gate," by Lehman. She sang a "Robin Song" for an urgent encore call.

The soloists for the cantata were well selected. They are in no case simple tasks. Tenor and soprano are set at the top range. Great speed in tempos and much syncopy.

Mrs. Edith Sage MacDonald, soprano, was heard to good advantage, and in "The Skylark" was most effective.

Ernest Burley, tenor, in a sweet quality voice, was heard to advantage in his solos and obligatos. His articulation was distinct and qualitative.

Z. Earl Meeker, formerly of Riverside, and late from service in France, very distinctly proclaimed and sang the baritone role. The concert musically was a success. The shortage in numbers in chorus, in the small hall, was not ineffective. The excellence of the program merited a crowded house. Many other attractions were held on the same date. It is hoped the club can be sustained to present works of such classic worth. Mrs. Hennion Robinson was the efficient accompanist. Mrs. De Grosse was at the piano for Mr. Grosse's solos.

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Dwight C. Rice, teacher of piano, with class of eleven, gave a program, including four-hand and eight-hand pieces, as well as solos presentation. He is a painstaking and thorough instructor, and was formely with the Occidental College.

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Sonata evening, with Alexander Saslavsky, violinist, and May MacDonald Hope, pianist. The program included Grieg's "Sonata, Op. 2, No. 13, G Minor"; Brahm's "Sonata No. 3, Op. 108, D Minor"; Cesar Franck's "Sonata in A Major." The artistic attainment of each of the artists produced these classic works with good concepts of the inner meaning of the composers. Mr. Saslovsky has a fine presence, honest playing (always), good, fine poise, presence inspiring and assuring. There was harmony of action and feeling between the extraordinary accompanying of Mme. Hope, who has concluded two seasons in courses of three to four programs each season.

The musicians gave a general hearing, with keen appreciation of the master's touch.

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The June Gamut Club banquet had some new forecasts. The rejoicing on the revival given the club by the concert donation by Mme. Schumann-Heink, which netted $2,900, which was a boon of blessing for the club, and it was handed over by Mr. Behymer, the president, to the Gamut fund.

Many new members have applied for membership, and a new spirit permeates the great family of Gamuters.

Constance Balfour, who has returned from a long season in the East, favored us as a guest with a group of songs, pleasing her many friends, responding with encores. Miss Grace Freeby at the piano.

The return of Albert Wallenstein, cellist, from South America was a great treat, and, with his former pianist, Miss Freeby, gave, with his virtuoso skill, two A-1 selections and an encore following.

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northern neighbor, San Francisco, made a pleasing talk on music managing in general. Following two fun makers in story, monologue and song, ladies from Calgary, northwest Canada, gave the club a respite in vaudeville style in happy digression. Mme. Christine Langenhan, soprano, an eastern artist, filling engagements, being one of the guests, on solicitation gave several operatic selections, one from "La Giaconda" and a group by Dvorak—"Songs My Mother Taught Me," "Bohemian Gypsy Song," and "The Soon Forgotten" (Tschaikowsky. She has a wonderful voice, and gave several encores. The club would have preferred more in the English tongue. A fine talk by Professor Baumgardt on the war in general. Then all repaired to the Gamut Auditorium and observed an illustrated dance, conducted by Zilla Ernestine Withrow, in a "Ballet Classique," with the assistance of a half dozen helpers—lady dancers, very entertaining and attractive. Quite a few celebrities and "returns" from "over there" were presented and made brief talks, recitations, or story.

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A new event of much interest is the organization of a Los Angeles Philharmonic Orchestra, with a $100,000 birthday present to start with. To open work October 24, with our Chicago friend and musician, Henry Schoenfeld, as conductor or batonist. W. A. Clark Jr. backs it with his dollars. L. E. Behymer, manager. Business men and women are also back of it. A season of thirty concerts is planned. Talent is to be engaged to devote their time to the orchestra in daily rehearsing and playing. The L. A. Symphony will also keep up its course. The program outlined is the best, and all are sanguine of success.

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The Orpheus Club gave their second concert of the season in a program of much interest. "Christ in Flanders," by Ward Stephens, opened the program. "Deep Water," by Hahn, with an incidental solo, was ably sung by Verner Campbell, who has a bass voice of wonderful possibilities. Samuel B. Glasse sang a group of "Four Indian Love Lyrics," by Filder, and two of his own compositions in a very sweet-toned voice. Will Garroway gave three piano solos from Moszkowski, Granados, and "Rhapsodie No. 12" by Liszt. He was well received by a packed house. Leoncavallos' "Friend Pierro" gave much enjoyment. "Song of the Bullet," by Garroway, dedicated to the Orpheus, met with favor as usual. The other attraction was the big male quartet, known as the Orpheus Four, who first sang "Bugle Song" (Foote), "The Tear" (Witt), "Blowing Bubbles," Remick Bantock's "Lady of the Lagoon," and "Sweet Genevieve," and Buck's "Home, Sweet Home." The Orpheus "Four" were so favorably received that they returned on call four or more times. Joseph Dupuy director and Will Garroway as accompanist.

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Mme. Esther Pallister, an English prima donna and operatic artist, who lives here and is teaching, gave a very elaborate program under the heads of oratorio, operatic and classic, and miscellaneous. The selections were of the best. The pupils were Mrs. Minnie Wilson, contralto; Flora MacPherson, soprano; Mab Clarke, soprano, and Frederick Herrmann, baritone. Each had an appearance in the divisions enough for a recital, if made continuous. Mme. Pallister sang in duet with Mab Clarke, also in duet with Mr. Herrmann. Mrs. Leonora Pier, accompanist. Mr. Cadman played in the "Robin Woman," from "Shanewis," for Mab Clarke, soprano. The work of the advanced pupils shows good material and splendid teaching.

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PART II

What is voice placing? Some teachers make it the Alpha and Omega of voice culture; some ignore it altogether and work solely from the standpoint of interpretation. It is, however, merely one of the steps which the pupil must take on her way to good singing.

A tone must be properly placed in order to be a good tone, but everything is not gained when the tone is placed. It may be correctly placed and still, from lack of breath control, possess the defects of harshness, brittleness, lack of warmth, color, freedom, etc. Again, we have voices which have been correctly placed by nature. To these people, however, the understanding of the proper method of singing is quite as important as to those who have faulty voice placement. For instance, the student with the natural voice, as we sometimes call it, may quite easily fall into the hands of a teacher whose inefficiency will play havoc with even a perfect voice, if that voice is not safeguarded by understanding on the part of the student.

There is also the case of the singer, and this class is a large one, with whom a good voice, attractive personality and artistic interpretation have taken the place of a reliable method of voice production. For years, she goes her successful way, covering faults of method by delightful artistry and personal charm, or by the remarkable voice given her by nature, until the constant wear and tear of professional work begins to ravage her voice. Then we hear the thin, worn tone, even in some cases the ugly break, for which no adequate protection has been sought in a safe and perfect method. In a little while there comes that saddest of all commentaries upon the singer: "She is beginning to show her age!" And she is, poor soul, perhaps well under fifty.

A case which came under my own observation was that of a successful concert singer, a woman with a brilliant voice, charming personality and great skill of interpretation, but a reckless singer as far as method was concerned. She came to me a few years ago and said: "Tell me what is the matter with me. I'm singing badly, and I dont know why." I heard her sing. As a matter of fact, she was singing exactly as she had been singing for fifteen years, but the sins of method, or lack of method, were beginning to triumph over the resistance of a naturally fine voice, no longer assisted by youth and perfect health. The high notes were going. Incidentally, this singer was also a teacher!

Voice placing, then, either natural or accomplished, is not everything. It is merely the placing of the voice in that location from which a perfect tone can be brought forth and maintained. It can be done, in fact it must be done, as simply and naturally as the breath is controlled and used. It is seldom done satisfactorily by means of technical descriptions of the throat and the vocal cords, as many teachers try to do it, for the reason that with the average pupil these descriptions not only bewilder but by concentrating her attention upon the throat make probable the very action that the teacher is trying to prevent. If the pupil were a throat specialist—if she were even an intelligent musician—the scientific explanation of the action of the vocal organs might bring forth the desired tone. The future prima donna, however, is seldom either of these. She is much more apt to be a willing, earnest but quite bewildered girl of seventeen or eighteen, with a voice that is so far beyond either her mental or physical development that great tact and patience are needed to put her safely and quickly into the right road.

Let us begin, then, by doing the work for her by means of simple exercises—we would call them five-finger exercises if they were for the piano—telling her a little at a time, and as simply as possible, what these exercises are doing for her. We will not confuse her at first with talk of vocal cords and registers (these will come later), but will tell her that as she sings her voice must be lifted out of the throat, into the *masque* of the face, thrown over and out at an imaginary point outside the face.

As the teacher of dramatic art tells her student to talk to "the last man in the balcony," so we tell our pupil to send the voice out, in an arch, over, to the imaginary point in front of her. At first she will not understand, but the exercise will soon help her. She will grow accustomed to the "yawny" feeling that accompanies a tone of this sort, and thinking, always, of the *masque* of the face and the point outside, employing the breath as she has now learned to do, from the diaphragm, to sustain the tone, she will forget that she has a throat, and forgetting will not be apt to clinch the tone there, as so many earnest beginners do.

The less you talk to the beginner about the throat, the better results you are likely to have. It reminds one of the story found in one of our childhood's books, of the anxious mother who so earnestly begged her children not to put beans in their noses. The children had never thought of this fascinating pastime, but they straightway found beans and set to work.

Now, for the exercises themselves. They are built on simple variations of the scale, using the vowel sounds—"a" as in "father" and "o" and "e." An English actress, noted for her lovely speaking voice, has said that the so-called dreadful American voice does not exist. That is, its dreadfulness is due not to anything in the voice itself, but to the mishandling of certain vowel sounds by the owner of the voice.

Of course, in a sense, we know that. At least, we know that there was nothing radically wrong about the American voice or we should probably not have had that splendid list, embracing the names of Homer, Farrar, Eames, Cary, Kellogg, etc., as well as the hundreds of fresh and beautiful voices which come to us every year from every part of the country. But perhaps all of us had not thought of the simple remedy which she suggests and which she is using to correct the nasal, thick and shrill voices which come to her studio for help.

Now, vocal teachers have been using vowel work for years to insure correct placing of the singing voice. To be sure, each pupil, like each patient, requires individual treatment. The vowel "o," which will lift one voice out of the throat into the proper channel, may with another prove too somber, so that the pupil will need the broad "a" or the clear "e." With another, perhaps, "e" by itself may encourage the attack of the glottis—a fatal error—and we may have to use instead "e" and "c," which gains the same effect and avoids the attack.

Although the entire scale of the voice must have the same form in tone—always

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in a straight line from the lowest to the highest note as it strikes the imaginary point outside the face—it will not all arrive at this point or perfect state at once. The tones must be built or added slowly and carefully, from the middle voice up and then down. Let the pupil begin her five-finger exercises at about B flat, that is neither high nor low, and work carefully on this middle voice until she understands her method, adding a note higher or one lower, gradually, until the perfect scale is formed, thus avoiding strain in upper or lower registers while still in the early stage. Never force a voice. Proper work in the middle voice cannot fail to make good upper and lower tones.

An excellent beginning exercise is the following. Use first "o," then the broad "a" and finally "c."

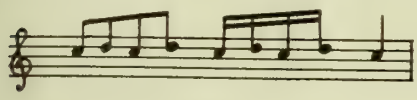

FIG. 1

Use this exercise, beginning at B flat, going up a note each time; then, beginning again at B flat and going down. Then take this one with the same vowels:

FIG. 2

Another excellent exercise, one which gives all the vowel sounds and is thus most useful as a preparation for songs, is the plain scale, using the words of the old hymn: "Softly now the light of day." Go up the scale on the words, then take the next phrase to come down with—"Fades upon my sight away." The words "Ave Maria," sung upon a single note, is a useful exercise, giving the pupil the opportunity to use the same tone with the different vowels.

If the pupil will put twenty minutes, two or three times a day, of thoughtful work on these exercises, prefacing them with breathing exercises, and never for an instant forgetting that breath and tone must absolutely work in partnership, the former feeding and sustaining the latter, she can hardly fail to find that her voice is being correctly placed and that it is building new tones and getting ready to go on toward further development.

There are, of course, many other scales and exercises which can be used by the pupil to gain velocity. These we have selected with a view principally to voice placing and building.

Though I have not often found it necessary to caution my pupils against over practice, I am constantly having to remind them that ten minutes of head work is infinitely more valuable than an hour of mere singing. One scale intelligently sung is more helpful than fifty merely vocalized. Another thing that one often has to tell students, and that one sometimes wishes one might tell teachers, is that you cannot build a voice on whispers. You must use your breath, use your voice, use your strength, otherwise they will never develop. You must put life and verve into your exercises just as the athlete puts them into his dumb-bell work, or your voice will not grow. This does not mean that you must shriek or force the voice—it means that you must sing, not merely whisper or hum. The mezzo voce voice is the voice with which the majority of our practicing should be done.

(To be continued)

HOUSTON, TEX.

Two remarkable recitals were given recently, the first on June 5 by Helen Neumann, a fourteen-yeard-old piano pupil of Horace Clark, and the second by other young pupils of Mr. Clark, on June 10.

In both these programs there was a surety, a style and a musical feeling which were remarkable, when the extreme youth of the participants is taken into consideration.

The two programs follow:

First Program

Eclogue in A flat.....Liszt
Valse in E major.....X. Scharvenka
Spinning Song.....Mendelssohn
Nymphs and Fauns.....Bernberg
Sylvia.....Oley Speaks
Spring Dawn.....Horace Clark
Mrs. Corrie Pattison Clark
Les Sylvains.....Chaminade
The Nightingale.....Liszt
Guirlandes.....Godard
A la Bien Timee.....E. Shuett

Second Program

Maytime.....Bugbee
Mary Boykin
Rondo in G major.....Sir R. G. Thompson, Mus. Bac.
Francis Palmer
Rondo in D.....Franz Kalbert
Maud Gray Hester
Idylle in A major.....A. Schmoll
Joana Nazro
Spinning Song.....Elmenreich
Elsie Townes
Barcarolle Neapolitan.....Otto Hachk
Louise Pritchard
Valse Lente.....Rudolf Friml
Louise MacClean
The Skylark.....Tschaikowsky
The Rope Dancer.....Van Gael
Irene Ward
Nocturne in F.....F. de Leone
Fay Morton
Narcissus.....Nevin
Celeste Jones
Song Without Words.....Mendelssohn
Sonatine in C major.....Kuhlan
Vivian Burnett
Tarantelle in A minor.....Dennee
Scherzo and Nocturne.....Mendelssohn
Kathryn Warren
Ida Newman
Romance in E flat.....Rubinstein
Lena Zuber
Songs—
Night Time.....Horace Clark
Exultation.....Anita Owen
Mrs. Corrie Pattison Clark
The Nightingale.....Liszt
Helen Neumann
The Cuckoo.....Daquin
Nocturne in F sharp.....Chopin
Margaret Hertford
Etude Renouveau.....Godard
Mrs. Underwood Nazro
Rigoletto Fantasie.....Liszt
Estelle Mae A'Nultie
Etude Symphoniques.....Schumann
Mrs. Henry Johns

NEW COMPOSITIONS OF ALEXANDER MAC FADYEN

"The Mother," dedicated to Mme. Schumann-Heink, and "The Magic Rosary," two new songs by MacFadyen, are just off the press of Schirmer & Co. and bid fair to increase the popularity of this composer as an art song writer.

Six new piano pieces and the sonata played by Josef Hofmann with great success in his New York recital in January are now in course of publication. This sonata will find its place in the repertoire of every pianist looking for an American composition of true musical value and at the same time unusual popular appeal. When played by Adams-Buell, the prominent Milwaukee pianist, before the Wisconsin State Music Teachers' Association at Madison, it created more than mere favorable comment and was pronounced by many to be the best American composition to date.

Mr. MacFadyen is a serious and broad-minded musician and pulls the taste of the public up to better things in every composition he puts forth. There has been no pandering to the common artifices, and these newer offerings cling to the established order.

Lockport—A new trio for piano, violin and violoncello, by Adolph M. Foerster, will be performed for the first time at the American Musical Festival at Lockport, N. Y., by the Pittsburgh Artists' Trio, Mrs. Blanche Sanders Walker, pianist; Mrs. Ruth Bowers Gibson, violinist, and Miss Myrtle June McAteer, violoncellist.

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PRACTICAL MUSIC QUESTIONS OF THE MOMENT

An Address Delivered Before the Minnesota Music Teachers' Association at Northfield by Charles E. Watt and Reproduced Here by Request of the Officers

PART II

The Americanization of Music

But—we may talk all we like—we may plan all we please and we may think that through democratization of music we are accomplishing wonders, but the truth remains that there is a deeper—a more significant factor which must also be considered, and if we do not consider it we shall arrive nowhere in our effort toward making music the thing it should be in this country.

In almost everything else we are an independent, outspoken nation, we believe in ourselves and we are not afraid to measure up against the world, but in music alone we have always been and, to a great extent, we are still a nation of snobs.

And our growth in music will never be a Nationalistic thing until we have learned to Americanize our music and to value our own resources and developments at their real worth.

It was natural—perhaps inevitable, that at first we should worship Foreign music, for we had to get all our ideas, our repertoire and our technical knowledge from abroad during those years that we as a Nation were in the formative stage.

And—very willingly we sent our talented sons and daughters over the water in order that they might sit at the feet of the mature educational factors over there, and more than gladly we welcomed all visitors from across seas who came to show us what had been developed in a musical line.

All this went on for years, and our own musical growth and perception became keen. Our own young Americans brought back from Foreign studies all the best of the Foreign Schools and experience—and, in addition, we absorbed here a great deal from those of the Foreign artists who came to visit us.

And this went on and on until, years ago it had become true that through interchange, absorption and development we had actually surpassed our former masters.

The Foreign teachers who had located in America and the Americans who had studied Abroad as well as those who had studied with the Foreigners and the returned Americans here finally developed so greatly that it came to be the fact that the best teachers in the World were to be found in the American cities—nay, scores of them went abroad and became the best known and the most sought-after of pedagogues in the European cities.

American voices began to have a great reputation in Europe—the opera houses over there were full of American singers.

And so matters stood at the beginning of the World War.

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But, a curious anomaly existed. The American Public, taught for generations to regard European Musical Ideals and accomplishments as "the best"—refused to accept the Americans at their proper valuation and, while the good teachers were accepted in a way, there yet remained the inexorable feeling that for the "real finish" one must go abroad for the last years of study, and no singer, no matter how fine, could gain a place here—especially in our Opera Houses, through any other means than by going to Europe and first gaining recognition there.

We—as a Nation, had no confidence in ourselves, and even our musicians distrusted each other to the extent that pupils were always advised to "save your money" and buy tickets for the great European's concerts rather than told to pay it for a ticket to hear the efforts of fellow American artists.

There has been—continuously, much snobbishness as to American music in the Public-at-large, but, personally, I believe that there has been even more in the American musical profession and that the attitude of the Public has always been a reflection of the musicians themselves—for, the Public is, and always has been, quite willing to be led by the professionals, and had the latter but assumed the proper attitude the European monopoly could long ago have been broken up.

And—thank God! it has received a very stunning and almost a "knock-out" blow during the war.

Many things in our National life are different since the war, and music is no exception.

If we are but ready now to realize and to seize our advantage and to thoroughly work out our own salvation we have the opportunity in our very hands.

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To digress a moment—and to use a simile.

It was said—always, that no country but Germany could manufacture really good dyes, and therefore we—of America, with most of the rest of the World, bought most of our dyes from Germany previous to the war.

But—during the war we could not get them. What did we do?

Simply what we have always done in any emergency—we set about it to develop some of our "undeveloped resources," and soon we were making as good dyes as anybody. Probably we make them now much better

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than Germany ever did—or, at any rate, we soon will.

And now that the war is over will we go, immediately, back to Germany for dyes? Not at all. We will more likely, after perfecting our skill, sell them to the Whole World.

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And all this is a very clear index of what we might do in music did we but feel absolutely put to it.

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It has been hard enough in America for Teachers to get their full deserts, and much harder for American born and bred artists—singers, pianists, violinists and all the rest.

But—the trials of these classes—the ignominy heaped upon them by the public and (it must be reiterated) the ignominy they have heaped upon each other, has been as nothing to the fate of the American composer.

We have heard "The Classics" and especially those of the German school so much and so long that they have become as a fetish to us and American composers have had, until very recently—very small chance indeed to develop their resources.

But—we have had American poets whom we have gladly classed wtih the best of the Old World—we have had novelists who have been second to none. Our playwrights have long since surpassed the whole world of play writers—and these are but a few examples of the many ways in which we as Americans have equaled and by degrees surpassed the world.

Why, then, has it seemed impossible that we should do the same thing in music? Simply prejudice, nothing more.

Our "commercialism," our "newness," our "lack of atmosphere" have had nothing to do with it. We simply would not give our own composers half a chance.

But again, the war has done wonders. Even if some hide-bound musicians did contend for the privilege of sticking to "the established best," even if they did cry aloud against the "sacrifice" of "all that was best" in music—the Public, the dear, Patriotic Public, and that part of the musical profession that was proud to be named as a part of Patriotic America insisted that we must do away with German text songs during the war and that Modern Germans at least must be taboo.

And what was the result? Why, we simply discovered that we could do very well without any German music at all if we had to.

We substituted Scarlatti and Rameau for Bach, just as an experiment, and we discovered that Grieg was equal to filling many niches formerly occupied exclusively by German music—and, best of all, we actually discovered that the great MacDowell Sonatas are just as fine for purposes of advanced study in the class room as the Sonatas of Beethoven himself, and that, in public, these works make just as fine an impression.

And, not content with the rediscovery of MacDowell, we sought further, with the result that there were All-American programs heard all over the land, and many of us, including some portions of the dear public, have discovered that there are thousans of worth-while American compositions now on the market.

And why should we lose all this advantage now? We must not if we expect music in America to become a vital part of the New Republic now in the forming before our very eyes.

Music must cease being an exotic and must become a very real part of ourselves if it is to be a big factor of the future.

Many will say (including, always, those unfortunate musicians who cannot get away from tradition) that there is no reason why we should ever hear anything but "the best"—that it is belittling to accept that which is not so good as the best we have known.

And—while this thought is true in a certain way, and while it is the fact that we must continue to hear and to study the music of the Whole World, it is yet far more important that we get into our musical life real Americanism, and that, absolutely—can come only through the encouragement of our own musicians and, first of all, Our Composers.

We need not, nay—we must not, accept mediocrity. We must insist that our writers equal and surpass all that has gone before, but we must remember always that they can do this only through patronage and encouragement.

Therefore we must make "America First" our watchword, and we must give Americans the preference everywhere.

Teachers should use some American Compositions in every lesson—artists should continually present American Compositions.

We must study these carefully, and we must keep up a constant system of elimination whereby the bad or the merely passable are weeded out as fast as discovered— but, in our search for the really good we must be willing to listen to a great deal and to give actual trial to everything which seems worth while.

No lowering of standard do we preach—only an insistence that American Composers be given a chance to reach the highest standard in the world.

And this principle must be applied all along the line.

We must try out our American artists continually, and wherever good is found we must indorse and support it.

Wherever it is found that an American can do as well as a Foreigner we must use the American by preference.

We must cease to make ourselves the laughing stock of the Whole World by paying exorbitant prices to Foreigners, and we must fearlessly put our own rating upon them regardless of what we are told by the Foreign and the New York Managers.

When a really great artist is discovered—Foreign or American, we must tell our pupils to go and hear him—but we must cease advising that the European be heard at any cost and that the American be discounted even before heard.

We are bold enough and brave enough in other lines of life and endeavor—why not be a little more bold and independent in Music?

Why not, when any of our great Orchestras chance to need a new Conductor, look to Young America for a possibility? Why must we forever scan the Foreign horizon first? Why not even make so bold as to think it possible that an American might become Director of the Metropolitan Opera House in New York or of the Chicago Opera Association? Must we forever bow to Italy or France?

We have learned, thoroughly, that bowing to Germany was a quite useless and an even ludicrous exhibition. Will we be wise enough to apply the lesson further?

Yes—beyond question we will, and it is only to be hoped that we will do this NOW—for, now is the accepted time—THIS is the year in which we can begin to put into our music that Americanism which will make it endure and grow.

Did Italy or France or Germany become great musical nations through imitation of any other or through constant importation of another's ideas and ideals?

No. They became great through Self-Development—and America will be really great in Music only when she insists that her music be thoroughly Americanized.

We need to use all our own best musical blood—we need to develop everything we have.

We must always listen to the music of every nation, and we must never be afraid to compare and measure our own with any rule extant—or with anything of the past, but we must get OURSELVES into our own music and must know that Democracy and Americanism walk hand in hand in musical matters even as in most other good things of this world.

(To Be Continued)

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Konecny—Josef Konecny, violinist, writes Music News that he and the members of his concert company are all in good health and spirits and that they have just completed a two weeks' stay at Brest, France, where they played with great success.

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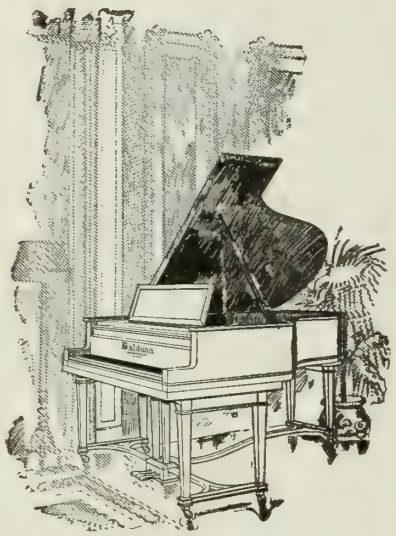

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Music News

Vol. 11 No. 29

CHARLES E. WATT, Editor and Publisher

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Music News

Vol. 11 Chicago, July 18, 1919 No. 29

The N. F. M. C. in Its Peterborough Meeting Tacitly Endorses the Position Long Held by Music News in Reference to Contests and Awards the Winners Cash Prizes

THE Biennial of the N. F. M. C., held recently at Peterborough, was not only an important and dignified Convention of sincere thinkers and workers in the music cause of America, but it became, through environment, a specially grateful reminder of the life of the late Edward MacDowell and brought a welcome emphasis upon his fine works.

And the meeting did much more than this also, for it was the scene of a contest between young American musicians which had a specific and a thoroughly worth while significance. The winners of the piano, voice and violin contests were each given a cash prize of $150.00 and announcement was made that these prizes will be given in the same way each year.

So important is this development that we here record the names of the prizes and their donors in perpetuity, for, unquestionably, these will have a wide influence on the future music life of the country.

* * * * * *

These prizes are: The James H. Rogers Prize (Voice), donated by Mrs. Frank A. Sieberling; the Edward MacDowell Memorial Prize (Piano), donated by Mrs. A. J. Ochsner, and the William G. Whitney Prize (Violin), donated by Christine Miller-Clemson.

The winners of these for the current year are scheduled in another column of this issue of Music News.

* * * * * *

And not only were these prizes awarded, but also, in several cases, various Clubs of the Federation paid the traveling expenses of contestants, and there was taken up at Peterborough and discussed freely the subject of planning this sort of aid in the future.

And, best of all the practical results, Mr. A. A. Van De Mark, the Manager of the National American Musical Festival to be held at Lockport, N. Y., in September, came to Peterborough at this time for the specific purpose of hearing the young American artists and, after the prizes were awarded, offered each of the winners an engagement at Lockport in September with a fee of fifty dollars, the offer to fall to the second choice of the Judges of the Contest in cases where the first prize winner could not accept because of the distance of Lockport from his home.

* * * * * *

Music News rejoices in all this because it is a practical endorsement of the "Commercialism" preached by its Editor for the past five years and because it shows that the work of the N. F. M. C. has finally reached a point of practicality where it can be unreservedly endorsed.

* * * * * *

When the contests of young American artists were first inaugurated by the N. F. M. C., Music News pointed out the fatal defect in the plan, which was that the whole idea was too idealistic and altruistic and not in the least practical from the money standpoint.

We pointed out that it was wrong to ask young artists to compete in cities far distant from their homes (Los Angeles was the locale that year), when nothing more practical was offered the prize winners

than the probability of engagements made through committee members of various Clubs who might be in attendance at the Convention.

In fact, so positive were we that this was not a worth while contest that we offered a challenge whereby we agreed to give extensive free advertising to every one of the young prize winners who could prove to us that he made any concert engagements (at fair fee) through his appearance in the prize contests.

It is almost needless to repeat that we had to pay the forfeit in but one case.

* * * * * *

At that time many officers of the N. F. M. C. assumed that Music News was antagonistic to the Federation itself and we were reviled very freely. The monthly music magazine which is the mouthpiece of the Federation called attention editorially to the fact that while "the Whole World" (otherwise) was applauding the generosity and the skill of the N. F. M. C., Music News alone stood outside as a scoffer.

* * * * * *

We want to repeat what we said then. We had not then, nor ever have had, any feeling of antagonism to any plans of the N. F. M. C. On the contrary we endorse and applaud almost everything they do.

* * * * * *

But, we do believe that the one thing that is lacking in the music life of America today is sufficient Commercialism, and we insist that every factor which would really help the young artist must do so through his pocketbook.

We do not believe that money should be given him for nothing, but we do believe that every contest should have a MONEY PRIZE at the end of it, and that every engagement offered should have a fair fee attached.

* * * * * *

Evidently, now, the N. F. M. C. believes the same thing, and therefore Music News and the N. F. M. C. are absolutely at one in the matter.

* * * * * *

Therefore, let's all be happy!

* * * * * *

But, before dropping the subject, there is one other item for consideration. The Chicago Symphony Orchestra is just now also proposing a young artists' contest and is offering, generously, that the prize winners shall be allowed to appear as soloists in the Popular Concerts given by the Orchestra the coming season.

No one can do aught else than applaud the impulse which makes this plan possible. But, the same question of monetary valuations comes into this.

Are the prize winning young artists to be paid for their appearances with the Orchestra or are they supposed to gain "honor and prestige" from the appearance in such quantities as to be a full compensation for the effort?

If the latter is the case, Music News is positively opposed to the plan.

* * * * * *

Elman, Levitzki and Heifetz appeared with our Orchestra as mere youngsters, but they were paid very liberally even for the first appearances. If there are any young violinists and pianists in Chicago good enough to win place on the Orchestra programs they are, also, and very emphatically, good enough to be paid for their work.

* * * * * *

The supposed idea that the Critics of Chicago will hear them in their Orchestral appearances and applaud their excellencies is too far fetched to be feasible. The Critics, like all other people, measure things commercially. The Critics are influenced by the fact that Heifetz is a great money maker just as much as by the fact that he is a fine artist.

* * * * * *

It would be absolutely unfair, from every standpoint, to put young American artists on the Orchestra programs unless it were a positively known fact that they were considered good enough to be well paid for their work.

* * * * * *

If they are well paid they at once attain the prominence of artist. If they play merely as prize winners they remain, irrevocably, in the amateur class.

Charles E. Watt

OSCAR SAENGER

Oscar Saenger is the pioneer of guest teachers in this country. And this is how it happened. Just before the war broke out, Mr. Hanson, a New York manager, offered Mr. Saenger a teaching tour across the country. By this plan he was to stay in one city just two or three weeks. However, because of war conditions, this plan could not be carried out, and so arrangements were made at Mr. Kinsey's suggestion for a five weeks' summer teaching term at the Chicago Musical College. This was three years ago, and the plan was so successful beyond all expectation, that other teachers have been engaged each successive summer.

This year Mr. Saenger's time is completely filled. Last week he gave one hundred half-hour lessons and two hours of repertoire, as may be seen from the schedule printed below.

His classes are made up of young singers from twenty different states, from New York to California, and there is much good material included. A number of them, Mr. Saenger claims, will make a name for themselves later on. In the midst of his very busy schedule Mr. Saenger says he has time to find great enjoyment in his stay in Chicago, and likes the city very much.

The idea of bringing the teacher to the pupil, instead of the pupil to the teacher, is an entirely new and original idea in our modern, progressive life, but besides being a pioneer in this direction, Mr. Saenger has been in the vanguard of many other new movements. For instance, it was in large measure through his influence that the doors of the Metropolitan Opera were opened to American singers, who now comprise about fifty per cent of its roster.

A Wonderful Schedule

Following is the exact schedule of the lessons given by Oscar Saenger at the Chicago Musical College last week, the total being one hundred half-hour private lessons and two extra hours devoted to class lessons:

Monday, July 7—9 a. m., McFarland; 9:30, La Font; 10, Wunschell; 10:30, Wickerman; 11, Alrin; 11:30, Stockhouse; 12, Lewis; 12:30, Hardy; 1:30 p. m., Barker; 2, Shattner; 2:30, Wonier; 3, Rhode; 3:30, Rowe; 4, Bowen; 4:30, Jones; 5, Fitzsimmons; 5:30, Manning.

Tuesday, July 8—9 a. m., Greenbaum; 9:30, Sister Joseph; 10 La Font; 10:30, Wolterding; 11, Streitenberger; 11:30, Barbour; 12, Cantillon; 12:30, Vermillya; 1:30 p. m., Barker; 2-2:30, 20 classes (separate); 3, Cantillon; 3:30, Barbour; 4, Wachenreuter; 4:30, Stacy; 5, Scott; 5:30, Murphy.

Wednesday, July 9—9 a. m., Titch; 9:30, Wells; 10, Weckerman; 10:30, Freeman; 11, Griffith; 11:30, Faniels; 12, Warner; 12:30, Hall; 1:30, Olsen (Ex.); 2, Konold; 2:30, McCogue; 3, Rudy; 3:30, McCormick; 4, Stephens; 4:30; Strassner; 5, Talbert; 5:30, Anderson.

Thursday, July 10—9 a. m., La Font; 9:30, Greenbaum; 10, Wonschell; 10:30, Bond; 11, Klein; 11:30, Washhouse; 12, Lewis; 12:30, Hardy; 1:30, Barker; 2, Schattner; 2:30, Monier; 3, Rhode; 3:30; Rowe; 4, Bowen; 4:30, Jones, 5, Fitzsimmons; 5:30, Manning.

Friday, July 11—9 a. m., Strasomer; 9:30, Sister Joseph; 10, McFarland; 10:30, Cantillon; 11, Streitenberger; 11:30, Wachenreuter; 12, La Font; 12:30, Vermillya; 1:30 p. m., Titch; 2-2:30, 20 classes (separate); 3, Cantillon; 3:30, Watson; 4, Murphy; 4:30, Stacy; 5, Scott; 5:30, Konold; evening, Olsen.

Saturday, July 12—9 a. m., Stephen; 9:30 Titch; 10, Greenbaum; 10:30, Wells; 11, Freeman; 11:30, Griffith; 12, La Font; 12:30, Daniels; 1:30 p. m., Corlstrom (Ex.); 2, Warner; 2:30, Hall; 3, Rudy; 3:30, McCormick; 4, Maddock; 4:30, Jensen; 5, Talbert; 5:30, Anderson; evening, Asmundsen (Ex.)

♯♯♯

WESTERN CONSERVATORY

[Delayed Report]

The following program was given by the pupils of Miss Margaret Dahlstrom of the Western Conservatory on Wednesday evening, July 2 1919:

Slumber Boat ..... Gaynor
Miss Ruth Bobinsky

Lullaby ..... Brahms
Miss Lily Soderstrom

Ah, 'Tis a Dream ..... Lassen
Miss Diena Tysen

The Maiden's Wish ..... Chopin
Miss Edna Kohn

I Hear a Thrush at Eve ..... Cadman
Miss Rose Elkins

Florian's Song ..... Godard
Miss Mildred Gothard

Piano—Polka de Concert ..... Bartlett
Arthur Kirkham
(Pupil of President E. H. Scott)

The Star ..... Rogers
Miss Jean Forrester

An Open Secret ..... Woodman
Miss Bessie Rocklin

Violin—
A Herd Girl's Dream ..... Labitzky
Humoreske ..... Dvorak
Alfred Lather
(Pupil of Mr. Durkee)

The Spirit Flower ..... Tipton
Miss Alice Gothard

A Bowl of Roses ..... Clarke
A Birthday ..... Woodman
Miss Mary Kelly

In Autumn ..... Franz
Miss Catherine Gelin

If I Were a Rose ..... Hesselberg
Mrs. Christine Engstrom

Elegie ..... Massenet
Open Thy Blue Eyes ..... Massenet
Miss Vera Geudtner

Lieti Signor (Les Huguenots) ..... Meyerbeer
Miss Eliza Burling

Voi-lo Sapate (Cavalleria Rusticana) ..... Mascagni
Miss Mabel Hartford

The Wanderer's Night Song ..... Rubinstein
Misses Geudtner and Gelin

These young people all did excellent work and showed that they have studied to some purpose. They sang with a great deal of expression and authority.

H. L. W.

♯♯♯

Muenstermann — Esther Muenstermann, contralto, is touring the South.

CHICAGO MUSICAL COLLEGE NOTES

Clarence Eddy, one of the guest teachers engaged by the Chicago Musical College for its Summer session, will give an organ recital at Mandel Hall on August 1.

♮ ♮ ♮

One of the violinists studying at the Chicago Musical College with Professor Leopold Auer is Cecil Burleigh, the well-known composer of violin music. Mr. Burleigh formerly was a student in composition of Felix Borowski.

♮ ♮ ♮

A special performance will be given by the School of Opera in Ziegfeld Theater on Wednesday morning, July 30.

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AT ORCHESTRA HALL

The music at Orchestra Hall this Summer is of unusual excellence; for, besides the fine programs and good playing offered by the orchestra under the artistic baton of Rudolph Mangold, the organ manipulation of Mildred Fitz Patrick is at once artistic and inspiring.

Few indeed are the organists who could so synchronize the organ with whatever scene may be passing on the screen, and still fewer are those who could hold to such a splendid status of technical accuracy and real musical interpretation at the same time.

Miss Fitz Patrick plays everything, and she knows how to range from grave to gay and from brightness to gloom with such skill and effect that one often, at Orchestra Hall, forgets to pay attention to the picture and instead listens with rapt attention to Miss Fitz Patrick.

During the past week the "big picture" was "The Firing Line," with Irene Castle in the part of Stella Cardross, and there was besides one of the clever "Bobby" pictures, very funny indeed; something educational about the Weather Bureau, and the usual fascinating travel pictures.

The special soloists of the week were Mignonne Meeker, soprano, and Dorothy Henke, contralto, who in some pretty duets made a nice picture and showed good voices, although one or the other of the two persistently sang off key the night their work was heard by this writer. C. E. W.

———♯♯♯———

Community Concert—A very interesting community concert was given at Washington Park on July 4 under the auspices of the Carter Practice School, Mrs. J. Phillipson chairman of program committee.

Music in Chicago

A CONCERT IS GIVEN FOR THE ASSOCIATION OF PRESIDENTS AND PAST PRESIDENTS

The Association of Presidents and Past Presidents of the State Music Teachers' Associations, assembled in Chicago the past week, was entertained on last Tuesday evening by a program of songs and piano music given by Fredericka Gerhardt Downing, contralto, and Margaret Farr.

Mrs. Downing, in superb voice and, as always, at the top notch of artistry and effectiveness, sang "Farewell, Ye Hills," from Tschaikowsky's "Joan of Arc," in a way which could be approached by but few singers and was thoroughly ingratiating also in "Invocation to Eros" (Kursteiner), which she sang with much musical feeling; "Coddle Doon," a charmingly direct and expressive song by Homer, which fits Mrs. Downing like a glove, and the "Spring Song" of the Robin Woman in "Shanewis" (Cadman), a piece of such power and meaning that, if it were better known and more used, would speedily become one of our standard concert numbers.

Miss Farr, a brilliant pupil of Walter Spry, played numbers by Bach, Chopin, Tschaikowsky and Liszt with a lot of style, much nicety of technical adjustment to passing needs and a continual display of musical virtues.

The well-known Dohnanyi Rhapsodie was very brilliant in her reading, the Sibelius Romance very musical, and the Carpenter "Polonaise Americaine" distinctly fine.

The concert was held in the recital hall of the Columbia School of Music and was thoroughly enjoyed by the delegates present. C. E. W.

———♯♯♯———

EFFA ELLIS PERFIELD

Announcement is made that Effa Ellis Perfield will give her special lesson on public school music, covering all grades, next Monday morning, July 21, at the studio in the McClurg Building, between 9 and 11 o'clock. Only teachers are admitted to this class.

Effa Ellis Perfield will show how to introduce real sight singing and part singing in the first grade. She will demonstrate how to eliminate the use of "do-re-mi" and will give practical work based on chord feeling for all grades. She will demonstrate how to teach a rote song that will develop an appreciation for pure melody.

———♯♯♯———

DONATH-BALATKA WEDDING

Music News, with a long list of other friends of Anna H. Balatka and Kurt Donath, offers congratulations and good wishes to them on the announcement of their marriage, which took place in Chicago June 30.

Mrs. Balatka-Donath is at the head of the Balatka Academy of Music and is a prominent pedagogue and artist.

Mr. Donath, formerly of the opera and an international figure in music, has been a teacher in Chicago for several years.

———♯♯♯———

Neumann—Mr. and Mrs. F. Wight Neumann are motoring in the East.

SIBYL SAMMIS-McDERMID TO REOPEN STUDIO IN FINE ARTS BUILDING

Following a vacation at the conclusion of her summer tour, Sibyl Sammis-MacDermid will open a studio in the Fine Arts Building, Chicago, September 15. Especially since the beginning of the war, Mrs. MacDermid has devoted her time to a large class of students who have come to her from all parts of the country, particularly where she has appeared in concert. A good percentage of these are now doing professional work, including Helen Grahame Wait, Sybil Comer, Merlyn Pococke, Doris Doe, Susanne Brown, Marie Sweet, Juanita Wicker, Emily Lee Phelps, Fanny May Baldridge, Josephine Decker, Grace Holversheid, Irene Harruff, Opal Craven, etc. Mrs. MacDermid's studio will be in the front of the building, overlooking the lake, in a suite with James G. MacDermid.

———♯♯♯———

HERMIA BRAITHWAITE FONGER

Hermia Braithwaite Fonger, studio and artist accompanist, whose work at the class concert of George Munro, given at the Lyon & Healy Hall a week ago last Sunday, added an important artistic touch to each number, was accompanist also at the Municipal Pier on last Friday evening for the pupils of Mme. Marie Yung.

The occasion was an entertainment given by the Drama League, and the dances and accompaniments were naturally an artistic delight.

Mrs. Fonger played also at Great Lakes on the evening of July 15, again accompanying the pupils of Mme. Yung.

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THE WESTERN CONSERVATORY PRESENTS A TALENTED YOUNG PUPIL IN RECITAL

Last Wednesday, for the second time, the Western Conservatory presented Lucile Epstein in piano recital in the attractive rooms in the Kimball Hall Building, and for the second time she pleased the audience immensely and proved her great talent and her decided advancement in the art of piano playing, although she is now but nine years old.

During the course of the year just passed she has added much to her technical equipment, and her musical feeling has also grown decidedly more mature.

If she continues year by year to show this growth and this improvement it is easy to predict for her a very unusual career; for, very evidently, she is a faithful little worker, and just as certain is it that her teacher, Grace Knowlton Scott, is conscientious and artistic, for everything done by the young pupil reflects sincerity and thoroughness as well as musical feeling and poetic thought.

Lucile does not yet attempt to play much of the classic school or anything at all of the great bravura works with which little children are sometimes encouraged by their teachers to struggle, and in this Mrs. Scott is exceedingly wise.

For, while it is distressing to see a small pupil fall far short of accomplishing anything like an adequate performance of the greater works for the piano, it is always a special delight to hear one of them play a program of works which is specifically appropriate in youthfulness of thought and feeling and in the required technic for presentation.

And such a program was that played on Wednesday evening by Lucile Epstein.

The Waltz by Godard was clear in rhythm, definite in tonal values and well shaded, the Etude (Wollenhaupt), a graceful piece, and the distinctly rhythmic Minuet of Paderewski were both well thought out and well presented, and the sparkling "Bubbling Spring" of Rive-King was made to purl and glisten in most attractive style.

LUCILE EPSTEIN

The Chaminade "Arabesque" was bravely attacked and quite successfully negotiated, the accents being strong and logical and the musical aspects of the difficult piece being well conserved. The Heller Tarantelle again proved to be an attractive thing when well done and the program ended with a two-piano piece by Durand, in which Miss Epstein was assisted by her teacher.

Three young singers from the class of Margaret Dahlstrom reflected much credit on her, both in vocal excellence and in the unusual clarity of their enunciation.

These were Bessie Rocklin, Mary Kelly and Eliza Burling and their numbers were "An Open Secret" (Woodman), "If I Were a Rose" (Hesselberg), "The Star" (Rogers) and "Il Bacio" (Arditi). The Hesselberg number was particularly well sung.

There were also two students from the studio of C. B. Durkee, the efficient violin teacher of the conservatory, Lucy Klein playing "In Castle Halls" (Kearns) and John Geiger a study by Lester, both doing much credit to their teacher.

C. E. W.

♯ ♯ ♯

CAROL ROBINSON

Carol Robinson was the winner of the first prize in the song composition contest awarded by the National Federation of Musical Clubs for this year.

The prize was $100 and was given Miss Robinson for her setting of "The Silence of Amor," a prose poem by Fiona Macleod.

♮ ♮ ♮

Miss Robinson is, for the second Summer, giving a four weeks' normal course at Our Lady of the Lakes College, San Antonio, Texas.

She will spend August and September in vacationing and in preparation of new programs and in October will open her new studio in the Fine Arts Building, Chicago.

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CHARLES E. LUTTON IN SONG RECITAL

Few indeed are the young singers who can select so varied and so unique a program as can Charles E. Lutton, and still fewer are they who can present such a one with anything like his authority and style.

Mr. Lutton is the most wonderful Irishman you ever heard—when he is singing Irish songs; he is equally Scotch when the songs of the "canny nation" engage his attention, and he is typically and emphatically fine in negro songs, either of the comic or the "spiritual" character.

And, in addition to all this, he has the most marvelous pronunciation of Cockney English and of the various dialects of the kingdom that this writer has ever been privileged to hear and, withal, his enunciation of pure English is as near perfect as any singer may hope to attain.

His sense of humor is remarkable, and while every shade of drollery and of naivete is at his command, there is not even a hint of clowning in anything he does.

On the contrary, while you laugh with the Yorkshire man and Mr. Lutton, you never, in his recitals, laugh at them, and while the unction and the unconscious humor of the negro songs are always very evident, there is never a moment in the Lutton singing when these appear anything but natural and absolutely sincere.

These assets, I take it, are very rare, and on Monday night, at Music Hall in Evanston, they were found to be very admirable and very entertaining by a capacity audience, which applauded every song to the echo and redemanded a great many of them.

The whole program was so fine and so exalted in interpretative values that it is difficult to single out "best" numbers, but, in passing, it may be said that the audience liked "The Ballynure Ballad" so well that repetition was absolutely imperative, and they simply shouted with delight over the "Magpies' Nest."

"The Soliloquy" was, in my opinion, the drollest and the most elaborate of the old songs of the program, but just a shade too intricate for rapid assimilation.

The Spirituals, arranged by Grant-Schaefer, were admirable, both in conception and in the presentation given. The audience was pleased with the Morgan piece (he was the accompanist of the evening also), and the "'Ere in the 'Orspital" proved to be one of the most characteristic things yet done by Mr. Lutton, and the Nyvall piece was another "inspiration."

Altogether, a remarkable program, presented in a remarkably artistic and effective way.

Program:

Scotch Songs—
Behave Yoursel' Before Folk (Rodger).....Grinnell
Coom Lassie, Be Good to Me (MacIlvane).....MacFadyen
O True Love Is a Bonnie Flower (Anon.).....Grant-Schaefer
O, Ay My Wife, She Dang Me (Burns).....Louise Ayers Garnett

Irish Songs—
I Mind the Day (Moira O'Neill).....Willeby
The Fields of o' Ballyclare (McCarthy).....Turner-Maley
The Ballynure Ballad (Traditional from Tyrone).....Hughes
The Magpies' Nest (Traditional from Dublin).....Hughes
The Soliloquy (C. L. G.).....Somervell

Three Religious Folk Songs.....Arr. by Grant-Schaefer
Rise, Mourner, Rise
Never Said a Mumblin' Word
Don't Let Nobody Turn Yer 'Round

Negro Lullaby.....Russell V. Morgan
Come Down to Kew (Alfred Noyes).....Deis
'Ere in the 'Orspital (Anon.).....Tom Patterdale
Charms (for Corns and Things) (Riley).....Davie Nyvall, Jr.
My True Love Lies Asleep (Reese).....Scott
When Childer Plays (Brown).....Davies
A Weary Wisher.....Constance
The Floral Dance (Cornish Air).....Moss

♯♯♯

CHICAGO MUSICAL COLLEGE

The following program will be presented by the Chicago Musical College in Ziegfeld Theater tomorrow (Saturday) morning at 11 o'clock:

Piano—Scherzo .....d'Albert
Gertrude Mandelstamm, Chicago
(Student of Alexander Raab)

Vocal—Dawn .....Curran
Blanche Harvey, Sand Springs, Okla.
(Student of Burton Thatcher)

Piano—Polonaise, A flat major.....Chopin
Margaret Kelpsch, Chicago
(Student of Rudolph Reuter)

Violin—Chaconne .....Vitali
Silvester Revueltas, Durango, Mex.
(Student of Leon Sametini)

Vocal—Pastorale .....Veracini
Winona Lightcap, New York City
(Student of Herbert Witherspoon)

Piano—
Intermezzo, Op. 117, No. 2.....Brahms
In the Cloister.....Borodin
Katherine Gorin, Decatur, Ill.
(Student of Percy Grainger)

Violin—Concerto, First Movement.....d'Ambrosio
Victor Poland, Colorado Springs, Colo.
(Student of Leon Sametini)

Vocal—Caro Nome (Rigoletto).....Verdi
Mrs. Grace Konold, Ann Arbor, Mich.
(Student of Oscar Saenger)

Piano—
Irish Tune from County Derry.....Grainger
Jardins sous le Pluie.....Debussy
Mabel Babington, Coleman, Tex.
(Student of Percy Grainger)

♯♯♯

Holstman—Harriet Martin Snow announces the engagement of Orpha Kendall Holstman to sing the soprano role in Stevenson's "Omnipotence," to be given by the Chicago Mendelssohn Club at their concert at Orchestra Hall, Thursday evening, December 11, next.

♯♯♯

Tew—The monthly Sunday Musicale at the Tew Studios will be held on July 20 from 4 to 7.

ARTIST RECITAL AT BUSH

The Bush Conservatory, removed from the heart of Chicago, is none the less a very integral part of her musical constituency. Mr. John J. Blackmore, recently acquired by the piano department of the school, together with the well-known basso, Gustaf Holmquist, gave a joint recital on Saturday afternoon last. The spacious drawing rooms of the school were well crowded with guests.

The two gentlemen gave of their best, which is very good—exquisite, in fact. I have seldom noted a happier selection of numbers, each of which followed the last in pleasing contrast, as the program printed below will suggest.

Mr. Holmquist's attention to a song as a unit made a profound impression and carried the audience with him into the very mood and theme of each number. As his Chicago friends already know, he disdains to employ fortissimo singing except when the song actually calls for it. Quiet, delicately sustained notes may be just as musical and resonant as the "full steam ahead" variety, yet how few recognize that truth! The second two Handel numbers were done in a most delicate manner, as were the songs from the Scandinavian in the second group, and the last group was most appealing in an emotional way.

Mr. Blackmore won from the first with his interesting reading of the Paradisi Tocatta, and sustained interest through each of his well-conceived selections. He is a pianist of the more modern school of taste and execution, and it was a pleasure to hear his crisp, rythmical rendition of such things as the Leschetizky Etude, "La Picolla," and Grainger's "Irish Tune." Mr. Blackmore's own compositions were much enjoyed, and rightly so, for, while modern, neither of them is "wild" and both have the unity that the short composition should have. The first was the more pleasing, the second the more original. The excellent composition of Cyril Scott brought out this pianist's best and finest, as far as effectiveness went. Feathery touch, as well as strength; subjective feeling, as well as descriptive power, all these virtues were manifest to a great degree.

Toccata .....Paradisi
LeCaquet .....Dandrien-Godowsky

Mr. Blackmore

Hear Me, Ye Winds and Waves
Where'er You Walk
O Ruddier Than the Cherry .....Handel

Mr. Holmquist

Ondine .....Debussy
Nepenthe .....Blackmore
Prelude in B flat major.....Blackmore
Etude—La Picolla .....Leschetizky

Mr. Blackmore

Jeg elsker dig (I Love You).....Grieg
Mod Kveld (Eventide) .....Becker-Grondahl
Hostsang (Autumn Song).....Peterson-Berger

Mr. Holmquist

The Gardon of Soul Sympathy.....Cyril Scott
Irish Tune from County Derry.....Grainger
Shepherd Hey! .....Grainger

Mr. Blackmore

Christ In Flanders.....Ward-Stephens
Morning and Evening.....Spross
Possession .....Clough-Leighter

Mr. Holmquist

LOUISE MORRIS.

♯♯♯

Rounds—Erma Rounds was accompanist of Katherine M. Link for the Country Club musical at Rockford, Ill., on last Saturday.

♯♯♯

Case—Anna Case was soloist at Ocean Grove on last Saturday night.

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OPERETTA "CINDERELLA IN FLOWERLAND"

A rare treat was enjoyed by the large audience which filled the hall at "St. Mary's of the Lake" when the children of the lower and intermediate grades of that school presented the operetta "Cinderella in Flowerland."

For over an hour we lived in flowerland and really heard the flower children talk, laugh and sing. Their little whims, their jealousies, their jolly good times, their disappointments and their victories were all portrayed most vividly by these little ones. The bonnie bees were right on hand to assist fairy godmother Nature in seeing that the little meadow daisy attended the prince's ball. Prince Sunbeam was a picture indeed. The robins were most realistic as his heralds. The butterflies as they came forth with the little chariot containing Daisy in her transformation ready for the ball fairly made the audience gasp with astonishment. The proud, jealous sisters, Hollyhock and Tiger Lily, were as clever as they were naughty.

ETHEL CASEY

The sunbeams, raindrops, fairies and brownies all added to the picture. The hunt for the princess and the final discovery of the meadow daisy as she was wonderfully carried out. It was altogether the most perfect performance of a children's operetta that I have ever had the pleasure to attend.

Incidental dances were given in a very professional manner by Edith Mae Farrington, who is very gifted and expects to specialize after the completion of her general education.

Numerous other musical numbers by the children were interspersed through the evening, and between the acts of the operetta the Misses Laura and Edna Gansel, piano and violin artists, greatly pleased the audience with their music.

Lyravine Votaw was musical director for the operetta and Miss Ethel Casey was dramatic director. Miss Casey is a young woman of ingenuity and force, who has prepared herself thoroughly for this kind of work, but in addition has that keen sense of fitness and beauty that one's intuition prompts, which really is necessary to success.

The music was sung delightfully by the children, as it is music suited to their voices and they gave it with the spontaneity which Miss Votaw knows so well how to inspire.

The following evening Miss Casey also presented the grammar grades, especially the eighth grade, in their final exercises. The girls put real meaning into "Every Girl" and the boys gave a burlesque, "The Bogus School Inspector," with the life and realism that eighth grade boys possess.

The two evenings were enjoyable and reflected much credit upon the work done in this school.

♯♯♯

AMERICAN CONSERVATORY

The following program was given last Wednesday morning by Clarence Loomis, pianist; Bernice Schalker, contralto, and Abraham Sopkin, violinist. Program:

Ballade, G Minor ..... Grieg

Mr. Loomis

The Swan ..... Grieg
Romance ..... Debussy
Morning Hymn ..... Henschel

Miss Schalker

Minuet and Claire de lune ..... Debussy
Barcarolle ..... Loomis
Etude, D Flat ..... Liszt

Mr. Loomis

Andante and Finale (Symphonie Espagnole) ..... Lalo

Mr. Sopkin

A Savannah Lullaby ..... Batten
The Mither Heart ..... Stickles
I've Been Roaming ..... Horn

Miss Schalker

Ballade, A Flat ..... Chopin
Fantasie, F Minor ..... Chopin

Mr. Loomis
Miss Esther Hirschberg, Accompanist

Mr. Loomis played with great brilliancy and profound musical discrimination. His second group, containing his own charming Barcarolle, was the most interesting. The Debussy numbers were lovely in their impressionism and tonal color.

Miss Schalker possesses a full, resonant voice of pleasing quality and is to all appearances a great student of songs, for she was very adept at bringing out their various moods and characters.

Miss Esther Hirschberg played excellent accompaniments and Mr. Sopkin did well on the violin.

MARY CARVER WILLIAMS.

♯♯♯

Craven—Mr. and Mrs. Thomas Bason, soprano and tenor, and Phillip Robinson, bass, have been engaged for the quartet at Wooley Memorial Church. All three are artist pupils of Carl E. Craven, Fine Arts Building.

UNIVERSITY CONCERTS AT MANDEL HALL

The soloists at the university summer concert last week at Mandel Hall were Rollin Pease and Hugo Goodwin, a well-met pair in all particulars, who carried the capacity audience quite away with enthusiasm in spite of the intense heat.

Mr. Pease has a charming informal presence and a rich, rotund baritone voice, which he uses with good sense and artistic taste. His interpretative ability is unusual and distinctly individual. Outstanding among his numbers were "I Have a Rendezvous With Death" (Jeanne Boyd), which he infused with all its climactic possibilities, and "The Home Road," which he made lofty in its intent and meaning. "The Americans Come" was also much liked.

Mr. Goodwin was in singularly good form and it was a pity that his instrument was not. However, his disposition was equal to the occasion, for he made the best of it and gave us some decidedly interesting numbers impromptu, proving his great discretion and real artistry in so being able to choose and render what best befits the conditions at hand.

Both artists were enthusiastically encored and warmly received.

Later in the week Mr. Pease sang the same program at Northwestern University with an equal garner of success. Program:

Within This Sacred Dwelling ..... Mozart
The Whyte Lily ..... Purcell
Pilgrim Song ..... Tschaikowsky
Prologue, I Pagliacci ..... Leoncavallo

Mr. Pease

Introduction and Allegro from Sonata in D Minor ..... Guilmant
Dance of the Odalisques ..... Rebikoff
Fugue on an Old Song ..... Bach

Mr. Goodwin

The Eagle ..... G. A. Grant-Schaefer
Don't Ceare ..... John Alden Carpenter
I Have a Rendezvous With Death ..... Jeanne Boyd
Vision Fugitive "Herodiade" ..... Massenet

Mr. Pease

Choral and Minuet ..... Boellmann
Cradle Song ..... Gretchaninoff
Oriental Sketch in B Minor ..... Kroeger
Carnival Passes By ..... Goodwin

Mr. Goodwin

Danny Deever ..... Walter Damrosch
The Home Road ..... John Alden Carpenter
Uncle Rome ..... Sidney Homer
The Americans Come ..... Fay Foster

Mr. Pease

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LAKE VIEW CONGREGATIONAL CHURCH

The following "welcome home" program was given last Sunday evening:

George W. Jenkins, Director
Florence Caro Lindley, Lyric Soprano
Clora Spaulding, Contralto
Thomas Fannelle, Tenor
C. Melville Ogden, Baritone
Mary Elizabeth Keating, Dramatic Soprano
Laura Remer, Accompanist

Ten Minute Song Service
Scripture Reading.....Rev. William Catton
Prayer
Quartet .....Selected
Address of Welcome.....Rev. William Catton
Trio—Praise Ye .....Attila
Miss Keating, Mr. Ogden, Mr. Jenkins
Molly .....Victor Herbert
Ma Little Sunflower.....Vanderpool
Mr. Fannelle
Duet—The Magic of Your Eyes.....Penn
Miss Keating and Miss Spaulding
Welcome Home, Laddie Boy, Welcome Home .....Edwards
Ring Out! Sweet Bells of Peace.....Caro Roma
Mr. Jenkins
There's a Long, Long Trail.....Zo Elliott
Quartette
I Did Not Know.....Vanderpool
Smilin' Through .....Penn
Miss Lindley
Dear Little Boy of Mine.....Ball
Quartet
Sorter Miss You.....Clay Smith
Starlight Love.....Lucien Denni
Miss Spaulding
Duet—Popular Medley
Miss Lindley and Mr. Fannelle
Requiem .....Homer
Uncle Roam .....Homer
Mr. Ogden
Freedom for All Forever.....Hilliam
Quartet

———♯♯♯———

TONE COLOR STUDIOS

The Tone Color Studios, under direction of E. Lawrence-Larrabee, presented a song recital by students at 602 Arlington place on July 8 with this well chosen program:

My Rose of Yestere'n.....Rich
Come, for It's June.....Forster
Miss Elden Esther Pierson
Two Little Brown Eyes.....Keith
Down the Shadowed Lane.....Osgood
Lucky Four Leaf Clover.....H. W. Smith
Miss Josephine Saurer
Piano—
Rose d'Or, Op. 106.....Heins
The Brooklet .....Wettach
Miss Louise Siegmund
Thine .....Rhys-Herbert
One Heart Divine.....Rosewig
Heart to Heart.....Dunn
He Kissed Her.....Stewart
Miss Ruth Leuitgarta Leu
'Neath the Autumn Moon.....Vanderpool
Garden of Summer.....Forster
Dear Heart .....Mattei
Miss Alice Magnuson
The Melody of Home.....T. W. Stephenson
The Magic of Your Eyes.....Penn
Audacity .....Eville
Miss Marguerite Larson

———♯♯♯———

Springfield—At the big homecoming celebration in Springfield, Ill., on June 25, the Sangamon Choral Society, comprising four hundred mixed voices, under the direction of Allen Ray Carpenter, sang Gus Edwards' "Welcome Home, Laddie Boy, Welcome Home" and Caro Roma's "Ring Out! Sweet Bells of Peace." This was one of the biggest celebrations that Springfield has ever known, and the Springfield papers say that the singing of the choral club was one of the biggest features of the celebration.

———♯♯♯———

Ringo—Marguerite Ringo, New York soprano, will again be on the program of the National American Music Festival, which will open on September 1 at Lockport, N. Y.

"BROKEN BLOSSOMS" AT THE ILLINOIS THEATER

So thoroughly advertised has "Broken Blossoms" been that, had it any vital weaknesses, they must inevitably prove bitter disappointment to the throngs of people who buy seats day after day.

That these throngs are thrilled and pleased continually is proof positive that the said weaknesses do not exist, but on the contrary that there is—there must be—a wealth of truth and vitality in the photo play.

These are not found, however, in the prelude, which, in the opinion of this writer, is poorly done, and instead of whetting the appetite for the play to follow, it rather detracts from it.

The music, however, is a different matter, and throughout the entire performance it surges and plays about the pictures, and soothes or inflames the senses of the hearers in exactly fit proportions.

One hearing is not enough to insure satisfactory analysis, but not only is the music technically adequate, but also its choice and application is most skillful, and no film in memory has had a more wonderful or as effective a musical envelop.

The play itself deals with a subject so strange and which is so foreign to anything ever dreamed of by American audiences, that it startles continually.

But, while it startles, it also, inevitably and persistently grips the imagination and the emotions, and in its total effect it is very wonderful indeed.

The intensity of sadness which has been so freely advertised as its chief asset does not seem to me to fully materialze in the actual seeing of the play, for the part of the prize fighter who whips his daughter to death is too violently overdrawn to be readily appealing.

In fact, the only moments when the entire film affords any amusement whatever are those moments when this brute is shown at close range and we are asked to accept the facial contortions in which he indulges as real and true to life.

We can imagine, easily, a man brutal enough to strike a defenseless girl when he is inflamed by liquor, as was this beast in every case, but we cannot possibly believe that he would work up to this by a series of grimaces and glarings which, while they are intended by the actor to be horrific, seem on the screen merely ludicrous.

The prize fighter therefore was, to me, a distinct disappointment, and his very unreality, and even his improbability, robbed me of the real grief which might have been experienced had his daughter died a more natural and less bombastically prepared death.

The minor characters of the play are all done admirably in the Griffith production, as a matter of course, and the lighting effects and the style of presentation in general are all that anyone could ask and much more than anyone else than Griffith could provide.

But, after eliminating the impossible father, the whole interest centers about The Girl and The Yellow Man, and these two characters are really wonderful, both in conception and in delineation, and the thrill given by each of them and the emotions aroused by their sad fate is very genuine.

The Yellow Man comes to London, an ascetic worshiper of Confucius, and thinks to convert that city to his gentle and beautiful beliefs.

He is soon disillusioned as to the possibility, but, though he becomes a London shopkeeper, he retains his purity, his calm and his high ideals.

When The Girl is cruelly beaten by her father, she crawls away to The Yellow Man, and his love and compassion for her are manifested in the most touching way.

The father, however, learns her whereabouts and, coming unexpectedly, wrecks the place and drags The Girl home, there to beat her to death.

The Yellow Man follows, kills the brute, brings back The Girl to his home, covers her with flowers, pays his respects to Confucius and commits suicide just as the officers force an entrance.

Which is, of course, all very tragic and (in the case of the father) positively melodramatic, but nevertheless the whole incident is shot through and through with a beauty of character and a nobility of impulse and feeling which must be seen to be appreciated.

The actors who play The Yellow Man and The Girl are certainly subjects for sincere admiration and applause.

C. E. W.

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Music at RAVINIA PARK

REVIEWED BY CHARLES E. WATT

Children's Program

Story telling by Miss Grace Hemingway was the feature of the Children's Program on Thursday afternoon at Ravinia. Beginning with the story of the "Pony Engine," she told tale after tale, until the youngsters fairly sat on the edges of the seats. Surely there never was a better story than the one about the elephant's child—how he did so want to know what the crocodiles have for their breakfast, and how he traveled far

GRACE HEMINGWAY
Children's Stories

and found out, and what amazing things happened after that—and Miss Hemingway's version of this inimitable part of the Jungle Book is delightful indeed.

Every mother present must have coveted for herself this art of story telling, although few could hope to acquire so extensive a repertoire as this "Queen of Storyland." Stories enough to fill over a dozen different story-hours are at her tongue's end, it is said. Miss Hemingway is a graduate of Columbia University, New York City, and one of the best known authorities in the country upon Children's Literature and the Art of Story Telling. She has made a first-hand, intensive study of the folklore of Europe and the Orient. It was from her recent trip to Japan and China that she drew her rich store of stories for her second group on Thursday. These were told in the gorgeous costume of a Chinese Imperial Court Lady.

Miss Hemingway's stories were supplemented by singing on the part of the children in the audience. Under the leadership of Miss Annis Jewitt of Highland Park School, they sang the better known American songs, the words for which were printed on the back of the program sheets.

After an intermission of a half hour, the Chicago Orchestra, under Richard Hageman, gave a short program, which was thoroughly enjoyed by the children. During the last number I saw two four-year-olds out in the aisles, dancing rhythmically enough, and quite unconscious that they were being observed. The numbers selected by Mr. Hageman were as follows:

Dance Poem Psyche.....Paul Juon
Will o' the Wisp
Polka and Waltz
Intermezzo
Finale and Waltz
Madrigale .....Simonetti
Minuet of the Flies.....Czibullca
Waltz—Blue Danube .....Strauss

LOUISE MORRIS.

♮ ♮ ♮

"Cavalleria Rusticana"

On Thursday night the bill was diversified in an interesting way from the conventional combination of "Cavalleria" and "Pagliacci." Mascagni's short masterpiece occupied the opening half of the program, while after the intermission a varied program of orchestral and chamber music was supplied. Beginning back end foremost, Mr. Hageman opened the second half with the Cesar Franck Piano Quintet, assisted by a quartet from the orchestra. Not having heard Mr. Hageman for a year, the chronicler received an added thrill to that of last season, aided by an extraordinary keenness of expectation. And the anticipation was most heartily gratified, for his is, as always, the quintessence of musicianship, technicque and artistic feeling. As an accompanist we believe that few excel him, and as a conductor he stands in the first rank among his kind. On Thursday night his interpretation of Cesar Franck was incomparably sane and scholarly.

For the balance of the program the Ball Scene of Helmesberger was played and encored, harp solos were played, and the Sibelius "Finlandia" was given in conclusion.

The opera was given in its entirety with the following cast: Santuzza, Alice Gentle; Turridu, Morgan Kingston; Sola, Frances Ingram; Alfio, Thomas Chalmers; Mamma Lucia, Philine Talco, with Papi conducting.

Alice Gentle brought to the part all the benefits of her broad and varied experience and made of it a dramatic character and a charming vocal score. Her histrionic ability is great and her voice of well-famed beauty.

As Turridu, Morgan Kingston outdid himself on Thursday night in vocal excellence and dramatic fervor. He makes of the part a real power and proves himself a master in characterization. The Siciliano promised well for his vocal excellence, which was marked throughout the opera. This writer has never heard Mr. Kingston in better voice.

Thomas Chalmers as Alfio was also a distinguished asset, and Philine Falco in the mother's part was satisfactory.

MARY CARVER WILLIAMS.

♮ ♮ ♮

"L'Oracolo"

Within twenty-four hours the writer witnessed two Chinese character studies of the greatest possible vitality and interest, but dissimilar to the final degree.

The first of these was the beautiful young Chinese student in the wonderful film,

GENNARO PAPI
Conductor

"Broken Blossoms," and the second the sinister, revolting Chim-Fang in "L'Oracolo," as delineated at Ravinia Park.

The "Broken Blossoms" Chinaman is simple and appealing—the one in "L'Oracolo" is complex and appalling in his every manifestation.

The "Broken Blossoms" boy is lovable and fascinating, and his death fills one with poignant regret, whereas the Scotti Chinaman is so utterly vile and contemptible that his death is welcomed by every attendant at the opera with a sigh of relief.

Scotti is, in all truth, a very wonderful actor, and in this despicable part he rises to points of artistic finish almost unbelievable in grand opera, and especially in a summer night performance on the Ravinia stage.

His singing voice is good, still—or at least it seems so in the Leoni opera—his dress-

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ing is wonderfully potent, and his facial expression and action all that could be asked of any opera singer and much more than the great majority of them could negotiate.

But, great as is the Scotti excellence, it is surpassed momentarily by the remarkable singing of Leon Rothier in the last scene as Win-Shee.

This part does not compare with that assumed by Scotti in picturesqueness or dramatic possibilities, but the vocal score attaching to it is a really remarkable one, and it is managed by Rothier in an altogether admirable way.

Louis D'Angelo, in another old man part, was also fine, his rich voice ringing out with freedom and power, and his action being entirely adequate to the part.

Orville Harrold sang the tenor part well, but looked it not at all, and Louis Derman, in a small part, again gave eloquent proof that he has great talent and possibilities.

Florence Easton, remarkable in everything she undertakes, negotiated the part of Ah-Yoe beautifully, looking it to perfection and singing with exquisite style.

Frances Ingram assumed the other woman part of the opera.

The stage setting and the management of the chorus was at a point of effectiveness never before seen at Ravinia, and the playing of the orchestra, under the skillful baton of Gennaro Papi, was a separate and a distinct joy.

C. B. W.

♯ ♯ ♯

"Pagliacci"

The Leoni opera was preceded by one act of "Pagliacci," and though not so elaborately or beautifully set as "L'Oracolo," it proved to be the best sung opera the writer has ever heard at Ravinia.

This was due, largely, to the wonderful art of Florence Easton, the splendid impersonation of Millo Picco, and the artistic and effective co-operation of Louis D'Angelo, who, as Silvio, sang the wonderful duet with Nedda (Miss Easton) in a way to bring out its every nuance and to accent its abounding beauty.

Miss Easton, beyond any question, is so far the best soprano at Ravinia this year as to leave almost no room for comparisons at all.

She has a remarkably full, rich and beautiful voice. It is musical and clear, and it is capable of the utmost of use, both as a vehicle for dramatic expression and as the instrument for pure coloratura display.

The last-named power was shown to such exceptional advantage in the "Bird Song" as to leave Miss Easton in the mind as the most satisfactory exponent of that number in memory, while her dramatic possibilities found vent again and again in the Leoncavello opera in a way to convince the most skeptical that she is in reality a tragedienne of untold powers.

Her facial expression is really wonderful, and her accentuation of all the moods and colors of the "Pagliacci" score was a treat and a delight.

She will be watched with ever-increasing interest throughout the Ravinia season, and she will retire, beyond question, with a full sheaf of honors.

Picco sang the Prologue in the same inspired and inspiriting fashion he made known to us last year, and throughout the opera was original, dramatic and finished.

Mr. Harrold accomplished some excellent singing and acted with some degree of inspiration.

C. E. W.

♯ ♯ ♯

CONCERTS

The concerts of Friday, Saturday and Sunday afternoons were, respectively, as follows:

Friday

March—Pomp and Circumstance.....Elgar
Hungarian Rhapsody No. 2.....Liszt
Prelude .....Rachmaninow
Solveig's Song .....Grieg
Loin du Bal.....Gillet
Marionettes and Mazurka (Scenes de Ballet).....
..... Glazounow

LEON ROTHIER
In "La Boheme"

Largo .....Handel
Spring Morning Serenade.....Lacombe
Menuet and Farandole (Suite L'Arlesienne No. 2) .....Bizet

Saturday

March Rakoezy .....Berlioz
Overture—In Springtime, Op. 36.....Goldmark
Larghetto (Symphony No. 2).....Beethoven
Suite—Sigurd Jorsalfar, Op. 56.....Grieg
Prelude
Intermezzo
March
Spanish Rhapsody (Espagnole).....Chabrier
Intermezzo from Suite Fairy Tale.....Suk
Andante Cantabile .....Tschaikowsky
French Military March.....Saint-Saens

Sunday

Overture to Orpheus in Hades.....Offenbach
Symphonic Poem from Phaeton.....Saint-Saens
Andante and Menuetto from Jupiter Symphony
..... Mozart
Salute d'Amour .....Elgar
Gavotte and Air from D Major Suite.....Bach
Toreadore and Andalusian.....Rubinstein
Berceuse from Jocelyn.....Godard
Slavonic Dance .....Dvorak

♮ ♮ ♮

Kingston in "La Boheme"

Rudolpho in "La Boheme" is one of the parts in which Morgan Kingston especially excels, and his singing of the "Narrative" of the first act on Saturday evening was at a point of superlative style and beauty.

Others in the cast were Chalmers, Rothier, D'Angelo and Easton, and as there will be repetitions of the opera, fuller comment will be made in a later issue.

♮ ♮ ♮

Other Performances

A Soldiers and Sailors' Concert at 2 this (Friday) afternoon, a Special Orchestral Program, with solos by members of the orchestra, this evening, and the usual Symphony Concerts on Saturday and Sunday afternoon, will all be under the baton of Richard Hageman.

Tomorrow (Saturday) evening, "Tosca" will be sung for the first time this season, with Florence Easton in the name part, and opposite her, as Cavaradossi, the sterling tenor, Morgan Kingston.

♯ ♯ ♯

MILLER'S EDUCATIONAL AND MUSIC GAMES

Mrs. Dorothy Miller of Kansas City has just introduced to Chicago a musical game, or rather a whole system of games, which are the result of years of study and a keen imagination which enabled her to visualize an idea in the various stages of its development to its now perfected state.

The principle of these musical games is splendid and far-reaching, and the paraphernalia is adapted to unlimited applications.

The games are played on a reversible table, on one side of which there is a large staff field in the center, with pockets on each degree for the placing of lettered marbles corresponding with the notes in the bass and treble clefs. On the four sides of the frame are keyboards with pockets on each degree corresponding with the notes on the staff.

Starting out with the simple experiment of knocking a marble out of the center field and placing it in its corresponding pocket in the keyboard, innumerable games are worked out by which a child can gain all the necessary knowledge concerning scale-building, intervals, chords, and harmonic modulation.

On the other side of the table there are expedients for learning note values and the essentials of rhythm in a similar way. There is also in connection with this table a game called the Movie Board, in which the more complicated essentials and applications of harmony may be learned and rehearsed without any suggestion of drudgery or monotony to the student. It is all transformed into a fascinating game, and the student is hardly conscious of the meaning of what he is learning until he begins to apply it, when he is much surprised to find the speed and accuracy with which he can put his acquired knowledge to use.

It is a game which is well worth installing both for home and school use and is equally adaptable to home games or for work in the classroom.

Mrs. Miller, who is now in Chicago for a brief stay, is a charming personality, an original thinker, and a teacher whose ideas deserve much attention and success.

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THE STREATOR CONSERVATORY OF MUSIC

That not all the good schools of music are situated in Chicago or New York is shown by the fine conservatory catalogs which are arriving from the smaller cities.

Among the most interesting and indicative of these books is the one being sent out by the Streator Conservatory of Music, which—at Streator, Ill., enjoys a fine reputation and following under the expert guidance of Raymond Burkholder, its president, who is, incidentally, one of the finest of the younger set of American violinists also.

The advisory board of this school is made up of Mr. Burkholder, Charles E. Sindlinger, the well-known singer; Mora Murdock, a Chicago pianist who spends part of her time at Streator; Mrs. E. F. Burkholder, prominent in Woman's Club affairs throughout the state, and A. S. Poole.

From the catalog we copy the following data:

The Streator Conservatory of Music and Dramatic Art was organized in the spring of 1917 by Raymond Burkholder, with enlarged faculty membership in September of that year.

In 1918 new departments were added, and during the summer of that year extensive changes were made to accommodate both teachers and students.

The city press at that time commented on these changes as follows: "The Streator Conservatory of Music, which is located in the Burkholder Building, is now the most pleasantly equipped suite of rooms ever fitted up for such purposes in this city. The remodeling and redecorating which has been done has transformed the rooms so remarkably that one would think he was entering a Chicago school of music when stepping into the reception room."

And also from the local papers: "On Saturday evening a program by the various teachers of the Streator Conservatory of Music and Dramatic Art was given at the Burkholder studios. The pleasant rooms are ideally located and equipped for such a purpose. Streator owes Mr. Raymond Burkholder a debt which is greater than many residents realize for organizing in this city a school of such high standing that it is attracting musical students from many surrounding points."

To further the plans of the management to give the best facilities for music and dramatic art study, and to issue certificates and diplomas in recognition of such study, the school was incorporated under the laws of Illinois in January, 1919.

The instructors include artists who have received their training in America and in other countries. These teachers are men and women of wide experience and extensive general education.

Previous to the organization of the school musical instruction was given in the studios by several of the teachers now associated as members of the faculty.

Many of the students working with these instructors have become accomplished musicians and teachers, and are filling professional places of responsibility in many different localities.

Each year numerous fine programs are

RAYMOND BURKHOLDER

given by students and teachers in the studios and before the public. The annual concert is made an event of more importance each succeeding year and large numbers of interested listeners are always in attendance on these occasions. The first annual recital was given by pupils of Raymond Burkholder June 27, 1910. At this time thirty pupils took part in the program, which consisted of ten numbers, solo and ensemble.

The complete faculty list is as follows:

Piano—Miss Mora Murdock, Miss Ida M. Wright, Miss Elizabeth Malcolm, Miss Lulu Mae Yenerich and Mrs. Mina Charlton.

Voice—Charles E. Sindlinger.

Violin—Raymond Burkholder, Miss Grace R. Wright and Miss Louise Dicus.

Pipe Organ—Miss Mora Murdock.

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Expression, Dramatic Art, Public Speaking—Miss Helen J. Macdonald.

Physical Culture—Miss Helen J. Macdonald.

Drawing and Painting—Perene Shaver.

———♯♯♯———

French Opera—The Opera Comique Company from the Gaiete Theatre in Paris, which is to be heard for a brief season in New York and New Orleans next season, will be under the direction of Henri Casadesus, founder of the Society of Ancient Instruments. He has just received his commission as administrator of this company, which is one of the government subsidized artistic enterprises of Paris. The tour will be directed by the French-American Association for Musical Art.

———♯♯♯———

Kanders—Helene Kanders, formerly of the Metropolitan Opera Company, who made her first concert appearance in New York at Carnegie Hall last November, is to make a transcontinental concert tour, commencing at Carnegie Hall, New York, in November.

BUREAU OF FINE ARTS SENDS OUT NINE ARTISTS THIS WEEK

An interesting dress rehearsal took place Wednesday in the recital hall of the Fine Arts Building. Nine young artists from the Bureau of Fine Arts have been organized by Miss Harshbarger of the Century Lyceum Bureau and are known as the Chicago Light Opera Company, booked for a ten weeks' chautauqua tour. The personnel of the company is: Gertrude Farrell and Geneve Cadle, sopranos; Helen Mueller and Anna Braun, contraltos; Raymond Harmon and Edward Schmidt, tenors, and Eugene Sweiser and Omar Wilson, baritone and basso; Allen Coe, accompanist. The program as given Wednesday is the evening program on the road and consists in part of straight concerted and solo numbers and an arrangement of "The Bohemian Girl" in costume and with action. Miss Farrell, Miss Braun, Mr. Sweiser and Mr. Harmon are the principals in the opera, and the entire performance was exceedingly professional.

Special mention should be made of Omar Wilson's original pianologues and his impersonation of Harry Lauder; also it is noted that Mr. Sweiser, in addition to possessing a beautiful voice, is a cellist and banjoist as well, adding the touch of novelty to the program without which no chautauqua audience is entirely satisfied.

Miss Hall intends to keep this octette together as nearly as possible in its present personnel for local work this coming season for clubs, banquets, theaters, churches, etc.

The program was preceded by a short talk by Frank M. Chaffee, president of the Century Lyceum Bureau, and the hall was comfortably filled with guests of the organization and the two bureaus.

———♯♯♯———

CONGRATULATIONS

Music News is in receipt of the announcement of the marriage of Markham Ashberry, formerly of London, England, but now resident in Chicago, and Bertha Freeman Lewis of Ennis, Texas.

Mrs. Ashberry has been a student in piano at the Chicago Musical College for the past year and has shown herself a fine young artist. The announcement of her continued residence in Chicago will be a source of pleasure to her many friends.

MARGUERITE KELPSCH

The following well-chosen program was excellently presented by pupils of Marguerite Kelpsch in the Lyceum Arts Conservatory (assisted by pupils of Mrs. Day) on last Tuesday evening:

Old Chief Metataakwa ..... Mokrejs
Ernest Rouse
Sleepy Song ..... Gardner
Ruth Langner
Jack in the Pulpit ..... Mokrejs
Raymond Roth
In the Hayloft ..... Mokrejs
Charles Roth
Pixies' Goodnight Song ..... Brown
Lucille Taglia
Pixies' Waltz ..... Brown
Dorothy Plant
The Clown ..... Kern
Leleith Johnson
Happy-Go-Lucky ..... Sartorio
Hermina Schroedter
Song of the Mill Wheel ..... Clay
Louise Breytspraak
Readings ..... Selected
Lillian Koral
Spinning Song ..... Mendelssohn
Geraldine Osmun
Punchinello ..... Kern
Agatha Lofgren
Dorothy ..... Smith
Esther Kaufman
Sweet Souvenir ..... Martin
Dorothea Rose
Solo Dance .....
Patsy Krafthefer
Pixies in the Indian Village ..... Brown
Anita Schulman
Valse ..... Durand
Carolyn Freiberg
Gay Butterflies ..... Gregh
Catherine Langan
Postillion ..... Godard
Archer Farrel
Minuet ..... Paderewski
Cecile Schulman
Second Mazurka ..... Godard
Alicia Cross
Prelude ..... Rachmaninoff
Rosell Bass
Valse ..... Chopin
Evelyn Wilms
Valse ..... Chopin
Geraldine Osmun
Polonaise ..... MacDowell
Ruth Krafthefer

———♯♯♯———

Hart—Mrs. Hart and her two sons, Harold and Karl, of the Southern California Music Company, Los Angeles, were in Chicago last week en route to the East on a sightseeing and pleasure trip.

———♯♯♯———

Ricker—Bessie Bown Ricker, reader, has appeared the past few weeks with Jessie De Vore, Chicago violinist, in Y. M. C. A. concerts in Belgium and France.

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CHICAGO MUSICAL COLLEGE

The student recital heard at the Ziegfeld Theater on Saturday morning brought out the fact that this is a great season at a great school, for nine artist students were presented by nine different teachers of eminence, among them the guest teachers, Leopold Auer, Oscar Saenger, Percy Grainger and Herbert Witherspoon. The diversity of nationalities shown in the personnel of the students also hinted at the far-reaching influence of the school, and added, I thought, a note of romance and charm.

The piano students were all good, and as different as good students can be. Aaron Ascher had all the force and power that attends virile young manhood and held his hearers' utmost attention throughout. He stiffened undeniably on the D Minor Prelude of Chopin, though why I cannot see, for his abandon in "Night Winds" (Griffes) and his style and surety in the B Flat Prelude had argued him a more than capable musician.

To continue with the piano numbers, Miss Kathryn Thomas Whitfield played a Dohnanyi Rhapsody with great richness. The variety with which she invested this selection was rather in the form of shading and well-rounded phrases than of great crescendos. Her playing is intelligent and unafraid.

Cornelia Sampson-Forest, who came at the end of the program, won the wild applause always accorded a well-done descriptive composition. There was real inspiration in her conception of the fascinating "Magic Fire Scene" (Wagner-Brassin), while her technical attainments proved adequate for the most rapid passages.

The child violinist, Evelyn Vitto-Levin, is a talented student of whom any teacher might be proud. She plays with freedom and has a remarkable mastery of her chosen instrument. The Tschaikowsky Concerto (First Movement) is usually intrusted to these of more mature years, capable of the largest tone work and possessed of the most deep-seated emotions, but Miss Vitto-Levin's interpretation was faultless as far as it went and gave magnificent promise for the future.

The difficult "Devil's Trill" (Tartini) was excellently played by Max Olanoff of Philadelphia. In Mr. Olanoff it is easy to recognize "the spark," and, given a few years either of study or of solo experience, he will be found in the high places with the best. He played with great musical feeling, indicative of the high-minded artist rather than the mere musical apprentice.

Of vocal numbers there were four, namely, Leona Kramer, who exemplifies the careful student and has possibilities, too; Miss Solidad Rindon, whose native familiarity with the Latin languages gave her clarity and distinct charm in the "Shadow Song" ("Dinorah"), by Meyerbeer; Mr. Arthur Blight, a delightful baritone singer from Canada, who is already a successful singer and very good to listen to, and a soprano of splendid attainments, Mary Louise Bowen, who sang from "Carmen" to the delight of every one present.

LOUISE MORRIS.

CHARLOTTE DEMUTH WILLIAMS

Mrs. Charlotte Demuth Williams, the Oberlin violiniste, together with her husband, Chauncey Lawrence Williams, and their eldest son, Chauncey Lawrence Jr., are the guests of Mrs. Adamson and Miss Lena Adamson at their island summer home in Georgian Bay, Canada.

Miss Adamson and Miss Demuth were classmates at the Royal Conservatory of Music at Leipsic during their student years, under Hans Sitt, the eminent composer and violin teacher.

Mrs. Adamson and Miss Lena, mother and daughter, are prominent teachers in the Toronto Conservatory of Music.

An unusual coincidence of the reunion of these three artist-teachers is the co-assemblage of three mighty fine fiddles—Mrs. Adams possessing a fine Strad., Miss Adams a lovely Amato and Mrs. Williams a Lorenzo Guadagnini.

Mrs. Williams has relinquished her teaching engagement at the Oberlin Conservatory of Music and will devote much of her time to recital work and other professional playing.

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EDITH POTTER SMITH

Edith Potter Smith substituted for Harrison Wild on Sunday, July 13, at Grace Episcopal Church. She played the Adagio from the Fifth Sonata (Guilmant), "Te Deum Laudamus" (Claussman), "Lento Espressivo" (Ketebey) and Collins' "Festal March." Miss Smith, who is an organist in Kankakee, Ill., acquitted herself with distinction and proved to be a musician of marked talent and possessing the full degree of poise necessary to a successful church organist.

Mr. Rene Lund, who was the soloist, sang with his usual presence and in more than usually good voice. He is one of Chicago's best church singers, putting strength and dignity and knowledge into his work.

MARY CARVER WILLIAMS.

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LYRAVINE VOTAW

The following received diplomas from the school of music course at the Dearborn School of Lyceum Arts, Lyravine Votaw instructor: Emily Waggoner, Helen Meek, Mrs. F. C. Lucas. They will continue their studies with Miss Votaw next year in the post-graduate course.

Mrs. Estelle Mandeville has been acting dean of this school, but upon her departure to make Davenport, Iowa, her permanent home, Lyravine Votaw has taken her place. It is a live school and is planning a number of new features for the coming season.

Miss Votaw was in her studio this summer until the middle of August, when she leaves for several weeks of lectures in Illinois and Indiana before teachers' institutes.

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MOODY BIBLE INSTITUTE

Vail McIntyre of Oklahoma City, Okla., will address the students of the Moody Bible Institute on Saturday morning at 9 o'clock at the auditorium of the institute (the old Moody Tabernacle), on "Organization of Church Music." The lecture is free to the public.

JOHN RANKEL

Pupils of John Rankel were presented last Wednesday night in a very interesting program in the parlors of the Rundle School of Music. Those who appeared were Mrs. Arthur Temple, Mr. Joseph Lincoln, Miss Alice Schliessmann and Mrs. Dora Christopher.

Mrs. Temple possesses a lyric voice of much beauty. Mr. Lincoln was fervent and dramatic in his interpretations, and Miss Schliessmann was very pretty and her voice impressive, both in her solo numbers and in the duet group with Mr. Rankel at the close. Mrs. Christopher's voice was of a rich, velvety contralto quality, which, though not always true, could not but be admired.

Assisting the soloists was Mr. Ben Zimberoff, who played the violin with a great deal of vim and with good technical command. Miss Grace Grove distinguished herself as usual at the piano.

The program is quoted:

The Magic of Your Eyes.....Penn
The Nightingale Has a Lyre of Gold.....Whelpley
Mrs. Arthur Temple
If You Would Love Me.....MacDermid
A Memory Divine.....Fish
My Heart Hath a Song.....Woodman
Mr. Joseph Lincoln
Villanelle.....Del 'Acqua
Musetta's Waltz Song (La Boheme).....Puccini
Miss Alice Schliessmann
Violin.....Selected
Mr. Ben Zimberoff
Into the Great Unknown.....Guy d' Hardelot
Cradle Song.....Kate Vannah
Spring's a Lovable Ladye.....Clay
Mrs. Dora Christopher
E Lucevan le Stelle (La Tosca).....Puccini
Mr. Joseph Lincoln
Duet from La Traviata.....Verdi
Awake! Dearest One.....Ball
Miss Schliessmann and Mr. Rankel

MARY CARVER WILLIAMS.

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JAMES HAMILTON IN CONCERT AT CHELSEA, MICHIGAN

On Sunday evening, July 6, in the Congregational Church, Chelsea, Mich., James Hamilton justified once more the claim of his friends that he is one of the very best tenors in this section of the country. He sang with great finish and effectiveness before a highly appreciative audience. His work is always artistic and, moreover, is characterized by a grateful variety of effect that insures against monotony, the curse with which so many singers afflict their audiences.

Miss Blanche Raymond showed herself to be an experienced and sympathetic accompanist.

The program:

Prelude—Mrs. Elsie Kempton.
Devotional.
Tenor Solo—Mr. Hamilton.
With Overflowing Heart
All in the April Evening
By the Waters of Babylon
Offertory—Mrs. Kempton.
Tenor Solo—Mr. Hamilton.
Berceuse
Elegie
Organ—At Twilight—Mrs. Kempton.
Tenor Solo—Mr. Hamilton.
God Be With Our Boys Tonight
Christ in Flanders
Organ—Grand Chorus—Mrs. Kempton.
Hymn—America—Congregation.
Postlude—Mrs. Kempton.

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Spalding — The engagement of Albert Spalding, American violinist, and Mary Vanderhoef Pyle of New York has been announced.

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PUBLIC SCHOOL MUSIC

By LYRAVINE VOTAW

PSYCHOLOGICAL PRINCIPLES AND SCHOOL MUSIC

Since the word psychology is better understood than the word pedagogy, I prefer the use of the former. Pedagogy is merely the application of psychological principles to the art of teaching.

Psychology is a science, and teaching is an art. Teaching must always agree with psychology, but there are many methods of teaching which may equally well agree with psychological laws. Hence when a teacher arises who says, "My method is right and is the only method that is right," should there exist such a teacher, it is a dangerous attitude to assume.

Teachers in all branches rightfully turn to psychology for radical help in their profession. That much is gained is proven by the so-called "new education" which has made such strides in the past few years; and still there is among many in the teaching profession a misunderstanding and a certain mystification when the terms psychology and pedagogy are used.

The new education is based upon respect and even reverence for humanity. In all teaching let spirit be uppermost and mechanism subordinate to it. Stress the importance of the child rather than the subject matter.

The problems of education can be worked out only by the help of psychology, physiology, sociology, ethics, the sciences all, and, in addition, existing local conditions.

Teachers who are thoroughly pedagogic in all other respects often overlook the fact that existing local conditions must always be considered in applying psychological principles to teaching methods.

One of our best psychologists says: "The final test of a method is not 'Can arguments be made in its favor?' but 'Will it work?'"

Methods which may work most successfully in the private music studio, even in class lessons, and may be thoroughly pedagogical, and thus be based upon psychological principles, might be wholly unsuitable for use in the schoolroom. Methods which have been tried and found successful in the schoolroom would probably be much less valuable in the private studio. A fine teacher is one who can adapt these certain principles to existing local conditions and derive methods which will supply the need for the time and place and the child.

A poor teacher is one who uses some set, cut-and-dried device for every need. Normal teachers must necessarily give to students inexperienced in the teaching art not only the knowledge of the subject to be taught, but certain methods and devices which the experienced teacher has found successful. With these applications of true psychological principles the young teacher begins her experiences in order to have some concrete methods of work or of imparting her subject matter. She must feel, however, the principles to be of far greater importance than the method, and that the child is the root of the principle.

The progressive teacher soon learns, too, that methods must change or be adapted in a different way for individual classrooms of even the same grade.

Hence discriminating judgment, tact and the study of existing local conditions must be an ever-present part of a teacher's equipment.

The conditions found in a schoolroom in the average school building differ in many ways from those found in a private studio for the teaching of music. In the latter a piano is usually at the disposal of the teacher to use when she sees fit. The ear observation is greatly aided by the instrument because harmonic feeling, chord feeling and key feeling or tonality are thus established in a different manner than is possible in a schoolroom where no instrument is available.

Where all the ear dictation must be given by a single voice there must necessarily be some articulated word or syllable used to label the tone for easier recognition in learning tonal relationship and interval feeling. The merely vocalized hum or neutral syllable does not suffice for ears yet untrained to difference in pitch. The figures 1, 2, 3, 4 belonging to the scale tones may be used, but many of them are not as singable as they should be, and one has two syllables which are awkward to use with even time. The pitches A, B, C may be sung, but again we find outside of the scale of C that more than one syllable must in many cases be used to represent the pitch, and these have the additional shortcoming of not definitely aiding in key feeling or tonal relationship. Up to the present time there seems to be nothing to quite fill the bill at the point of ear observation but the syllables long used, as do, re, mi. These are used as a step in a method, not a theory. They were for years used to an extreme, no doubt, and have thus fallen into disfavor; and as soon as the schoolroom finds another method that attains better results at this one point in giving tonal relationship, key feeling and interval feeling, in the second grade, which bridges the connection between the rote song and sight singing, every progressive teacher will be glad to try it as she has tried many others that have claimed to do so.

Do, re, mi are labels for quick recognition of tones. A class of music in school is composed of from forty to fifty children, with much, average, little, or no musical intelligence or ear. As careful gradations as possible must be made, but even so, different adaptations of the work must be made.

Well do I remember of going, when a child, into my father's study and finding fastened above his desk a tiny disc of purple paper and one of lavender, with the name of its shade printed below it. They aroused my childish curiosity, and in answer to my inquiries father said that he had learned that the two shades were different, although they had looked exactly alike to him. He decided to train his eye to see the difference and so placed them where his eye would fall upon them each time he looked up from his desk. Had they not been identified in some way by name he might have looked at them for years without learning which was lavender and which purple, although in time they looked different to his eye.

In much the same way we find the use of the singing syllable an aid in labeling and identifying the tones during the first study in ear observation. When the key feeling and tonal relationship are thoroughly established the "syllables" are no longer needed.

One of the standard textbooks on psychology ends with some such words as the following: "After all the discussion of the subject of this book, we close with psychology in its experimental stages, and we know very little about it." This is at first thought something of a disappointment, after having read a book with keen interest and care and having weighed well each thought given; but again it gives one the assurance that we are pushing on to better things ahead, and it behooves every true teacher to feel that she has never reached the best.

Although progress and results of the study have been remarkable in the short time of its existence, it is still in its early stages. Before school work can be definitely affected, much remains to be done in standardizing results and in making these available for the classroom teacher of music as of other subjects.

A workman who handles tools in fine watchmaking and other things of as delicate construction is always glad to find a new tool which claims great things achieved, and is ready to try it in his shop. The kind of watches he handles or the kind of repairs needed upon them may not admit of the use of this tool with any success whatever. He has learned to select his tools according to conditions found in his shop.

As teachers we must be as discriminating in the selection of our tools or methods for the training of the young in music.

From Moore's "What Is Education?" I quote: "Method is the orderly routine to be followed in seeking to accomplish definite results." "Methods are wrong because purposes are not clear."

As teachers in the schoolroom we cannot clarify ideas or make important ideas in the lesson definite unless our purposes are clear in our own minds. To enter a room with no definite outline in mind for the twenty, thirty or forty-five minutes to be spent there is certainly to leave the pupil with no definite ideas as a result. Just to sing is a joy, but it is not the educative influence that it might be if coupled with observation, exploration and conclusions drawn, that the next singing may contain more joy and added inspiration.

Questioning is the most important instrument used by the teacher in classroom exercises. This subject will be discussed widely in a later writing.

The child learns to sing by singing just as one learns to swim by jumping into the water and subjecting one's self to the way of the waves. Some people naturally swim to prevent drowning; others need much instruction and aid. One grows or develops only by doing.

Self-activity and initiative, the development of originality and resourcefulness in pupils, is one of the important and difficult achievements. It is one of those superior qualities that we as teachers, with our dominating and controlling influence, are inclined to overlook.

These things we shall achieve if we "let spirit be uppermost and mechanism subordinate to it."

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NANCE D. THOMPSON

Mrs. Nance D. Thompson, the teacher and coach of Sam W. Thompson, who has been soloist at Trinity Episcopal Church (1918-1919), has gone to La Belle, Mo., for two months, taking charge of a large class there in voice and dramatic art. Mrs. Thompson had a flourishing music school in La Belle before she brought her young son to Chicago to put him into choir work. She has been one of the vocal teachers, training especially boys' voices, in the Lyceum Arts Conservatory the past year. During the last few months she has placed several boys in good choir positions, one being the solo boy, Master Langley, from Desplaines, Ill., who has taken Sam Thompson's place in Trinity Church.

These boys will study with Mrs. Thompson this coming season, which begins in September, at the Lyceum Arts Conservatory, Chicago.

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PAUL MORENZO

Paul Morenzo is still busy concertizing. He could not yet close up his New York studio to enjoy the sea or mountain air during the present hot weather, as he is compelled to fill a number of concert engagements.

His manager, Miss Annie Friedberg, received a "hurried call" by long distance from Philadelphia to have him give a recital before the Society of the Friends of Music on their special July 4 celebration, and on July 6 he appeared with the Symphony Orchestra in Atlantic City. This eminent tenor, who has been living in Canada during the last few years, is rapidly coming back to his own. At a concert in New York last week, after singing a group of four numbers, the enthusiastic audience insisted on two encores. The many inquiries for his artistic services look very promising for a busy coming concert season.

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WINONA LAKE ASSEMBLY

There will be a fine program of lectures and music at Winona Lake, Ind., throughout the Summer, the latter culminating on August 13 and 14; on the first named date "The Creation" will be sung under the direction of H. W. Owens, and on the second the annual musical contest will be held all day and evening.

AMERICAN CONSERVATORY NOTES

The hosts of admirers of David Bispham will be delighted to hear that he has consented to appear at the fifth and last of the American Conservatory series of Summer recitals, at Kimball Hall on Wednesday morning, July 23, at 11 o'clock, where he will read "The Raven," by Edgar Allen Poe, and sing a group of songs.

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On the same occasion Heniot Levy will play two groups of piano selections, and Mrs. Marie Partridge Price, a San Francisco artist of note, as well as Miss Jennie F. W. Johnson, our own well-known contralto, will sing. Both of these artists have been coaching with Mr. Bispham this Summer.

♮ ♮ ♮

The attendance of students at this season's Summer session of the American Conservatory is exceedingly large, being double that of previous seasons.

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COLORATURAS OF TODAY

Macbeth and Garrison, American Singers, and Galli-Curci, the Italian Diva, Compared With Tetrazzini

An interesting commentary, in view of the possible coming of Luisa Tetrazzini to this country for the fall season, is seen in the observations of Frederick Donaghey, the music critic of the Chicago Tribune, bearing date of June 1. Having had an excellent opportunity to hear Tetrazzini at her best, as well as those singers of her class who today dominate the operatic and concert field, he considers the latter superior to the sensation of nearly a decade ago. It is gratifying to note, too, that of the three mentioned two of them, Florence Macbeth and Mabel Garrison, are America's own products. The following is the Chicago Tribune's commentary:

"Luisa Tetrazzini, held high in idolatry hereabouts for a season or so, is to come back in the autumn, not to resume with the Chicago Opera, it is hardly necessary to say, and not, perhaps, to go with the Metropolitan. She was not, at her best, one of the great; she was just better than Barrientos, who just missed connecting with the Chicago Opera six years ago. But Tetrazzini came along at a time when the opposition was negligible, with Melba nearly through and Sembrich faded. Coloraturas today are nearly as numerous as young violinists who were taught by Auer; and those who really matter musically are Galli-Curci, Mabel Garrison and Florence Macbeth.

"Few singers—and it is extremely doubtful if there are any others—possess the genius of being able to please music lovers in concert field as well as on the operatic stage as does Florence Macbeth. Possessed of a magnetic personality, charming presence, and wonderful voice, she stands alone in the concert field as one who from the first note to the last captivates her audience and keeps them under the spell of her melody. Her triumphs in concert follow each other with gratifying regularity, the latest achievement being in her own home state, where the house was sold out on the first day of booking, and even after the stage was filled hundreds had to be turned away. And then they wanted her to repeat the recital the next day, which is easily understood from the following criticisms of the local press:

Nightingale Could Scarcely Rival Florence Macbeth—Recalled Eight Times After an Encore Song

"'Florence Macbeth, Minnesota nightingale, was tendered a most royal welcome when she appeared in concert last evening at Mankato Theater before a capacity audience, and held them in charmed admiration of her art throughout an interesting and varied program. Every seat in the house was sold out, and seats had been arranged on the stage for people who had been unable to obtain other seats.

"'Gracious and unassuming as ever, Miss Macbeth appeared before her audience and acknowledged the applause which greeted her with a smile for "Her own home people." Anyone in the large audience which heard her last night would not wonder that she has been christened "Minnesota Nightingale," for after hearing her sing the "Polonaise" from "Mignon," by Thomas, or the wonderful "Bell Song," from "Lakme," by Delibes, they would understand that a nightingale could scarcely rival the wonderful runs and trills, and exquisite graduations of which Miss Macbeth's beautiful coloratura soprano voice is capable. Without apparent effort her tones are under perfect control, and she does as she chooses with her perfectly trained voice. The "Polonaise" was her first number, and she sang it as only Macbeth could sing it, and, independent of piano accompaniment, warbled the brilliant runs into the triumphant high notes, and the sweetly modulated tones of the lower ones, to the delight of her appreciative audience. She was enthusiastically recalled, and was obliged to return to the stage twice to bow to her admirers. She then sang a group of four, the first being "Quel Ruscelletto," by Paradise. After this number beautiful bouquets of roses were carried to her, and during the evening she received a large number of arm bouquets of roses and a box of violets, all of which she placed upon the piano, the mass of blossoms completely covering the piano top.'

"'Other selections of the first group were "Care Selve" and "What's Sweeter Than a New Blown Rose," by Handel, and "The Plague of Love," by Arne. Hearty applause greeted each number, and at the conclusion she was recalled to the stage twice, responding with a characteristic little encore song, "The Cuckoo Clock," and being recalled twice again. "Caro Nome," from "Rigoletto," by Verdi, gave an opportunity for the display of the wonderful range of the singer's voice, and was brilliant with all the effective runs and trills of which an artistic singer is capable. Following two recalls, Miss Macbeth sang "The Page's Aria," from the "Masked Ball," and was again recalled.'

"'She then sang a group of four: "Values," by Vanderpool; "If," by MacFadyen; "A Sonnet," by James Bliss, and "In Italy," by Boyd. The "Sonnet," a song of tender sentiment, was especially pleasing and was given with sympathetic expression. In response to two curtain calls, Miss Macbeth sang an amusing little "Fairy Tale," and was recalled again and again, the applause developing into an ovation. After the second recall, Miss Macbeth sang another encore song. She was recalled at least eight times at this point in the program, and was obliged to twice repeat one little encore song, all about building a strong box and locking troubles and cares away inside. Someone called for "Annie Laurie," and Miss Macbeth smiled and promised, "Annie Laurie's coming."'

"'The latter part of the program opened with the "Bell Song," from "Lakme," by Delibes, one of Miss Macbeth's favorites, giving an opportunity for a display of wonderful runs and coloratura effects, and a chance to show what her beautiful voice is capable of. From the clear, high notes, the apex of a real soprano voice, to the lower tones, Miss Macbeth's voice, like the spirit of melody, permeated the auditorium again and again, and sang as an encore "Annie Laurie." As the piano sounded the first notes of the well-known song the audience broke into applause, which was hushed as Miss Macbeth began to sing, and which was resumed as the last notes of the song died away. As a second encore Miss Macbeth sang "Comin' Through the Rye," and, being recalled to the stage three times again, she sang "The Last Rose of Summer," the sweetest song of all. But the audience would not be satisfied and recalled her twice again until she responded by singing "Home, Sweet Home," a song that never fails to make its heart appeal, and was sung with wonderful expressiveness by Miss Macbeth.'"

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CHARLES M. COURBOIN

Announcement has just been made of the appointment of Charles M. Courboin as official organist for the Wanamaker organs in Philadelphia and New York for the season of 1919-20.

Mr. Courboin gave a notable recital on the great Wanamaker Philadelphia organ on March 27 together with the Philadelphia Symphony Orchestra under Leopold Stokowski. This event was attended by more than twelve thousand people and proved to be one of the most noteworthy and significant events in the recent history of American music. Immediately following this event negotiations were opened by the Wanamaker interests through Alexander Russell, concert director of the Wanamaker stores and music director of Princeton University, with Mr. Courboin which have terminated successfully.

Mr. Courboin will give a cycle of organ recitals on the Wanamaker organs numbering perhaps forty in all. Those on the Philadelphia instrument will begin in September and those on the New York instrument, now being reconstructed and enlarged, as soon as the instrument is ready, which will probably not be before January. The New York instrument is being rebuilt under Mr. Courboin's direct supervision and will be the finest tonally in the metropolis, it is believed.

Mr. Courboin will also retain his present position as organist of the First Baptist Church of Syracuse and will do a limited amount of concert work, though his new duties will prevent him from giving much time to outside recitals.

The Philadelphia organ of 232 stops is the largest in the United States; the New York organ of 120 stops will be the largest in that city, and the Syracuse organ is the largest in New York state outside of the metropolis. It will be indeed a distinction for one man to have the honor to play three such magnificent instruments and to be the highest paid organist in America, which doubtless means in the world.

Too much credit can not be given to the firm of John Wanamaker for its service to the cause of music in undertaking these notable recitals. They are all to be held in the evening, according to present plans, and the public of the two great eastern cities will have an unequaled opportunity to hear two magnifiecent instruments played by an organ virtuoso whose virile and brilliant work has won him public commendation in a most remarkable way during the past three years.

PETERBOROUGH, N. H.

Eleventh Biennial of the N. F. M. C. a Great Success—Peterborough an Ideal Spot—Mrs. MacDowell a Fine Hostess—Many American Compositions Presented by American Artists—Reappearance of Christine Miller—Florence Macbeth, Harold Henry, Arthur Kraft and Frederick Gunster Fill Prominent Places—Scores of Artists and Speakers Appear

BY A DELEGATE

For more than a week the little town of Peterborough, N. H., and the surrounding countryside have overflowed with delegates and visitors to the eleventh biennial of the N. F. M. C. Every home and every hotel within a ten-mile radius has been called into service to house the crowds that have come

MRS. EDWARD MACDOWELL

from all parts of the country. The buildings at the MacDowell colony have overflowed with delegates and tents on the grounds had to be used at times as sleeping quarters. The staging of so large an undertaking in so small a town has been a big problem. That it has been done successfully is due to the indefatigable efforts of Mrs. Edward MacDowell. She is used to accomplishing the seemingly impossible. She has been everywhere, done everything, thought for everybody. She has met every train, greeted personally every officer and delegate; has made clever, brainy speeches, has played the piano with her usual charm, has been, in short, the dominating figure of the convention.

The first public meeting took place on Sunday afternoon at the pageant grounds, when simple, dignified exercises marked the dedication of the permanent seats—a gift of the federation to the MacDowell Memorial Association, and the presentation, by a member of the federation, of a bronze memorial tablet. Appropriate speeches were made by Mrs. Ochsner, Mrs. MacDowell, Mrs. Sieberling, Dr. Norman Bridge and Mrs. Benjamin Prince. There was also community singing.

The first evening concert, on Monday, June 30, brought forward the young artist contestants for the federation prizes, in a program that lasted four hours. It is unfortunate that more care was not shown in choosing the numbers used. In most cases they were too long. Much excellence of talent and training was shown. The prize-winners were Arthur Klein, pianist, of New York; Terry Ferrill, violinist, of Wichita, Kas. (a pupil of Ralph Brokaw), and Miss Ruth Hutchinson, soprano, of Los Angeles. The contest was ably managed by Mrs. Louis E. Yager of Oak Park, Ill., chairman of the Young Professionals' Club and artists' contest.

ONE OF THE STUDIOS, MACDOWELL COLONY

Tuesday afternoon brought the first performance of the Peterborough Pageant, a performance that must linger in the minds of all those who saw it as one of indescribable beauty. The text of the pageant (which has been printed in Music News) gives the scenes that were acted and sung with earnestness and finish against a natural background of pines, with Mt. Monadnock in the distance. All taking part in it are deserving of highest praise, the townspeople, the conductor of the orchestra, Howard Barlow—who was responsible for much of the effective orchestration of the music used—John R. Froome Jr. of Cincinnati, director (who also rewrote much of the text and rearranged most of the scenes).

Zelina de Maclot, who sang the principal solos, was heard to excellent advantage. Lada's Indian Dances, to music written by Charles S. Skilton (of the University of Kansas), and played during the last two seasons by most of the leading orchestras of the country, were fine exhibitions of her beautiful art. Of the actors, all of them amateurs (most of them residents of Peterborough), the remarkable work of Miss Emily Baetz in an old-woman part must be singled out for splendid praise. The MacDowell music, effectively orchestrated, was of haunting beauty and was in large measure responsible for the emotion that most of us felt many times during the afternoon. It did much to create the element of pathos that pervaded the loveliness of this ensemble of nature and fine art.

At Tuesday evening's concert an all-American program was given by Margaret Hoberg, harpist, and F. Marion Ralston, pianist, playing their own compositions, and the orchestra, under the conductorship of W. H. Humiston, playing the latter's Suite in F sharp minor; the "Song of the New England Birds," from Edgar Stillman Kelley's scholarly "New England" Symphony, and Henry F. Gilbert's clever and popular "Humoresque on Negro Minstrel Themes."

Wednesday afternoon's program was opened by Hamlin Garland in a sincere and interesting talk on "MacDowell's Ideals." It was at this concert that Mrs. MacDowell consented to speak about the MacDowell music and play some of it. She did both to the great delight of the audience. She interpreted the prelude to the Second Piano Suite, "To the Sea" and "To a Wild Rose," with understanding, skill and her charac-

teristic charm. Mrs. MacDowell was followed on the program by Mrs. H. H. A. Beach, who played her own dainty and very pleasing Suite, "Les Reves au Columbine." It was delightful music, delightfully played, and Mrs. Beach was deservedly applauded long and loudly and was forced to play an additional number. The Berkshire string quartet played the prize-winning quartet by Henry Holden Huss, a well-written work of interest and of considerable beauty. In response to enthusiastic applause Mr. Huss made a second success with a clever impromptu speech. The quartet played also Op. 18, No. 5, of Beethoven. From a musical standpoint the concert of Wednesday evening was the crowning event of the week. It can be judged by the most critical standards. It was opened by a stirring performance of Rossitter Cole's well written and well sounding "Pioneer" Overture, which was made known to Chicago audiences last season by the Chicago Symphony Orchestra. It was splendidly conducted by the composer, who, at its completion, was called out at least five times. He deserved all the applause he received. The enthusiasm aroused by the Cole overture was maintained throughout the evening and rose to greatest intensity after Harold Henry's superb playing of the MacDowell D minor Concerto. The Cole number was followed by an effective and melodious suite for orchestra by Edward Ballentine, a gifted composer. Then followed Harold Henry in the concerto. A more electrifying performance of this work can not be imagined. It had complete mastery of every detail. There was perfection of technic, beauty of tone, power, poetry, authority and titanic power. Henry carried the audience by storm—and it was an audience that held many of the country's most distinguished musicians. It gave Henry a tremendous ovation, one that was well deserved. Lewis M. Isaacs, the composer, a pupil of Edward MacDowell, said that since the latter played it he had heard no one get just the same "lilt" into the last movement.

CHRISTINE MILLER-CLEMSON

As an encore Mr. Henry played the "Ecossaises" of Beethoven. Much praise must be given Howard Barlow for the able manner in which he conducted the difficult orchestra score. Mr. Henry insisted upon bringing him forward after each movement of the concerto. He is a gifted youth, for whom it is safe to predict a big future. As William Arms Fisher remarked, it was cheering to hear two nice, clean Americans give such a performance.

Christine Miller Clemson emerged from private life for two appearances at this concert, at which she sang two groups by American composers. Of her singing only superlatives can be used. It was perfect. Vocally, interpretatively and dramatically, she has mastered her art. She was a joy to the ear and to the eye. She was given the reception she deserved and shared the applause that followed every song with its composer, if present. Of the songs, A. Walter Kramer's "Dark and Wondrous Night" and "The Grey Wolf" of H. T. Burleigh deserve special mention. Arthur Foote's "Four Poems After Omar Khayyam" for orchestra had a fine performance under the conductorship of the composer and brought an unusual concert, that had contained for the audience many thrills, to an impressive close.

ARTHUR KRAFT

On Thursday afternoon was given the second performance of the pageant, and in the evening a concert, at which Zelina de Maclot, Arthur Kraft and George Raseley sang. Pasquale Tallarico played and the orchestra was conducted by Howard Barlow and W. H. Humiston. The outstanding work was the singing of Arthur Kraft and of George Raseley and the composition the latter sang—Barlow's "Song of Idas"—of which both the singer and the orchestra gave a spirited performance, under the composer's direction. Mr. Tallarico, a native of New Hampshire and a former federation prize-winner, played a group by Lewis M. Isaacs and the first movement of the Tschaikowsky Concerto in B flat minor. Mr. Kraft, known to every Chicagoan as the possessor of a beautiful voice and fine musicianship, and who is just now living temporarily in New York, created a very fine impression with excellently chosen songs by the Americans—Cadman, Arthur Nevin, Winter Watts, Burleigh, Squire and McGill. Mr. Kraft was one of the big successes of the week. He has much natural talent.

Friday brought another performance at the Pageant Stage, singing by the West Peterborough Woman's and Children's Choruses, solos by Zelina de Maclot, dances by Lada and orchestra numbers under Arthur Nevins' leadership. Many noted speakers have been heard during the convention. None has made a better impression than has Florence Macbeth. Among those who have addressed meetings have been Frederick Gimster (also pronouncedly successful), Mrs. Frank Seiberling, Mrs. W. I. Steele and Mrs. Oberndorfer. The results of the election have not yet been announced. There can be no question of the success of the convention when one remembers the pageant and the work of Harold Henry, Christine Miller, Arthur Kraft and many others. The more important music programs are here appended:

TUESDAY EVENING, 8:30—TOWN HOUSE

Conductor—William Henry Humiston
Harpist—Margaret Hoberg
Pianist—F. Marion Ralston
Tenor—George Raseley
Baritone—Gwilym Miles
Accompanist—Mrs. Emma Sanderson

Songs of the New England Birds (from New England Symphony).....Edgar Stillman Kelley

Songs with Piano—
To the Desert (poem by Carroll Scott)
Diogenes (poem by Max Eastman)
Constance Mills Herreshoff
Down in Derry
Brother Hilario
Peggy
W. Ralph Cox

Adagio from Concerto for Harp, B flat.....
.....Margaret Hoberg
Played by the Composer

MRS. H. H. A. BEACH

Theme and Variations.....F. Marion Ralston
Concert Study .....F. Marion Ralston
Played by the Composer

Suite for Orchestra, F sharp minor.....
.....William Henry Humiston
Maestoso appassionato; Scherzoso ma cantabile
Andante quasi adagio (Elegy)
Recitative—Allegro vivace

Aria—Song of Idas.....Howard D. Barlow
George Raseley
Led by Composer

Humoresque on Negro Minstrel Themes.....
.....Henry F. Gilbert

WEDNESDAY, JULY 2, 3 P. M.—TOWN HOUSE

MacDowell's Ideals.....Hamlin Garland
Suite Francaise—Les Reves de Colombine.....
.....Mrs. H. H. A. Beach
Le Fee de la Fontaine
Le Prince Gracieux
Valse Amoureuse
Sous les Etoiles
Dance d'Arlequin
Played by the Composer

How Many Times Do I Love Thee?.....Arthur Foote
Pierrot .....Wintter Watts
The Grey Wolf.....H. T. Burleigh
A Nocturne .....Edward Harris
Christine Miller Clemson
Othelia Overman Vogel, Accompanist
The Prince's Serenade (from Suite, Op. 20)
.....Edward Burlingame Hill
Harrison Keller, Conductor
Songs with Piano—
The Sea .....G. A. Grant-Schaefer
When the Little Boy Ran Away....Nan B. Stephens
Dark and Wondrous Night.....A. Walter Kramer

THE TOWN HALL, PETERBOROUGH

Prize Songs (the Mrs. J. R. Custer Prize)—
The Silence of Amor.....Carol Robinson
The Midnight Sea.....Frances McCollum
Sung by Mrs. Leo Sack, Soprano
Prize String Quartet in B minor..Henry Holden Huss
Allegro ma non troppo ma energico
Scherzo—presto
Lento con sentimento
Allegro vivace
The Berkshire String Quartet
Hugo Kortschak, First Violin
Jacques Gordon, Second Violin
Clarence Evans, Viola
Emmeran Stoeber, Violoncello
Cello Solo .....Helen Crane
Quartet in A major, Op. 18, No. 5.....Beethoven
Allegro; Menuetto
Andante cantabile, con variazioni; Allegro
The Berkshire Quartet

The Land Is Smilin' Through the Do'.....
.....John Alden Carpenter
The Flags of France (words suggested by the French War Loan Poster of Naudin)....
.....James H. Rogers
Christine Miller Clemson
Four Poems by Omar Khayyam.....Arthur Foote
Andante comodo—"And many a garden by the water blows"
Allegro deciso—"And Bahram, that great hunter—the wild ass
Stamps o'er his head, but cannot break his sleep"
Piu moderato—"Yet ah, that spring should vanish with the rose!"
Comodo—"A book of verses underneath the bough."
Andantino—"Yon rising moon that looks for us again."
Molto allegro—"Waste not your hour."

ANOTHER STUDIO

WEDNESDAY, JULY 2, 8 P. M.

The New Hampshire Festival Orchestra
Howard Barlow, Conductor
Christine Miller Clemson, Mezzo Soprano
Harold Henry, Pianist
Othelia Overman Vogel, Accompanist
Overture—Pioneer, Op. 35 (1818-1918).....
.....Rossetter Cole
Suite for Orchestra (from the Gardens of Hellas)
.....Edward Ballantine
Harrison Keller, Conductor
Concerto for Piano, Op. 23.....MacDowell
Larghetto calmato—Poco piu mosso
Presto giocoso; Largo—Molto allegro
Harold Henry
Adagio for Orchestra .....Chalmers Clifton
A Song with Piano
A Cradle Hymn (poem of the seventeenth century).....Alfred G. Wathall

THURSDAY, 11:40 A. M.—CONCERT

Aria from Thais.....J. Massenet
Jerome Uhl, Baritone
Celeste Aida .....Verdi
Alfredo Warsaw, Tenor
Songs—
Little Mother of Mine.....H. T. Burleigh
The Sea Gypsy.....Nellie Blythe Chase
Le Regiment de Sambre et Meuse.....
.....R. Plauquette
Mr. Uhl
Songs—
My Dream .....Tosti
The Americans Come.....Fay Foster
Alfredo Warsaw
Duet from La Forza del Destino.....Verdi
Mr. Warsaw, Mr. Uhl

THURSDAY EVENING, 8:30—TOWN HOUSE

Conductors, Howard D. Barlow and William Henry Humiston
Soprano, Zelina De Maclot
Tenor, Arthur Kraft
Baritone, Loyal Phillips Shawe
Pianist, Pasquale Tallarico
Accompanists, Miss F. Marion Ralston and Mrs. J. H. Northrup
Minuet (from Don Giovanni).....Mozart
Orchestra
Songs with Piano—
Lament
Lily (in manuscript)
Resignation
.....Arthur Nevin
Accompanist, Mrs. J. N. Northrup
Blue Are Her Eyes
Like Music on the Waters
The Poet Sings
.....Wintter Watts
Accompanied by the Composer
Mr. Kraft
To Mount Monadnock
Sunset—A Processional
March of the Woodland Sprites
.....Lewis M. Isaacs
(From Petersborough Sketch Book)
Mr. Tallarico

HAROLD HENRY

Arias from Manon.....J. Massenet
From Act One
From Act Three
Miss De Maclot
Piano Concerto in B flat minor (First Movement) .....Peter Tschaikowsky
Mr. Tallarico
Songs with Piano—
Villa of Dreams (Awarded N. F. C. Prize 1911)
The Fields o' Ballyclare
Daybreak
Mr. Shawe

FRIDAY, 4:30 P. M.—PAGEANT STAGE

Conductor, Arthur Nevin
Soprano, Zelina De Maclot
Interpretative Dancer, Lada
Tenor, Arthur Kraft
Accompanist, Mrs. J. H. Northrup
Spring .....Arthur Nevin
String Orchestra
Dirge for Orchestra.....S. Walter Krebs
Songs .....Selected
Arthur Kraft
Mother Goose Fantasie.....Arthur Nevin
Retrospection .....Miss Zelina De Maclot
Dances .....Lada
Lyrics by West Peterborough Children's Chorus
Song of America.....Emily Baetz
West Peterborough Woman's Chorus
America the Beautiful.....Ethel Glenn Hier
Community singing

Awards For Sixth Biennial Prize Competition

Class One—String Quartet—$300. This prize was won by Henry Holden Huss of 144 East 150th street, New York City. Quartet for First and Second Violin, Viola and Cello in B flat minor (new manuscript):

Allegro ma non troppo ed energico
Scherzo Presto
Andante con sentimento
Finale—Allegro Vivace

Class Two—Organ Solo—First prize $150. This prize is offered by the Musicians Club of Women

GEORGE RASELEY

(formerly the Amateur Musical Club of Chicago) as a memorial to Mrs. N. H. Blatchford, an organist of prominence in Chicago and a former president of the National Federation of Music Clubs. It will be known as the Helen Wheeler Blatchford memorial prize. Theme, Arabesque and Fughetta. This prize was won by Van Deuman Thompson of the De Pauw University School of Music, Greencastle, Ind.

Class Three—Organ Solo—Second prize $100. Given by the St. Cecilia Club as a memorial to Mrs. Edwin F. Uhl, first president of the National Federation of Music Clubs. Sonata in F minor. This prize was won by Joseph J. McGrath of Syracuse, N. Y.

Class Four—Cello Solo—$100. Given by the St. Cecilia Club as a memorial to Mrs. C. B. Kelsey, a president of the National Federation of Music Clubs. This prize was won by Miss Helen Crane of Scardale, N. Y.

Class Four—Song—$100. Composition must be by a woman composer and a member of the National Federation of Music Clubs. Given by Mrs. J. R. Custer. Won by Carol Robinson of Chicago.

Class Six—Federation Song. Not reported.

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Hyde—Herbert E. Hyde, the Chicago organist, will manage the Bonnet concert tour of next season.

♯♯♯

Zygman—Mme. Flora Zygman, Chicago pianist, is spending her vacation at Westmore, Ill.

ST. PAUL, MINN.

By MYRTLE WEED

Of the many beautiful lakes which the Twin Cities boast, Phalen Park, in St. Paul, was the setting on the Fourth of July for one of the largest municipal celebrations ever staged here. Thirty thousand persons were said to have packed the amphitheater or hillside in front of the outdoor stage. More than five hundred newly made citizens of the United States attended the Americanization program and were welcomed by Mayor Hodgson and Judge E. M. Orr.

More than fourteen nationalities, depicting America's melting pot, were represented in the evening pageant, which was in charge of Miss Katherine Farrington. "The Spirit of the League of Nations" was featured as one of the scenes. A large number of local Greeks enacted tableaux. Syrian, Scotch, Irish and folk dances of many other nations were given, with elaborate costuming. Pages of American history were set forth in the shifting scenes representing American Indians, soldiers and many great characters in history.

The music of the bands, the Albrecht Concert Band at Como Park, with Fred G. Albrecht, director, and the Minnesota State Band at Phalen Park, A. L. Synder, director, rank as the popular attractions of the outing season.

The remarkable success of W. W. Norton, St. Paul song organizer, identified with the Soldiers and Sailors' Club, has been widely recognized. As community sing leader he has gone to New York to take charge of the work during the month of July, while the New York organizer is away.

On his way to New York Mr. Norton went to Grand Forks, N. D., for organization work in connection with the homecoming celebration there on the Fourth of July.

The songs of Beatrice MacGowan Scott, the Chicago composer who has recently come here to live, are becoming great favorites. The song, "Joy," was introduced to St. Paulites when Mabel Garrison sang it at her recital for the Schubert Club at the People's Church. Mrs. Scott has caught the rhythmic swing of the words by Sarah Teasdale, and with a melody of fine style and character she has provided a lilting accompaniment, rhythmically superb and beautiful.

A new song published by Summy, called the "Wood Song," will win its way. It was recently sung with success by Lucile Brown Duxbury.

Two books of Children's Songs, by Mrs. Scott, are used extensively in public schools, and violin solos and sacred songs number among her works.

Harvey Officer, of the Order of the Holy Cross of New York, was a guest in the city for ten days. Father Officer writes for the Holy Cross Magazine, has written on musical subjects, and devotes considerable time to composition. A number of his compositions have been published in the magazine. A recent one is a beautiful setting of the poem by Alfred Noyes, "What Does It Take to Make a Rose"? He has chosen texts by Noyes and Chesterton to a large extent: "The Donkey" (Chesterton), introducing the Palm Sunday Hymn, "All Glory, Laud and Honor," is a most worthy number; "The Barrel Organ," which suggests the operas "Trovatore" and "Traviata," also introduces the lovely "Lilac Time in London." The spoken word with musical accompaniment is exceedingly attractive in Father Officer's hands.

Another guest in the city whose playing has been greatly enjoyed is Elizabeth Morton Drorshak, pianist, composer and accompanist of Duluth. Mrs. Drorshak visited here after attending the Minnesota Music Teachers' Convention at Northfield, where she was accompanist for Lucille Brown Duxbury. The clearness of her execution and fine artistry made the Debussy numbers which she played most fascinating.

The Fantasie Impromptu (Chopin), Rigaudon (MacDowell), and compositions by another Duluth composer were among those greatly enjoyed.

The following program was recently given in aid for the American Women's Hospitals, at the home of Mr. and Mrs. Oliver Crosby:

Group of French Songs—
Sur ta Bouche.....Sibella
Mai.....Hahn
Madrigal.....Lemaire
George Morgan, Baritone
Mrs. Frank Hoffman, Accompanist
Violin Selections—
Melodie.....Ole Bull
Negro Dance.....C. C. White
The Prophet Bird.....Schumann-Auer
Valse Capriccio.....Meniawski
Mrs. H. L. Mundy, Violinist
Mrs. C. D. Robinson, Accompanist
Group of English Songs—
Songs My Mother Taught Me.....Dvorak
June.....Forsythe
Last Hour.....Kramer
George Morgan, Baritone
Mrs. Frank Hoffman, Accompanist
Experiences on a Troop Ship.....Dr. C. R. Ball
Serbia.....C. A. Severance
A. W. H.....Dr. Edgar C. Abbott, Boston
My Pet Project.....Dr. Auten Pine
Neighbors of 1919.....Dr. Ida M. Alexander

♯♯♯

Saar—Louis Victor Saar of the Chicago Musical College faculty will leave after next week for Portland, Ore., where, as guest teacher, he will conduct a normal course of four weeks for teachers studying the "Progressive Series."

♯♯♯

Macbeth—Florence Macbeth of the Chicago Opera Association will be one of the bright stars at the National American Music Festival at Lockport in September.

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THE WORK OF WOMEN ORGANISTS

A Paper Read at the Minnesota Convention at Northfield by Mrs. F. E. Church of Owatonna

The Apostle Paul is held responsible for many of the limitations placed upon women, and his admonitions that women should keep silent in the churches was doubtless the beginning of the traditions which women have had to overcome to obtain the positions as organists they now so successfully hold.

The Roman Church and the Church of England have been most obdurate, but now women are admitted to many of the finest positions offered to organists. The fact that practically all organ music centered in and around the Church left little outside to encourage women in the study of the instrument. When they made their first attempts they found many obstacles confronting them; the chief one was the physical inability to manipulate the cumbersome, unwieldy, old mechanisms. In this connection, it may be assumed that women have been indirectly the inspiration of some of the vast improvements made in the mechanism of the organ.

Years ago, when the question as to the necessary qualifications of the successful organist was asked, knowledge of the subject was largely theoretical. It is interesting to propound the same questions to some of the great organists today and to compare their ideas with those of yesterday; to learn how experience in the art has solved the problems of the earlier years.

It is also interesting to note the different opinions regarding the playing ability of women organists, as expressed by those upon whose judgment we are pleased to depend.

It is the belief of some people that the organ is too masculine an instrument for women to play, too strenuous physically, and that it is impossible for them to give the amount of pleasure in proportion with the immense amount of physical and mental application which any degree of skill in playing necessitates.

Critics tell us that women organists lack color and dash and originality in registration which is gained by the intimate knowledg of instrumentation and orchestral writing—that the masculine mind is better qualified to meet these demands.

This all leads to interesting argument. However, when we remember the magnificent recitals given in recent years by our men artists, we must graciously and generously admit that they deserve the honors in the concert field that they now indisputably hold.

Lest women be unjustly limited, let us take thought and cast about a bit. The most brilliant performer in the concert world may not be the most successful organist. The church organist, for example. What peculiar attributes must he possess? To please the varied constituents of one-all-the-year-round audience is a problem in truth. The music must be sufficiently involved and representative to please the most exacting listener, at the same time so simple as to appeal to the aged and those of more limited learning—a task which calls for a peculiar versatility. The choir in a large church today represents as many problems as there are members in the organization.

To sustain a perfectly balanced and working unit and to gain the desired results in the midst of present-day exactions and demands means a task which calls for genuine interest, sterling character, strong personality and fine musicianship. To this great task are women as well as men organists and directors most successfully responding. Woman, in the past, by nature and by education, may have lacked the courage of her convictions, but other qualities of mind are hers in fine proportion. Her natural curiosity becomes an asset and inspires her in the search of knowledge. Imagination is a subtle and potent power in the work of the organist. We have believed men not so richly gifted in these finer and more mystic and spiritual qualities, but we grant that they are making telling use of all those they possess.

Our habits in music have been largely imported, and Europe has been slow indeed in recognition of women organists. This attitude is changing rapidly, and we find in England today Rosalind Ellicott, daughter of the Bishop of Gloucester, holding one of the fine church positions and prominent in concert work. Dr. Ethel Symeth, a prominent suffragette, herself an organist, has been striving for over thirty years to obtain recognition for women musicians and professional women in general. Progress has been made, and there are many notable organists among women in Europe and in America, but as yet none of them have endeavored to create a fashion for "Women Concert Organists." The present decade offers the organist new and widening fields.

The moving pictures and municipal music offer wonderful opportunities, fields in which the influence of good music is great beyond all possibilities of estimation.

God created the art for the uplift and pleasure of His people, and the mightiest of all instruments is the one from which the people have the right to expect the greatest pleasure. A new era is dawning, and women, grown strong and self-reliant in the service to their country during the great war, have found new determination and new courage. Is it not consistent to predict that the woman organist, so rapidly coming into her own, will find her sphere in the spiritual uplift of humanity. And the art of playing will become elevated to the highest ministry, and the King of Instruments, in corresponding measure, lifted to its most exalted position.

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Barber—Lyell Barber is to appear in concert in Ottawa, Ill., on July 26.

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PRACTICAL MUSIC QUESTIONS OF THE MOMENT

An Address Delivered Before the Minnesota Music Teachers' Association at Northfield by Charles E. Watt and Reproduced Here by Request of the Officers

PART III

The Commercialization of Music

But, important as is the democratization of music, and vital as is the subject of Americanization of it, there is still a more important item for consideration of the professional musician, and that is the commercialization of music.

The democratization of the art will bring it right home to the people and will eventually create a greater field of operation for the man who makes his living out of music, and the Americanization of music will put under it that solid foundation and that impulse which will make it a very part of the life of the times and will keep it stable for all time to come.

But, unless the musician learns to put money values on music—unless he insists upon it that he is as worthy of his hire as any other worker, and that it is just as important that he live as that any other man lives—all the talk on the other two divisions of our subject will avail nothing, and music will suffer a still further decline in this country.

I say "a still further decline" because, in spite of some very optimistic talk a few years ago about the wonderful status of music in America, and some very wonderful compilations of figures showing that we, as a country, have spent untold millions for music, it is my belief that music has not yet attained a very high place in the regard of the country.

For most of the money that was spent up to war times was given to the foreigners, and the appreciation of the American public for the achievements of the American musician was not anything like what it should have been.

And all this grew out of the fact that musicians have never been commercial enough—they have never felt that the money side of their profession was of equal importance with the art side.

There is something about music which makes its practitioners timid about demanding their rights to adequate payment.

The layman will, I know, laugh at this statement, and will cite the cases of Patti, Jenny Lind, Mary Garden, John McCormack, Galli-Curci and others to prove that musicians have and do receive vast sums for their work.

As a matter of fact these cases are just frequent enough to prove the statement we have made by their very rarity, and the fact remains that the rank and file of musicians are not paid at all adequately to the service they perform.

As a result of this the credit of the musician as a class is not so good as it should be.

True, this is ofttimes blamed to a certain improvidence which seems to go with the musical temperament and the existence of which we must admit, at least to a certain degree, but even that improvidence is the result of irregular and inadequate payment for work done, and were the profession more definitely and properly commercialized this improvidence would gradually disappear.

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And all this grows out of a certain unexplained and almost unexplainable fact that the public, regarding music largely as a gift from heaven, has always, in this country at least, expected it to be furnished for nothing.

Musicians themselves, time out of mind, have fostered the idea, until today a lack of system in the fixing of prices for music work is lamentable indeed.

There are scores of clubs, societies and various other organizations in Chicago, and doubtless also in St. Paul and Minneapolis, and every other large city, which never dream of paying anything for the music they need as entertainment, but depend absolutely upon their ability to coax it from professional musicians and their pupils.

The specious argument is always used that "the advertisement" gained by appearing before a more-or-less influential club will always, later on, lead to "pay engagements."

No fallacy could be greater. The public appreciates only that which it pays for.

Only that which costs time, or blood, or money has any value whatever in the public mind.

A club that has heard a singer for nothing promptly rates that singer at his own valuation, i. e., NOTHING.

"Why," said a club member in my hearing, "that singer came to us for nothing, and now she has the nerve to ask me to buy a ticket for her downtown recital."

Said a very good Chicago artist to me: "I sang for a certain suburban club for nothing last fall, on the definite promise that I would be engaged and paid my price at the 'special spring concert.' My appearance was a successful one. But, this spring, when making up the list for their annual function, I was left off, and one of the committee said, I am told, 'Why should we engage Mrs. S——? We have already heard her.'"

"Serves you right," I replied, "for you should know, without having to learn by bitter experience, that no club will value you any higher than you value yourself. If you are willing to sing, even once, for nothing, that remains your estimated value to that club forever after."

And—not only so—but, no matter how sacred is the promise of secrecy, if you will oblige "just this once," no case has ever been known of a club which, securing a singer for nothing, did not at once tell every other club within a radius of a hundred miles, and the result of EVERY FREE APPEARANCE is, inevitably and inexorably, the offer of a dozen more FREE APPEARANCES. Only that, and nothing more.

"My artist," said a New York manager to me, "was offered a free appearance with a certain influential woman's club of New York, and I was told that if I let her sing there she would be heard by the representatives of thirty-three other important clubs, who would be present."

"'That,' said I, 'constitutes just thirty-three reasons for my decided refusal, for nothing is more certain than that, in some way, the fact of madame singing for nothing will leak out, and the net result of the appearance will be thirty-three offers of other free appearances.'

"'No,' he continued, 'since your club really wishes my singer, you will certainly have to pay the price to get her, and that one check, in hand, will be worth all the prospects and probabilities in the world.'"

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A certain influential commercial club in Chicago has a persuasive doctor on its program committee, and although nothing could be more impossible than that he would give his own professional services for nothing, he will yet spend hours each week running about from studio to studio asking teachers, young artists and advanced students to appear before his club, at luncheon, for nothing, on the promise that there "will be influential people present, and that other engagements will be sure to follow. Besides," he always adds naively, "you will have a good time and get a fine lunch for nothing."

And, amateur and professional alike, the singers and players appear week after week, and, all alike, they receive a perfunctory "thank you," and after that they are promptly forgotten, for one of the unwritten but nevertheless steadfast tenets of this club is that they never want the same artist a second time.

And, truth to tell, they do not need to have him, for there is an endless list of those who are more than willing to swallow the bait offered by the wily doctor and to appear before this "distinguished company" of business men for nothing.

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Parents with talented children sacrifice greatly to give them education. You, as teachers, provide the adequate drill and repertoire.

Then what?

The young artist comes up against the fact that there is a very small paying public for his work.

There are, as yet, plenty of openings for young teachers, and the church field still offers a passable living to many, but the concert field is pitifully inadequate to the vast number who seek employment therein and who are fitted to do the work.

How to correct all this?

A very difficult problem indeed—but one we must face and seek to solve.

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The first thing to be done—it seems to me, is to absolutely divorce the amateur from the professional and to set a very definite status for both.

More people should study music as a part of general education, and these should never be encouraged in any way to enter the professional field.

And—those who aspire to professional-

ism should be given an exceedingly high standard of attainment.

And—while striving toward that standard they should not appear professionally at all.

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But—comes the day when the young singer or player ceases to be an amateur—when he is, by every standard of his teacher and the public, an artist.

From that day forward he should appear, absolutely nowhere, for nothing.

For introductory purposes he can establish a sort of salon in his own home and can, periodically, invite those who wish to hear him for the purpose of negotiating engagements.

And he can, and perhaps he must, eventually give a big recital or two for introductory purpose at his own expense and entirely complimentary to his friends, the managers and the press.

The advisability of this course is sometimes questioned, but it is my belief that it is a perfectly logical and legitimate procedure and that even if such a concert costs $500 or $1,000 it is still much better to give it and pay the price than to appear before clubs and societies for nothing as "an introduction."

In the case of your own concert you stand every opportunity to impress those who engage artists—in the case of the free appearance you simply set your status as "nothing."

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The public should be taught that no one should be employed in music work, either as teacher or artist, until fully prepared.

Of course, this brings up the many questions of standardization and, probably, of organization and possibly unionism in music—and, if these questions must be met, let us not delay meeting them, but do our thinking and our acting promptly and bravely.

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And—while the coming professional is on his way he should not appear in public at all.

His teacher should provide plenty of studio and class recital opportunities, and he can, at home—or in the homes of friends—test his wings and air his repertoire.

But—he should not appear in any sort of public function until he is ready to do his work correctly, and then he should demand pay ALWAYS.

There should be no such thing as free public appearances for musicians.

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When a church or a club desires to give a public entertainment everybody understands that the janitor and the florist and the printer must be paid.

The church or the hall must be lighted and warmed, and this, too, must be paid for.

But—in many, many cases, it is expected that the musicians will appear for nothing.

"I give my time and money," said a woman worker in the church, "to get up an entertainment—why, then, should not the professional musicians who belong to this church give their services without payment?"

"Because, my dear madam," is a good reply, "while you are giving only of your surplus—your excess—you are asking the musician to give his very living. Your husband (should he chance to be a florist) will certainly want pay for the palms to decorate the stage—therefore, the musicians should be paid, too."

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The only case in which any musician should give his services without pay is in the event of a well-authenticated charity affair in which the hall, the printing, the ushers, the flowers—in fact, EVERYTHING—is donated outright. Unless the musician who is asked to perform knows this to be an actual fact he should refuse his services also—for, certainly, the least estimate he should place upon himself is that he is worth at least as much as these factors.

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Schools and individual teachers too often are ready to let their advanced pupils appear in concerts without pay—"for experience, and to acquire poise and acquaintanceship," forgetting that also, and inevitably, they are setting their status as that of musicians who do not consider themselves worth any pay.

And—while some excuse may be made for advanced students and very young artists, there can be none whatever for those of more mature years and experience, and this class especially should be absolutely unattainable in any other way than through the payment of money.

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We love to prate about art and the doing of things for "art's sake," but what, think you, do the really "great artists" do for nothing?

Why does the public wish to hear McCormack or Galli-Curci? Because they are great artists—yes. But also because they are people of publicity and great business success. Because, in a word, they have been commercialized.

The public knows that John McCormack gets several thousand dollars each time he sings and, therefore, every member of the public wishes to add more dollars to that pile.

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This brings us, naturally and easily, to the fact that while personality and natural gifts may be great in a given case, and while it may be true that the preparation for a public career has been extensive and effective, it yet remains the fact that PUBLICITY is an equal factor and that, without Publicity, no career is possible.

The public wishes to hear Heifetz just as much because he is the highly advertised Heifetz as because it believes him to be an exceptional artist.

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For—given all the foundationals which should insure success, it yet remains true that the artist must place a definite money value on himself, and unless he does that he will fall short of success.

Every individual musician, therefore, as well as every state association and every other sort of organization, should take this subject vitally to heart and should strive in every way to commercialize music to that degree which will make it a successful competitor of every other employment or profession in the world.

Let the school room and the lecture platform be the places in which "art for art's sake" is studied—let the amateur and the dilettanti browse over music to their hearts' content.

But, let the professional musician remember that he lives in a work-a-day world and that in this year of Grace, 1919, PRACTICALITY is the keynote of everything.

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Let the professional encourage and preach the doctrine of democratization of music and let him help along that idea as far as his time and his strength will permit.

Let him also remember always that loyalty and patriotism are as much expressed in music as in any other way—more than in most; and that, therefore—Americanization of music is a subject worthy, today—of all attention.

But—let him not forget for a moment that neither of these things will avail to make music the immense factor of the future which we wish it to be and which it ought to be unless we learn also that commercialization of music is a crying need and one to which we must put our undivided attention for the next few years at least.

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At Lockport, N. Y., where they have a really wonderful American convention each Fall, I delivered an address on "Commercialization" last September which was received with great interest—not because of its brilliance or wonderful preparation, but simply because the hundreds of young artists there assembled saw in the idea the germ of that prosperity and happiness for musicians which is their birthright and which they ought to demand from the world at large.

In closing that address I gave the audience a slogan which was received with much acclaim and which, I know, was adopted by many at once, and which, I am told, has resulted in improved conditions in many cases.

I leave the same slogan with you as a parting word. It is:

"NOTHING FOR NOTHING."

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G. SCHIRMER AND WELFARE WORK

For some time the officers of G. Schirmer, Inc., New York publishers, have been great believers in welfare work, as their restaurant, ball grounds, and bowling alleys testify, but the greatest good they have recently done for their employes is the adoption of a group contract with the Travelers Insurance Company, covering their two hundred employes.

Every person who has been employed six months was insured for $500 on July 1. Employes who have been with the company two years will receive $600. Every two years there is an increase of $100, until at the end of ten years the employe will receive $1,000.

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DANIEL MAYER GOES TO EUROPE

Daniel Mayer, the New York concert manager, sailed for England on the S. S. Baltic, on July 12. Mr. Mayer has gone abroad on matters connected with his London office and also to arrange for appearances in London and tours of England by several of the artists who have been appearing under his management on this side. He plans to return late in August, and during his absence his Aeolian Hall offices will be in charge of Edward W. Lowrey.

ETHEL JONES
MEZZO
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AN INTERVIEW WITH MAY PETERSON

By BEULAH WHITNEY
(in the Florida Metropolis)

"Golden girl! Now I know why they call her that," was my first thought when May Peterson walked into the parlor of the Windsor Hotel yesterday afternoon, for there is a glow about her just as warm and radiant as the glitter of pure gold. And the blue of her eyes and becoming gown was just that shade one sees through the mist of the farthest cloud from a fading sunset. Surely she was dreaming of purple and blue clouds when her milliner made that big blue hat with the softest folds of purple tulle on its brim.

But the blue of her and the gold of her are not the finest things about Miss Peterson, as I found when she began to talk about everything except what I wanted her to most—herself. It was her sincerity and earnestness. There is not a false note in Miss Peterson's entire make-up.

The most current discussion in the musical world seems to be the nationalization of art. When asked her opinion of this Miss Peterson expressed herself openly and with no fear of being called unpatriotic.

"I do not think that patriotism should enter into it," she said. "A nation's art is a nation's personality, her vent soul, and to take any one country's style away from music lovers would be robbing them of something which is their heritage of art. I do not think it necessary for artists to go abroad to study, for we have so many wonderful facilities in our own land, but I do think that after one begins to know music that a vast amount can be obtained from study abroad. We go over there, not for the thing they teach, but the things they do not teach. The finer things that one can only feel.

"Music of our country cannot be compared with that of another. In German music there is a certain depth, a heaviness, and while there was the same depth in French music, it is so much more subtle and hidden that one can hardly realize it was there. In each there is something to be gained by a true artist.

"I love life and I love people," she said as the conversation reverted to a more personal strain. "Always when I give to them I am getting, Oh so much more in return, though they never know they are giving to me. Sometimes when I am singing I can feel the air around me tingling with suppressed emotion. It is then that I want to go just one step further and give them better than the very best that is in me. Success to me is wonderful, and I'm always wanting to do something bigger and bigger." There was a glint in her eyes that made me feel that she is going to touch the heights of fame.

Miss Peterson is all American, and she has that lovable sense of humor that keeps one in tune with the world. It came to her rescue admirably when she was accused of being engaged to Rodeheaver, Billy Sunday's song leader. "He's nice, and southern, though," confided this girl from Wisconsin, and it wasn't a local parlor kind of confidence, either.

Of course, after this, we had to talk a little about marriage, and she said a lot of things that would have been good advice to young marrieds. One point she made was the necessity of women keeping up with current events. "Haven't you ever noticed how after a dinner the women gather in a group in one end of the dining room and talk about the latest style hair dress or whether Vogue is as good as it was before the war, while the men in the other discuss the peace treaty and Germany's attitude. I'm neutral," she went on. "It's lots of fun hearing the women talk clothes, but it's vitally more entertaining to listen to history in the making, so I put my chair just as near the middle as I can get it and feel like I am at a double-ring circus and very much afraid that I will miss something."

And she looked at me as if she were seeking a sympathetic chord, with that ever-ready humor making the stars in her eyes play hide-and-seek behind long lashes, and I knew then that it was that that had made all of France and America fall down and worship at the feet of the Golden Girl.

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Orchestra Hall—The bill for the current week at Orchestra Hall is "The Career of Catherine Bush," with Catherine Calvert in the leading part and with the usual comedy and travel pictures. The orchestra will play as usual and Mildred Fitzpatrick, a remarkable photoplay organist, will be at the organ.

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Cook—The joint recital given on June 26 by pupils of John Loring Cook, Jeannette W. Derdiger and Ralph R. Reiche was reported under the heading of the Loring School for Singers, whereas these teachers are all teaching independently.

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For Illustrated Catalogue Address, Charles A. Sink, Secretary

THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Eleanor Spencer

Some recent press opinions of the work of this brilliant American pianist:

Eleanor Spencer gave a piano recital yesterday afternoon in Aeolian Hall—her first, if memory serves, in two years. She ought to be heard here more often, for among the many Americans of both sexes now in the public eye she is one of whom we, her countrymen, may well feel proud.

Not only is Miss Spencer an excellent pianist, but a musical personality. The instrument on which she plays with so much skill and assurance is not for her a means of obtaining superficial approval. It is simply her medium of translating into sound the message of the composer.

Never does Miss Spencer lose sight of her noble aim; never does she indulge in vain display. It is refreshing, it is inspiring, to listen to a woman who combines technical accomplishments of so high an order with artistic feelings so pure, so healthy, so sincere.

There is something almost masculine in Miss Spencer's vigorous attack, in her incisive rhythm.—New York American (Max Smith).

Miss Eleanor Spencer is a pianist with a sound method and correct musical appreciation. She construes her music in a manner that shows understanding and technical mastery.

Chopin's Berceuse and a Liszt Tarantella completed an interesting and unusually well played program.—Herald.

When people leave a piano recital saying, regretfully, "But it was an awfully short program," the artist who has just gone down to the green room to receive the congratulations which she only half believes should be in the lobby.

Yesterday afternoon Eleanor Spencer gave a recital in Aeolian Hall. She is a very straightforward young woman, sincere, without a hint of dullness, achieving her effects through a stirring clarity of tone, and something very direct and forceful in her style that makes her playing stimulating. She played the Schumann Sonata in G minor, three poems of Scriabine, besides the invariable Bach and Beethoven, and the Chopin Berceuse. The Crepuscule d'Ete of Rhene-Baton has a delicious rhythm. Miss Spencer could not be persuaded to repeat it, however, showing a modest restraint that is not the most impressive attribute of the average recitalist.—Evening Mail.

A large fund of technic is at Miss Spencer's command and she uses it unaffected, sincerely.—Evening Sun.

A scholarly and interesting recital. . . . Miss Spencer's musicianship is sound.—Evening World.

Miss Spencer plays with a musical touch, good rhythm, clearness, and intelligent comprehension.—Evening Globe.

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Herbert Gould at Sea

Herbert Gould, well-known navy song leader, returned to the Great Lakes Training Station this week, after a two weeks' stay with the Atlantic Fleet on board the U. S. S. Mississippi, where the gobs sang such as the blue deep has never witnessed before.

This is the first time in the history of the navy that a song leader has been detailed to a ship, but the remarkable success of Mr. Gould's experiment is no doubt the forerunner of what may become a permanent feature later.

Every night the good natured songster engaged the crew in chorus singing, leading them in new popular airs, with all of which he seemed to have entered into understanding. Of all men singers Gould alone has been able to win the applause and co-operation to the extent of an entire singing ship's company. A big, pleasant lively voice, his chief asset, with his good humor and honest effort to make everyone sing, gained for him the hearty good will of the fourteen hundred men who joined him in a mighty sea-going chorus.

The men grouped themselves in all sorts of out of the way places upon the ship's superstructure and decks, but Gould welded them into one chorus.

Bandmaster C. E. Wallace, formerly of a St. Louis symphony orchestra, co-operated with Gould in staging the scenes and conducted the ship's musicians. Moving pictures of the latest productions, usually of nine reels or more, are shown every night in connection with the entertainment of other character. Boxing, wrestling and minstrels lent variety.

The Mississippi, which had learned to regard Mr. Gould as a member of the ship's company, was greatly disappointed when he was ordered back to Great Lakes to resume his duties there. The best wishes of the entire ship's company go with him, and a welcome will always be ready for him whenever he wishes to return.

Besides his work on the ship, Gould helped out in the local entertainment while the ship was in Norfolk, where service men were in evidence, and made himself generally well known and liked.—From the Mississippi Bulletin (the only newspaper printed at sea).

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At a Bohemian Celebration in California

Bohemian music which delighted his countrymen was furnished by the violinist, Joseph H. Chapek, of Chicago Conservatory, who is here on a vacation and has been active in receiving and entertaining the Czecho-Slovak soldiers. He gave them first the Nocturne of Chopin, and a fantasie on Bohemian airs by Slunicko, Mrs. Chapek accompanying him at the piano.

Then, later, he played them a composition of his own, inspired by formation of the Czecho-Slovak republic and rushed to completion when he heard this body of troops would be landed here. It is a march which he has named "Czecho-Slovak Republic" and his playing it for them was its first performance. He has written words for it, but since none had opportunity to learn these and sing, they were read to the audience. The rendition was greeted with great fervor, and Maj. Vladimir Jirsa, commanding the troops, went upon the stage to personally thank the composer. Recalled, Professor Chapek played the Serenade by Drydla, another Bohemian composer.

The program was concluded by the soldiers singing their battle song, "Spejme Dal," which is translated "Forward," and is said to have been devised by the army to which these men belonged while fighting their way through Russia to Siberia, and to have struck terror into the hearts of the Bolsheviki.—San Diego Tribune.

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Florence Easton at Ravinia

Florence Easton's Tosca will be new in this neighborhood, as was her Mimi in last night's revival of "La Boheme." As the Ravinia season rolls on the clientele is learning how thorough and all around has been the training of this handsome Englishwoman. In her two seasons with Mr. Campanini her chief employment was in Wagner's operas, so that Auditorium patrons were not provided with the chance to realize that she was the owner of a vast repertoire belonging to the Italian and French schools of opera. Her departures from Wagner under Mr. Campanini were as Nedda in "Pagliacci," the role in which she opened her Ravinia engagement, and as Madame Butterfly, a part in which she is to be heard later in Mr. Eckstein's schedule.—Chicago Tribune.

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Christine Langenhan in California

Mme. Christine Langenhan appeared last evening in the Loring Theater, under the auspices of the Junior College extension department.

The splendid singer gave of her best in a varied program of songs which ran the gamut of composition from the classic measures of Haydn and Handel to weird Scandinavian folk tunes and modern French and English songs.

Her voice is big and brilliant and these qualities were used to advantage in an aria from "Gioconda" and in a Tschaikowsky number which she sang in Russian. "Songs My Mother Taught Me," by Dvorak, which she rendered in the original Bohemian, following with an English version of the same song.

French numbers from Victor Straub, Saint-Saens and Massenet were effective and the English and American songs, all chosen with a view to lightening the program, were extremely pleasing.

The singer graciously acceded to the demands of the audience on several occasions and gave encore numbers or repeated a song the people especially liked.—Riverside Daily Press, May 28, 1919.

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Ernest Davis

Ernest Davis, the well-known tenor, scored an ovation; so enthusiastically was he received that he was cheered again and again, and was compelled to respond to several encores. There were 18,000 present.—New York American, July 5, 1919.

Ernest Davis sang admirably.—New York Sun, July 5, 1919.

Ernest Davis, a manly tenor with a resonant voice, was heard to advantage in "Rodolpho's Narative," from "La Boheme." He responded to encore.—New York Journal, July 12, 1919.

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CAVE THOMPSON

Cave Thompson, the celebrated blind pianist of this city, left on July 16 for an extensive lake trip, after which he will settle down for the rest of the summer with his cultured wife and handsome young daughter at his country home in northern Michigan.

Mr. Thompson's strenuous season of teaching and concert work have delayed his getting away one entire month this time. From present indications, the coming season promises to be the busiest one he shall have experienced in his entire career. All communications should be sent to him at Bass Lake, via Maple City, Mich.

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Craven—Carl E. Craven, tenor, has just returned from a two weeks' vacation, touring by auto to his mother's home in Iowa. His summer class is the largest ever, with three more coming next week.

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Kimbell—Grant Kimbell, well-known Chicago tenor, has gone east on vacation, his first stopping place being Boston. He is accompanied by Mrs. Kimbell and Miss Marjorie.

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Heizer—Mrs. Frederick Heizer of Sioux City, Iowa, was in Chicago last week attending the convention of the Presidents and Past Presidents of the State Teachers' Associations.

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A RECORD MAKING PERFORMANCE

By EASTWOOD LANE

It is doubtful if any person, however accustomed to public appearance, ever suffered boredom at the moment of emerging from the semi-darkness of the wings of a theater or concert hall into the concentrated stare of two thousand eyes. Assuming that the poor wretch blinking like a bat out of a barn be a concert pianist. He makes his bow, sensing the while a distinctly Missourian tinge in the atmosphere. Seating himself before the concert grand, he surveys the audience with what is meant to be polite unconcern touched with disdain. He strikes a preliminary chord and encounters more demons to be placated—the two thousand ears located just behind the above mentioned eyes.

A comparatively recent invention gives the pianist a chance for a change of thrills. Hand played rolls for player pianos have attained a tremendous popularity and vie with the phonograph as a disseminator of musical culture throughout the country. One can take Harold Bauer or Rachmaninoff on a six months' cruise or in the wilds of a Canadian hunting lodge, in so far as the best he offers musically is concerned. It is with the actual recording itself that this relation has to do—an experience unique, nay, disconcerting to a pianist accustomed to the presence of auditors.

The writer was recently asked by a prominent player piano concern to record his "Four American Dances."* Now I—this article takes a "first personal" tone throughout—I don't know much about machinery. While I come in daily contact with various devices which transform and transmit energy, the exact modus operandi in any instance has never aroused my curiosity. The fact that I do not know what makes a trolley car go has never given me misgivings. As I sat, en route in the Pullman (composers invariably ride first class) it occurred to me that I was very ignorant on the subject of record making, in a mechanical sense or otherwise. I did not know what made the little round holes in the paper nor why these perforations revolving on a spool make piano music.

As I drew nearer to my destination my imagination constructed a machine considerably like a Hoe printing press. I, in common with many New Yorkers, have often watched these fascinating contraptions through Broadway windows as they rolled out the news of the day. I figured that in making a player piano record the paper slides through between the hammers and something and that every time a key of the piano is struck a pin or nail or something is driven through the paper, making a hole, each hole representing the tone of the key that made it.

Following this intense but obviously lucid bit of cerebration, I deduced that to make the right or correct hole I must hit the right key at about the right time. My inability to always do this has kept many a parlor conversation from being a complete success. I became more and more convinced that nothing short of a miracle could enable me to play a number which would not at once convince the listener that I had plagiarized frightfully from the score of ELEKTRA.

Arriving at ———, I was met at the station by the presiding high priest of the sacrificial rites in which I was to be the victim. Instead of going directly to the player piano plant, I was taken for an auto ride in the country. The fresh air and later a calorious dinner banished my nervousness for the time being, but when I was taken through the factory offices toward the recording room, I had another attack of pelvic nobody-at-home—a combination of mental and gastric apprehensiveness. I entered the room with a firm step, however, and was introduced to a young woman at a desk whose manner was as detached as an electrocutioner's assistant. A glance around the room revealed no machinery—nothing but a concert grand piano.

"Take it easy and smoke a cigaret," said the executioner. I puffed hectically and looked out of the window toward the cold gray hills. I "took it easy" and massaged my fingers—cold, flabby-like attenae with which I was supposed to register with exquisite nuance and color something that in a moment's egotistical madness I had referred to as my piano compositions. I inspected a photograph on the wall—it was Mr. Harold Bauer. I turned thoughtfully away. On the other side of the room was another picture signed Ossip Gabrilowitsch. Near this a beautiful dark-eyed girl looked pensively from a frame and her very kindest regards were signed Tina Lerner. My curiosity waned as to the identity of the remaining photographs. Taking another farewell look at the hills, I asked to be taken to the recording room. "You're in it now," said Mr. Z., indicating the piano with a wave of his hand. I mentally recalled the machine I had visualized on the train. I sat down to the piano after having been told that I could "warm up a bit." Nothing clicked when I pressed the keys, nor could I hear anything which sounded as if it might punch a hole through paper. Mr. Z. went into an adjoining room and then called out to me that I was not to start playing for the record until I heard a bell ring as a signal. I recalled vividly a moment in my sophomore year when, as a contestant in a hundred-yard dash, I heard the words of the starter: "Ready! On your mark! Set!"

The bell rang. I was off. Followed this, phantasmagoria. In front of me a pair of hands romped up and down the keyboard in a detached manner. A moment of consciousness was taken up with a mathematical calculation as to how many measures remained in the composition. Followed another flight of fancy far removed from the realms of the aesthetic. At last the hands stopped cavorting and Mr. Z. entered with what was meant to be a reassuring manner, but which, in this case, scarcely carried conviction. After another smoke, during which my courage was boosted almost to the bragging point which Tom Sawyer attained upon the occasion of his first pipe, I was induced to try again.

I recorded seven numbers in all. Kind friends have told me, however, that they sound "just exactly like me." I understand that they will be sold to people who like music and own player pianos. Mr. H. G. Wells calls a player piano a "gorilla with fingers of equal length and a sort of a soul." Something tells me that atavistic tendencies prevailed during my playing; I doubtless did credit to my arboreal ancestors. I don't know yet what makes the holes in the paper nor why the little holes make music, but I mean to find this out some time.

*These "Four American Dances" of Eastwood Lane's are soon to appear in "Fischer Edition." J. Fischer & Bro., New York.

CHICAGO PIANO COLLEGE

Late in June the following program was given with fine effect by Leona Rosene, assisted by Edna R. Oberg, violin:

Carnaval, Op. 9 ..... Schumann
Preambule
Pierrot
Arlequin
Valse Noble
Pause
Marche of the Davidsbundler
Violin—
Melody ..... Dawes
Obertass Mazurka ..... Wieniawski
Barcarolle, G major ..... Rubinstein
Czardas, Op. 24 ..... MacDowell
Violin—Fantasie Tziganesque ..... Hubay
Intermezzo en Octaves ..... Leschetizky
Etude, D flat ..... Liszt
Concerto, E flat major ..... Liszt
Concerto, E flat major ..... Liszt
Allegretto; vivace-allegro marziale
Second piano part to Concerto and accompaniments played by Eleanor F. Godfrey

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ANN ARBOR, MICH.

The recent announcement of the Ann Arbor University School of Music of its concert activities indicates that the Choral Union and May Festival Series for next season will be materially elaborated. Six concerts will be given on the pre-festival series, including two appearances of the Detroit Symphony Orchestra, which has made so splendid a record since Ossip Gabrilowitsch, the distinguished pianist-conductor, became its head. Although Mr. Gabrilowitsch has been heard in Ann Arbor many times as a pianist, he has yet to make his debut as a conductor. It is anticipated that the orchestra under his baton will be received with a great deal of fervor on these occasions. The program for the winter concerts is as follows:

October 18—Geraldine Farrar, assisted by Arthur Hackett, tenor; Rosita Renard, pianist, in song recital.

November 17—Detroit Symphony Orchestra (soloist to be announced).

December 4—Jascha Heifitz, distinguished Russian violinist.

January—Attraction to be announced.

February 10—Josef Hofmann, pianist.

March 8—Detroit Symphony Orchestra (soloist to be announced).

The May Festival, consisting of six concerts, will take place during four days about the middle of May, and, as usual, will employ the united services of orchestra, chorus and a list of the most renowned soloists, both instrumental and vocal. At this time a large children's chorus, which proved so attractive a feature of festivals in the past, will again be assembled for the Friday afternoon concert, the remaining portion of the program being given over to numbers on the big organ by some prominent virtuoso. Saturday afternoon an orchestra will appear in a symphony program in place of the usual organ recital.

Naturally at this early date it is impossible to announce details regarding the festival programs, other than to state that negotiations are pending with artists of wide recognition.

The University School of Music summer session began Monday with the largest summer attendance in its history. It is anticipated that more than 100 students will be enrolled for work in various lines of music. Many of these are professional musicians who have come to Ann Arbor for special coaching.

The following members of the regular school faculty are in charge of the instruction: Theodore Harrison, James Hamilton, singers; Mrs. George B. Rhead, Nell B. Stockwell, pianists; Earl V. Moore, organ and theory; Byrl Fox Bacher and Blanche Raymond, theory; Wilfred Wilson, band instruments.

Other members of the regular faculty will be widely scattered during the summer for recreation and rest, Dr. Stanley going to Maine, S. P. Lockwood and family to the Adirondack Mountains, Grace Konold to Chicago, Edith B. Koon to Colorado, Otto Stahl, New Hampshire, Secretary and Mrs. Sink to Colorado, Nora Hunt to the east, Dorothy Wines to Mackinaw Island, Maude Kleyn to her home in Holland. At the close of the summer session the members of the faculty will take their vacations in different parts of the country.

University Concert

Under the auspices of the Ann Arbor

University School of Music an interesting concert of vocal, cello and organ numbers was given in Hill Auditorium on the evening of July 2, when the first program in the series of weekly concerts, to be given during the summer session, took place.

The program was opened by Earl V. Moore, head of the organ department, who offered Concert Overture (Faulkes), winning the enthusiastic approval of the large audience which had assembled. Later Mr. Moore again appeared, offering Pastorale (Guilmant) and Intermezzo (Widor) in which he again secured an ovation. Mr. Moore ranks as one of the best young organists in the country and has appeared in many cities with great success. His mastery of the great instrument in Hill Auditorium is evidence of his musicianship and the enthusiasm with which his numbers were received indicate that the public enjoys the king of instruments when properly played fully as well as the more spectacular forms of music.

Marion C. Wier appeared in two groups of cello numbers, Variations Symphonique (Boellman), "Arioso" (Handel) and "Dedication" (Popper), in which he made a fine impression. He is an artist of real ability and plays with style and taste. He immediately won the approval of his hearers and at the close of each group was recalled to the platform several times and only refrained from contributing unannounced numbers because of the length of the program.

James Hamilton, tenor, in a group of three numbers, consisting of recitative, "With Overflowing Hearts"; aria, "Soft Southern Breeze" from "Rebekah" (Barnby), Serenade (Lalo), "Because" (D'Hardelot), so delighted his hearers by his clear, ringing tones, perfect enunciation and distinct legato that after insistent demands he was obliged to respond by offering as an encore "Where My Caravan Has Rested," by Lowe. Mr. Hamilton is an artist of first rank. He possesses a beautiful dramatic tenor voice, which he handles in good taste, exhibiting musicianship of highest quality. His stage presence is excellent and he possesses that magnetic ability to win the sympathetic attention of his hearers with his first note.

The program was brought to a close with "Berceuse" (Godard) and "Ave Maria" (Kahn), in which Mr. Hamilton, Wier and Moore joined. It was a fitting number with which to end so interesting and varied a program. Piano accompaniments were ably performed by Mrs. George B. Rhead.

The next concert in the series will take place Wednesday evening, when an interesting program of vocal and instrumental numbers will be offered by Mr. Robert Richard Dieterle, baritone, and Mrs. George B. Rhead, pianist.

♯♯♯

New York Concert Ensemble—The New York Concert Ensemble gave a most successful concert at the Auditorium at Camp Merritt this week. The audience of 2,000 soldiers were most enthusiastic from beginning to end of a program of the best in music. In a short speech they were told how concert artists appreciate the fact that they show such interest in good music and that a most pleasant memory of camp work lies in the fact that it is seldom found necessary to play cheap popular music in order to gain the applause of "our boys."

♯♯♯

Peterson—May Peterson was the leading attraction in the big concert given to signalize the opening of the new Atlantic City Hotel, the Ambassador. There was a magnificent audience and a splendid entertainment, Miss Peterson being the artistic center of the program.

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(N. B.—In the absence of Joseph De Valdor the assistant, Pierre Scoglio, will report some of the events.)

The Stadium Concerts

On July 1 the soloists were Edna Kellogg, soprano, of the Metropolitan, and Forest Lamont, tenor. The chorus of the Metropolitan, led by William Tyroler, rendered several numbers. The Stadium Symphony Orchestra was conducted by its regular leader, Arnold Volpe.

♮ ♮ ♮

Winifred Byrd, Pianist

The star soloist of July 2 was the young American pianist, Winifred Byrd. The inadequate acoustics did not mar any of the superb qualities exhibited at her last two Aeolian concerts.

With an admirable technic and a masterful interpretation the Liszt Hungarian Fantasie became a tour de force. Better support could have been procured by Mr. Volpe, who, however, could not seriously mar Miss Byrd's achievements.

Sascha Jacobsen also was a soloist of the event. Several renditions of the orchestra contributed to the evening's entertainment.

♮ ♮ ♮

May Peterson, Soprano

On July 3 the admirable soprano of the Metropolitan was the high light of the evening. Notwithstanding an inappropriate location for vocalists, the excellent voice of this charming singer carried the audience into high spirits. Pure Mozartian flavor prevailed throughout her superb interpretation of "Voi che sapete," and exquisite and characteristic was her singing of the Gavotte from "Mignon" (Thomas).

Miss Blanche Consolvo was misplaced, for her vocal material is inadequate and her manner of singing much less satisfactory. The duet with May Peterson from "Lakme" was saved by the Metropolitan soprano. But there should have been better orchestral support for such a capable singer as May Peterson.

The orchestra was at its post, led by Arnold Volpe.

The program of our national holiday met with success owing to its patriotic fervor.

♮ ♮ ♮

Ernest Davis

The popular night enlisted Ernest Davis, tenor; Idele Patterson, soprano; Lillian Eubank, contralto, and Earle Tuckerman, baritone. Mr. Davis was far superior to his colleagues in a rendition of the quartet from "La Boheme." His sonorous and powerful voice was delightful even in such a field as the Stadium. In the "Rigoletto" quartet the young American tenor thrilled the vast audience by a marvelous and impeccable style. Notwithstanding the uncertain beat of the conductor, the quartet of voices satisfied sufficiently to draw warm applause. The balance of the program consisted of orchestral numbers and a solo by Lillian Eubank.

On July 6 Percy Hemus, baritone; Carolyn Baldwin-Cone, pianist, and the Metropolitan Opera Chorus rendered a miscellaneous program, assisted by the Stadium Symphony Orchestra.

On July 7 Samuel Gardner, violinist, was the soloist with the organization.

On July 8 Sue Harvard, soprano, appeared. Henry Weldon was much more at home in "Robert le Diable" (Meyerbeer) than was the soprano in her numbers. He should be heard in one of our opera houses.

On July 9 Emily Gresser, violinist, was practically unheard. Marie Tiffany was also a soloist.

On July 10 the symphony night enlisted only the orchestra as the prime entertainment.

P. S.

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Ernest Davis Reveals Himself at the Stadium

It is not the end of my vacation, but a few days in the country have made me crave for music. Nature and music are twin sisters. On Friday evening, July 11, at the City College Stadium, was heard one of the Lewisohn concerts. It was an ideal evening for music, but it was enjoyed by only a moderate attendance. The musical program was opened by the symphony orchestra. directed by Arnold Volpe, and he deserved the warm applause after his superb conducting of Gounod's "Fantasia" from "Faust." Admirable and effective was the rendition of the Waltz from "Eugene Onegin," by Tschaikovsky. Mr. Volpe showed familiarity with Russian works. His success, and it was deserved, compelled the orchestra to play an encore which consisted of the "Blue Danube" Waltz, by Strauss, and the audience gave approval to the playing of "Phedre" Overture, by Massenet, Ballet Divertissement from "Henry VIII," and "Good Friday Spell," from Wagner's "Parsifal," and the Bacchanale, from "Samson and Delilah," by Saint-Saens.

Idelle Patterson was adequate in the duo from "Cavalleria." Her voice is of good quality. She sings intelligently, enunciates clearly, but in such renditions as "Cavalleria" her voice is somewhat light. In spite of this her singing was commendable. She was ably supported by Ernest Davis. His record as a singer is enviable. He has appeared at the Stadium for the third time in the short period of two weeks. His real success was the admirable singing of Rudolphe's recital from "La Boheme." The audience demanded an encore, which consisted of the "Lamento" from "Pagliacci." His sonorous and powerful voice filled the vast field, and many tones penetrated into the remotest corner of the City College.

DE V.

♮ ♮ ♮

Cecil Arden

The second popular Saturday brought to the patform of the Stadium the popular and the best of the younger contraltos, Cecil Arden. Her selections were not only difficult, but happily chosen. Fine technic was displayed in the "O Mio Fernando," from "La Favorita" (Donizetti). Miss Arden managed the complicated score of the Brindisi, from "Lucrezia Borgia," by the same composer, superbly. Gladys Axman, a new recruit of the Metropolitan, rendered "Voi lo Sapete," from "Cavalleria," and joined Miss Arden in the duo from "Madame Butterfly."

The concert enlisted, as usual, the symphony orchestra conducted by Arnold Volpe.

P. S.

♮ ♮ ♮

Edna de Lima

The Sunday concert was made more brilliant through the appearance of Edna de Lima, one of the most charming songstresses before the American public. She sang delightfully and charmingly "In Quelle Trine Morbide," from Puccini's "Manon Lescaut." She was applauded warmly by a large audience. Clarence Whitehill was the other soloist. The Metropolitan Chorus, supported by the orchestra, rendered Ballet Music and Chorus from "Carmen." The chorus was directed by William Tyroler.

P. S.

♮ ♮ ♮

Daniel Mayer Sails for London

The popular musical manager, Daniel Mayer, sailed for London on July 12, via the White Star Line. With him sailed Madame Celeste, a soprano whom Mr. Mayer booked for fifteen appearances in London and the English provinces. One of the big Chicago attractions for next season is a course of eight concerts which are to be given at the Medinah Temple. Daniel Mayer has engaged, for these concerts, Mischa Levitzki, Maud Powell, Riccardo Stracciari, and others. He will return to New York the end of August.

———♯♯♯———

Hebert—Harriet L. V. Hebert gave song recitals in costume at the home of Mrs. Lewis on Grand boulevard on July 3 and 4.

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CHARLES ALBERT STEBBINS

In 1905, quite unobtrusively, there was placed on the market a composition for the organ. It was called a sketch, and some lines on its title page indicated the spirit infused into the notes. The silence of the deep woods was in its elusive initial whispering chords. Then a plaintive melody as of Pan tuning his pipes, followed by echoing, far-off calls. Then the sound of jubilant shouts and dancing feet as a throng of elves and nymphs and fairies troop past, dashing across the sward, embodying the very riot of summer gladness and exuberance in their lissome figures and ringing tones. Their passage is fleet, but the brightness shimmers in a long chord which seeks to retain and lengthen the charm of the visitation. Again silence falls until Pan resumes his reedy song. Then he, too, disappears and the notes fade into the woodland stillnesses.

This is the "In Summer" of Charles A. Stebbins. It was seized upon avidly by organists everywhere and added to all permanent repertoires. And into every teaching studio it went as well. It appears perhaps more often than any one number in a year's chronicle of organ events.

The reason for the popularity of this product of a prophet in his own country is not far to seek. It was the very first example of organ music which was determinedly "different." It was a new voice speaking in a new way and doing it so simply and directly that it made instant appeal to both the learned and the unready. It cut loose from tradition without any quarrel, and gracefully made its own place on its own merits.

What has just been said is not to carry with it any hint that Mr. Stebbins is to be accredited by the bald fact alone that he composed "In Summer." It's a pretty good reason for musical being, but it may be assumed that he would like to be judged by his entire product rather than one item. Mr. Stebbins has not crowded his music on the market. But what has come along in the years has had the same strong marks of exquisite fancy, consummate brevity, swift unfolding and exacting search for the fit mode to express mood. Each work bears its poetic prelude to signify the meaning of the grouped notes. "At Twilight" dates 1910 for copyright. Its swing echoes to the last line of the quatrain "of swaying treetops in the garden of sleep." The gathering shadows fall until a star gleams overhead and sings its song of gratitude. The theme is embellished with flute echoes The more solemn voices of the night intone their threnody. Then ensues the peaceful course of the night. "Oh, the Lilting Springtime" bubbles and dances effervescently. It is dedicated to Samuel Baldwin and its chief motive is formed by the musical letters in Mr. Baldwin's name. A second section has the stuff of which dreams are made in it, drifting off into a pastoral strain until the glee of the season once more asserts itself. "When Dusk Gathers Deep" carries an inscription to Harrison M. Wild. The registration for melody is rich, almost dark, in its inference, with an interlude of retrospect to lighten its repetition in a brighter key. "The Swan" draws its inspiration from the Tennyson poem, laying stress not so much on that agitating quality of sweetness with which we associate a swan's death song as on the effect upon the listener. Almost Debussy-like is its indifference to form and key, and the utterance runs from faint delicacy to the thunder of the full organ. At the very last are the characteristic chords which one has to associate with the composer's first work, so mystical, so fluent, so suggestive of longing, sighing and the search for the unattainable.

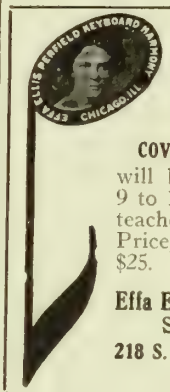
From the above comment it is to be deduced that Mr. Stebbins' writings carry poetry and fancy in their voices. In addition they show canny knowledge of what an organ can bring out, while no small merit attaches to the fact that they are well within the powers of a fair player. The better the organist the more effective the result, naturally, but they are lovely in themselves.

But if any idea gains ground that Mr. Stebbins, in himself, is not wholesomely human, it can be dismissed summarily, for his life has been so well mixed up with the hardware business that the poetic flavor keeps well in bounds. When it does come forth, it is sane and healthy. A happy combination is that where music and business join hands. Each helps the other. To meet him is to encounter a quiet gentleman whose graying hair suggests more years than he has and whose snapping black eyes and cool, calm voice have undeniable youth in their color and depth. He has a smooth face, laughing mouth, good square chin, and a lithe but compact figure, knows how to clothe it well, has a firm, hearty handclasp, with slim, sinewy fingers, looks you squarely in the eye and gives you honest measure as he smilingly but serenely sizes you up. If he talks a bit about himself, reluctantly, you learn that he loved music keenly as a boy, studied organ with the man who sets so many on the right path, Harrison Wild, harmony with another choice spirit, Hubbard W. Harris, as well as Adolf Weidig, and played an organ meanwhile. Finally, one day, when he couldn't keep it, he wrote his "Festival Piece" and "In Summer." The success helped him to see that he had something to say and perhaps owed it all round to try and say it. So he sidetracked the hardware business and went to New York to study with Dethier and Percy Goettschius. On arriving he sought Schirmer's music store, found the window filled with a display of "In Summer," and felt so much at home and welcome that he remained in Manhattan ten years, playing in Fourth Science Church happily much of the time.

A few years ago he found that nothing could replace Chicago in his affections, and with business acumen came back to where the musical center is to be. He plays for the First Church of Christ, is associated with the Aeolian Company, and is a new member of the Executive Committee of the A. G. O. and a good, all-around man to know, meet, admire and joy in.

ALBERT COTSWORTH.

♯♯♯



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LUCIE LENOX STUDIOS

Mrs. Emma Meier, mezzo-soprano, who has been studying with Mrs. Lenox during the past season, has returned to her home in Portland, Ore., for the Summer; also Miss Nell Sansom to her home in Plainfield, Texas.

♮ ♮ ♮

Miss Lelia Jesty, artist pupil of Mrs. Lenox, is soloist each Sunday morning at the Third Presbyterian Church on Ashland boulevard.

♮ ♮ ♮

Mrs. Lenox has made the following bookings for Frances Coates:

October 15—Opening meeting, Ridge Woman's Club.

December 15—Austin Woman's Club.

January 20, 1920—Hamilton Park Woman's Club.

March 9—North End Austin Woman's Club.

April 13—Spring Musicale, Woodlawn Woman's Club.

♯♯♯

Gilbert—Elizabeth Gilbert, soprano, was one of the soloists for a splendid Community Chorus concert given at Pittsburgh, Kan., on July 4.

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"DO, RE, MI" THEORY EXPLAINED

An Answer

By MARY HOUTS FLAGG

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The little girl who has a piano of her own, who takes two lessons a week from a specially trained music teacher, who has a musical atmosphere at home, and a mother to help her with her practicing, is not the person who will need the do, re, mi's. The chord knowledge this child will absorb, consciously or unconsciously, from her hours and hours and hours at the piano and from the study of harmony which accompanies all piano study today will give her an instinctive feeling for intervals, for melodic and harmonic progressions, which will be of inestimable value to her, and which will enable her to become an excellent sight singer without do, re, mi's.

The little girl with a voice like a bird, who "just loves to sing," who will take her song book home every night to study her part of the hard song until she knows it, who has no piano at home, who never took a private music lesson in her life, and never will, but who will sing in the chorus choir of her church, and in some oratorio society, and amateur opera production, if she has learned enough at school to enable her to do it, is the person who needs some basis on which to read music, so that everything she learns to sing will not be learned by rote, or by guessing, but by some actual definite rules.

There is one of the first little girl. There are hundreds of the second.

This is my explanation of the "do, re, mi's."

A girls' glee club which I directed this year, sixteen excellent singers in their early 'teens, singing three part songs, octavo editions of good standard works, met once a week and had the use of a piano. I had made up my mind that I would not ask for any do, re, mi's, but would use that piano and allow them to just sing for the pleasure of it. But, when difficult parts of the songs were reached, parts where the second soprano and alto had difficult intervals, the girls would voluntarily say, "Please let us work that out with the syllables."

Shall we have part singing in the upper grades of the public schools? Shall the thousands of girls and boys in these grades have the experience and the pleasure of singing songs arranged in two, three, and four parts?

No one would deny them this. There are many beautiful songs for unison work, many of the simpler classics which have been composed for solo voices, but which a group of children whose entire musical education will be what they receive in the public schools, can and should sing. But singing even a simple four-phrase hymn or a beautiful old song such as "Stars of the Summer Night," or the well-loved "Sweet and Low," in three or four parts, is an experience which gives great pleasure to those participating, and has an educational value, because it gives harmonic or chord ideas to the children.

Here are fifty children before the teacher. No piano is in the room. The teacher has her pitch pipe, and her voice. She can teach any number of unison songs, quickly and easily, by rote, so that when the class has its turn to go to the room where the piano is the children can have a happy time singing just songs. But girls and boys in the upper grades really want and like to sing part songs. Shall the teacher then take each phrase and teach it by rote, to the sopranos, to the second sopranos, to the altos, and to the two or three big fellows that take particular pride in supplying the bass? The method would be slow, and the work not educational.

Shall the teacher have each section of her "chorus" learn its part singing such a syllable as "loo"? It can be done, provided the teacher teaches the hard intervals by rote. This is not educational, either. There is no mental knowledge of what is being done. There is only a vague "guess-at-it" going on, and what the teacher teaches by rote is parrot work. The result may be that the song is correctly sung, but have the pupils received anything which will enable them to take up the next new song with more ease? They have not.

Two things remain to be done. The subject must be taken up either from the interval standpoint or with the "do, re, mi's."

Are children who have not taken private piano or violin lessons and devoted hours to the practice of music able to grasp the interval idea, and could they, by any possible means, learn all the major and minor, the augmented and diminished, and the perfect intervals which would be necessary for them to know in order to do intelligent note reading? It would be a great waste of time to attempt it.

The "do, re, mi" idea is simple. The children learn the major scale, do, re, mi, fa, sol, la, ti, do, and they learn to place do on any line or in any space of the staff. They then learn two part songs, using these syllables as a means of learning the alto, which in most cases is not melodious, and so cannot be learned so easily as the soprano, and should be thought of as what it is—a second part.

A year later the children learn the chromatic scale, do, di, re, ri, mi, fa, fi, sol, si, la, li, ti, do, ascending, and do, ti, te, la, le, sol, se, fa, mi, me, re, ra, do, descending. They take up two and three part songs, containing chromatics. Now any interval which occurs in their songs may be studied out, and positively and definitely understood. It is the mathematics of their music.

I do not bow down at the shrine of sight singing. And, further, I believe the music supervisors who constantly compare reading music to the study of reading in the grades are making a faulty comparison. Every person should truly know how to read and to read very rapidly, because without reading newspapers, magazines, and books we cannot know what is going on in the world about us and keep abreast of the times. No doubt every one who can read at all, reads ten pages of new material every day, and the scholar and thinker and professional man may read a hundred or two or three or five hundred pages of new material every day. Here is where the supervisor who places sight singing as her goal loses out in her comparison. For, mark you, the most of the material which we read must be new. Is this true in music? It is not. The professional musician, even, just for his own pleasure, will play over and over and over the same dear and well-loved compositions, partly to perfect his own performance of them, but also just for the joy of playing them, or singing them, as the case may be. And as for the every-day person who can sing or play at home, why, for him it is always the same songs and pieces, with perhaps once a week something new. So, to say that children should hop up and sing notes of a new exercise at sight, individual singing, just as they hop up and read a sentence in the reader, because the reading of notes should be as rapid as the reading of words, is making a statement which is based on a false premise. Let them compare the study of music more to the study of literature, for there are some masterpieces of literature which are read over and over, but I doubt very much if they are re-read so often or with so much pleasure as the music is repeated.

So sight singing is not, in my estimation, such an important ability. But note singing, that is the ability to work out the music, to read it definitely and positively, to know that one is singing the correct in-

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terval, without going to the piano to play it and make sure, is a very essential thing.

Some great master once said that a singer should not have great knowledge, that it interfered with successful singing. We who are singers do not like the inference, and even if lack of broad musical knowledge would result in better singing, I doubt if many of us would be willing to make the change.

There are, however, singers who sing by rote all their lives, too many of them, and let us not increase the number instead of striving to give all singers some idea of staff notation.

Rote singing seems much easier, at first. It is easier, at first. But, oh, the joy of a splendid class of fifty seventh grade pupils who can take a new four-part song and after a few minutes spent in study of the technique sing it through correctly for themselves! Could they do this if all the years of their intermediate grade work had been spent in singing songs learned by rote?

If teachers in the fourth and fifth grades give a good drill for five minutes each day on reading and singing the pitch names, the scale names, and the solfeggio names of scales, triads on tonic, dominant, and subdominant, and little melodies or phrases selected from songs, and use the solfeggio names for learning the two part songs, then the teachers in the sixth, seventh, and eighth grades can have just such good results, and the children just such joyful experiences!

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Case—Harriet Case, soprano, who appeared at Lockport last fall and who spent a large part of the past winter in New York, will again be heard at the National American Music Festival in September.

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Smith—Mabel Corlew-Smith, a great favorite at Lockport, will appear there again at the National American Music Festival, which is to be held next September.

FLORENCE MACBETH IN MINNESOTA

Miss Macbeth was welcomed by an audience of friends and admirers that taxed the capacity of the Mankato Theater—old and new friends who are so proud of her accomplishments and happy at the opportunity given them to listen to her wonderfully sweet voice. Every seat in the theater was occupied and more were obliged to take seats on the stage.

The program seemed too short for the audience, and so charmed were all that they remained in their seats at the close of the program and eagerly waited for more, calling for encores, which Miss Macbeth graciously responded to.

In her first number, the Polonaise from "Mignon" (Thomas), Miss Macbeth won her audience completely and kept it enthusiastic and clamoring for an encore after each number. This was followed by a varied group of charming songs, perhaps the most successful of which was Handel's "What Is Sweeter Than a New-Blown Rose?" and which brought forth spontaneous applause, which Miss Macbeth responded to with Grant-Schaeffer's "Cuckoo Clock," a delightful bit of song which Miss Macbeth sang charmingly. In Verdi's "Caro nome" from "Rigoletto" Miss Macbeth displayed wonderful control of the vocal technicalities incident to the song and went through the maze of melody in an astonishingly brilliant manner. Responding to the enthusiastic encores, Miss Macbeth sang another group of delightful songs, varying from Vanderpool's "Values," a popular composition on concert programs, to MacFadyen's appealing "If." Her final number was the Bell Song from "Lakme" (Delibes), which she sang with unusual control of her voice and rare sweetness of tone, her voice being at its best at every note, and, as in all her numbers, she gave this number with no apparent effort. Throughout the entire program Miss Macbeth was just her sweet and natural self.

In response to the spontaneous applause and clamoring for more that followed this number, Miss Macbeth sang "Annie Laurie," "Comin' Thro' the Rye" and "The Last Rose of Summer," which she sang so softly and appealingly that there was an interval before the audience completely awoke from the spell of the charm; and when they did their delighted applause brought Miss Macbeth back and she sang the song which always endears her to home audiences and is loved by everyone, especially when sung by her—"Home, Sweet Home."

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CLEVELAND, OHIO

Miss Clarice Balas, Cleveland pianist, gave a morning musicale at her home studio at 10 o'clock July 14 in honor of her father's return from Boston. Mr. Joseph Balas, long connected with the music in Cleveland theaters, is a violinist who graduated from the Prague Conservatory of Music, and for the past forty weeks has been playing with the Boston Symphony Orchestra, arrived in Cleveland Monday morning two hours before the recital, which was in the nature of a surprise for him. Pupils of Miss Balas taking part in the program were Arno Mather, Mildred Freeman, Ruth Durkee, Frank Soncek, Ralph Olsen, Frances Martin, John Tomasch, Alice Hamelya, James Priborsky, Wanda Shiming, Clara Tomasch, Edward Soucek, Francis Sherwin, Queenie Otis, Marjorie Moyer, Edward Freeman, Louise Munsie, Albert Wallace, Margaret Heller, and Dorothy Smith. Compositions were played by Haydn, Handel, Schumann, Poldini, MacDowell, Thome, Faure and Chopin.

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Nevin—Olive Nevin, soprano, whose singing of the songs of her cousin, the late Ethelbert Nevin, is always a vocal delight, and who has appeared at Lockport each fall since the inauguration of the National American Music Festival, will appear there again this fall.

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DENVER, COLO.

By MRS. JAMES M. TRACY

The late Spring and early Summer months have certainly made up for the interrupted season of music in Denver. Robert Slack's series closed with a wonderfully fine concert by the four grand opera stars, Frances Alda, Carolina Lazzari, Giovanni Martinelli and Giuseppe De Luca. Perhaps this was, generally speaking, the most enjoyable of the entire season and a fitting climax to this series of concerts, to which every music lover of Denver always looks forward each season.

For the first time in the history of the Woman's Club of Denver the music committee of the club was tendered a luncheon in May. A splendid menu was provided, which was concluded with an interesting program. The president, Mrs. Gilbert Weir, spoke on "What Music Means to the Club," and Mrs. Esther S. C. Paddelford gave a talk on "The Influence of the War on Music" and some of the principal songs which sprang from it. Mrs. Stanley Edwards gave a group of Negro dialect readings, and the musical numbers that followed were emblematic of Spring. These were given by Mrs. Mabel Nash Roesch, soprano, with Esther Gumaer as accompanist, and by Mrs. Nona Craig and Mrs. James M. Tracy, pianists. Mrs. Lee Scofield, as toastmistress and chairman of the music committee, deserves much credit for the musical work of the club the past year.

Orville Wasley's pupils' recital was held at Knight-Campbell Hall May 30. Eight bright young people gave a well-arranged program.

Irene Hubbell, pianist, and Mrs. Van Winkle, violinist, gave a program before the Literary Club of Fort Lupton on May 22, with Mrs. H. H. Ewing as hostess, and a week later Miss Hubbell gave her pupils' concert at her studio in Denver.

The program of Song Cycles which Hattie Louise Sims, a prominent vocal teacher, gave with three of her advanced students, Mrs. Richard Osenbaugh, Susan Cleverly and Edward Walters, at the Wolcott School Auditorium on June 11, was largely attended. The program included the "Songs of Love and Spring," by Liza Lehmann; Puccini's "In quelle trine," from "Manon Lescaut"; "Dawn," by Curran; songs from Tennyson's "Maud," with musical settings by Arthur Somerville; lyrics from "Told in the Gate," musical setting by George Chadwick, and a trio called "Memory," by Leslie. Isabel Sprigg accompanied.

Pupils of David D. Abramowitz gave their annual violin recital at El Jebel Temple on June 9, assisted by Hazel Engle and Minna Weinberg, vocalists, and Mrs. Abramowitz, pianist. Mr. Abramowitz is a teacher of the thorough school, and this annual concert is always looked forward to with pleasure and keen expectancy that it is well and artistically prepared.

This teacher also announces the opening of the Abramowitz Violin School on August 1, devoted exclusively to the study of the violin and teaching. The faculty will consist of David D. Abramowitz, head of the department; Lewis H. Cheruoff, Ph. D.; Ruth Filmore Smith, Helen B. Swain, and Henry Houseley, theory, harmony and composition.

The Denver Press Club featured Maud Powell, violinist, and Axel Skjerne, accompanist, in concert at the City Auditorium, assisted by Sonya Mitchell, pianist. Madam Powell made her program doubly interesting by giving a short analysis of her numbers. This always enhances the interest of the listeners as well as making it more educational and intelligent for them. Mr. Skjerne was a sympathetic accompanist. The writer thinks that if Miss Mitchell were free from stage antics and much over-acted mannerisms she would be more attractive to her audience. She is capable of bringing out many nice little embellishments, possesses sufficient technic to make them very effective; she plays with a good deal of fire and vim, but at times pounds unmercifully. She does not play with the free, elastic muscles that the maestro Liszt always advocated so strongly and which the writer has always been imbued with from earliest musical education. Noise produced by striking with the wrists, arms and whole force of the body is not music, and therefore too much of it becomes unbearable.

A. A. Hadley gave his fortieth piano recital with eight of his most talented pupils in McKannon Music Hall on June 14. The participants reflected much credit on their conscientious, painstaking teacher. Quite an innovation was the assistance of the Edison phonograph and Knabe Ampico grand piano, which gave numbers with artists such as Frieda Hempel, Marie Rappold and others of equal note. It was an unusual affair.

The costume recital by pupils of Florence Lamont Abramowitz on June 16, with the assistance of Llewellyn Jones, tenor; Ruth Filmore Smith, violinist; Ruth Childs Troutman, cellist; M. Sorenson, flutist, and violin quartet composed of Misses Ness, Maynard, Miller and Grinspau. A varied program of old classics and extreme modern music was effectively sung by a number of artist pupils, who, together with their pretty and appropriate costumes, created a unique and enjoyable performance.

Mrs. Charles H. Pugh, soprano and director of music in St. Paul's M. E. Church, arranged a concert for the organ fund, with the assistance of Della Hoover, violinist; Mary Joslin, cellist; Georgiana Tiller, pianist; D. G. Angevine, tenor, and Earle A. Johnson, organist, on June 17. From a musical and financial standpoint it proved a great success.

On June 20 Dr. James M. Tracy closed his season of lectures before the Liszt Music Study Club with his 190th lecture, on the subject "The Power of Music Over the Human Mind, Nervous Diseases, Animals, and Insects." A musical program was given by Larne and Eleanor Dodd, Orlean Boldt, Irene Hubbell and Irma Elliott.

On June 19 Paul Clarke Stauffer presented his piano pupil, Alice Sweet, in a diversified program, assisted by Laura P. Chappel, soprano, and on the 21st following he gave his annual students' recital at Knight-Campbell Hall.

At the commencement program in the Central Christian Church, Dr. Lindsay B. Longacre gave an address. A dozen or more pupils of Frederick Schneikher were heard in concert June 30, assisted by D. G. Augerine, tenor, and Everett Foster, baritone. At the annual election of officers of the Musical Society of Denver, the following were chosen: President, Blanche Quigley Matthews; vice president, David D. Abramowitz; recording secretary, Anna Knecht; corresponding secretary, Della Lomason; treasurer, Mrs. James M. Tracy; auditor, Frederick Schweikher; board of directors, Warren Turner, John C. Wilcox, Edward Baxter Rinquest, Mrs. Thomas R. Walker, Mrs. Josephine White.

The Liszt School of Music, Dr. and Mrs. Tracy directors, gave a miscellaneous school concert with a large number of students representing the various grades, assisted by Marie Mauger, vocalist, and Mrs. Tracy, ac-

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companist, and on the 30th following, the graduating exercises were held by the school, with the assistance of Lucy Malius, vocalist, Mrs. Lawrence Messinger and Mollie Judelowitz, accompanists, and Rev. Fred Quigley, who made an impressive presentation address. The graduates were Margaret Alice Williamson, Irene Gertrude Hubbell, Marion Elizabeth Dummler, Clare Elizabeth Richmond and Arloa Marie Ozburn.

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MILWAUKEE

The MacDowell Club Orchestra, with Pearl Brice as director and Imogene Hewitt at the piano, created no small amount of enthusiasm in their playing the past year, and several engagements of interest are already announced for the coming year. The MacDowell Club aims to maintain a standard of the best work attainable by local women musicians of all branches.

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Miss Charlotte Puge, a prominent contralto of Boston, is visiting in the city prior to her taking up her duties as soloist for the month of August at Chautauqua, N. Y.

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Miss Verna Lean is coaching with Herbert Witherspoon while the latter remains in Chicago. She has a very beautiful contralto voice.—A new home devoted to music has been created in the building housing the Wisconsin Players. Misses Ella Smith, Pearl Van Vliet, Lillian Way and Alice Furlong already have located studios there.—Mme. Olive Atwood, recently of New York City, has again opened her piano studio in Milwaukee.—Miss Molly Laudeck, soprano, pupil of Iva Bigelow Weaver, was heard in a studio recital recently, reflecting considerable credit on both herself and teacher. Miss Laudeck's voice is brilliant in quality and fast attaining dramatic values. Her stage presence is attractive and of good poise. The aria from "Madame Butterfly" possibly was the most successfully rendered.

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Miss Emily Silber, pupil of Rose Phillips, was heard in a piano recital near the close of the season, and aside from a most magnetic personality she did work at the piano in which most any teacher would be interested. Miss Silber's future development will be watched with interest.

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The Wisconsin College of Music graduated an unusually large class of students this year for even this busy school. The commencement of the Wisconsin Conservatory was of its usual high standard. There were pupils graduated of Frank Olin Thompson and Rose Phillips in piano, and of William Boeppler and Katherine Clarke in voice.

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Miss Margaret Rice, formerly manager of Arthur Shattuck, will manage the season of the Milwaukee Symphony Orchestra concerts in Milwaukee. An adequate endowment fund has been raised to assure these concerts for some years to come. Soloists have not been announced.

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Miss Josephine Sullivan and Eugene Sullivan, the talented duetists, are spending the Summer months in Minneapolis.

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Long—Robert Clifton Long is fulfilling a long chautauqua tour as manager and baritone soloist of the Chicago Festival Quartet.

OSCAR SAENGER GIVES A BRILLIANT PERFORMANCE OF VICTOR MASSE'S OPERA COMIQUE, "THE MARRIAGE OF JEANETTE," WITH HIS OPERA CLASSES, AT THE SELWYN THEATER, AND LAUNCHES TWO ADMIRABLE SINGERS

Two of Mr. Saenger's artist pupils, Melvena Passmore, coloratura soprano, and Richards Hale, baritone, gave a delightful performance of Masse's Opera Comique, "The Marriage of Jeannette," recently. This opera has not been performed for fifty years. It is for two voices only—soprano and baritone—in itself insuring the difficulty of singing it, for each singer must

OSCAR SAENGER

show a comic spirit powerful enough to infuse even the singing. Miss Passmore and Mr. Hale were equal to all the demands made of them and acquitted themselves admirably. A few press criticisms regarding their work on this occasion:

"Miss Passmore has a phenomenal high voice, liquid in effect and under splendid control. Mr. Hale's voice is a beautiful high baritone, muted a shade by nervousness in the early part of the opera, but recovering its purity and exaltation as he forgot it was his debut."—New York Evening Sun.

"The little work is melodious and gave to Richards Hale, who took the part of Jean, an opportunity to display an excellent voice of ample power. In addition he showed an excellent theatric sense and unusual feeling for comedy. Jeannette was sung by Melvena Passmore, whose voice, in its upper register, was of considerable charm."—New York Tribune.

"Two admirable singers appeared as Jeannette and Jean. They were Melvena Passmore and Richards Hale. Miss Passmore carried off her brilliant little songs in excellent style, while Mr. Hale's singing was always graceful and clear."—New York Times.

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Rodiger—Mildred Rodiger, contralto, has just closed a most successful season, presenting, with Esther Girlo, costume recitals. They have appeared at the Hippodrome, Pantheon, Chateau and Buckingham theaters.

ITALY'S NATIONAL ORCHESTRA ON MISSION TO AMERICA

For the first time in nearly four hundred years the historic Saint Cecilia Society of Rome will depart from its tradition when the "Augustea"—popularly called the "Saint Cecilia Orchestra"—leaves Rome in October on its momentous mission to America.

Music is generally regarded as the most ephemeral of arts, but is there any institution in the world, artistic or commerical—is there, in fact, anything except a church or a nation that can reckon its existence on a straight, unbroken line from a foundation in 1566? In that year "The Congregation of the Musicians of Rome Under the Invocation of Saint Cecilia," as established by Pope Pius V, its charter being confirmed in 1584 by Gregory XIII. It is the orchestra supported by this venerable institution that is coming to this country for a transcontinental tour next fall.

Compared to the Academy of Saint Cecilia, as it is known today, the Paris Conservatoire, the orchestra of which visited America last winter, is a mere child, having been founded in 1795, more than two centuries later, almost contemporarily with the oldest American musical organization still in existence, the Stoughton (Mass.) Musical Society.

The King of Italy is the honorary president of the Academy, the Count of San Martino, Italy's foremost patron of music, its active president, and the coming of the orchestra to this country, under the auspices of the Italian Government, is an official expression of enduring friendship between the nations.

A committee to welcome and sponsor the visit of the Saint Cecilia Orchestra will shortly be announced by Otto H. Kahn, its chairman. The tour of the sixty most important cities is in charge of Richard G. Herndon, manager, and Frank Taylor Kintzing, associate, who directed the American concerts of the Paris Conservatoire Orchestra and the Royal Italian Grenadiers' Band for their respective governments last season.

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PART III

Voice Building

In the preceding article I have shown that the placement of the voice was merely an important link in the chain of voice culture. Following it comes another link, that of voice building—the means by which we obtain body, quality, color and resonance. Voice building, then, is a continuation of voice placing; a carrying on of the work already begun, bringing it to a higher state of development by adding to our simple exercises and by the constant remembrance and application of the principles of breath control and voice placing which we have already learned.

Let us illustrate again by means of the athlete. He has been shown the exercises by means of which he is to develop the muscles of his arms, legs, back, etc. He has by means of intelligent and patient application of these exercises brought the aforesaid muscles to a healthy state of development. Is he content to stop here? Not at all. These have been but the means to an end. Now he wishes to undertake the more interesting feats of the gymnasium—the bars, the rings, the trapeze.

So it is with our pupil. She has learned how to control her breath, she has learned where to place her tone, and how to keep it supplied with breath, and now she wishes to sing. To do this she must know how to build the "body" into the voice, by means of which she may gain quality and color. It is here that many teachers, many so-called "good teachers," fail in their task. They either entirely neglect this putting of "body" into the voice or else they are content to put it merely into the telling part of the voice—the very high or very low notes.

Body, or breadth of tone, is of such vital importance to a voice that unless it is in every single tone of that voice, from the lowest to the highest, you cannot possibly say that that voice is in a proper state of development. Every note in your voice is just as important as every other note. They are all going to be used constantly once you begin to sing, and it is a great mistake to suppose that a few brilliant high notes or a few sympathetic low ones are going to compensate in the eternal scheme of things for a vast and uncultivated area of voice lying between these delightful extremes. Indeed, were it possible to say that any part of your voice was more important than any other part, I would point to the middle voice, for it is with that voice that the building work is done by which the upper and lower tones are to profit.

This "body" or "breadth," whichever you prefer to call it, which we are to put into the middle voice, and which, once established in that voice, will spread into the upper and lower registers, is a little difficult to describe. We might say that it makes the difference between a tone that lives and one that is dead. It is, however, a case for oral demonstration, if possible. If we can make the pupil *hear* the difference between a tone that lives, vibrates, has a full, ringing note, and the one which, though correctly placed, remains dead, unvibrant, limited, uninteresting and uncolored, we shall be able to make clear to her at once the result for which we are striving and thus will have taken the first step toward its accomplishment.

For example, take the voices of the two great contraltos, Mmes. Schumann-Heink and Louise Homer—two voices that differ entirely in character but are quite at one on the point of resonance and body. Every note in each of these voices is as equally charged with life and resonance as every other. It may be a loud note, it may be a soft one; it may be colored in one way or in another; but it has body. There are no hollow tones in these voices. Nor is it a question of power. Any voice, however small, may possess body and resonance as well as either of these. I select them as examples because we can all hear them.

If you have a Victrola, take a record of either of these voices, both of which reproduce very truthfully, and note the vibrant yet absolutely steady tone of every note. Then call to your mind some other contralto voice, which has failed to satisfy you, though evidently a good voice. See if, while the lower and upper tones are rich and ringing, there is not in the middle and lower middle voice that hollow, windy quality which many people mistake for power—the note that is placed but not developed. Compare these with the luscious tones of Schumann-Heink and Homer, and you will have an oral illustration of the necessity of something besides the correct placement of the voice.

The same thing applies to the soprano voice. Sometimes it is the middle voice that remains dull and uninteresting, while the high notes are compelling and vibrant; occasionally it is the high voice which is restrained and limited, or, as I have said, placed but not developed. You find no weak spots of this sort in the voices of Nordica, Melba, Farrar or Galli-Curci. I hear you say: "Oh, but these are great artists!" It is not a question of magnificence of voice. I once heard M. Buohy say to a young woman who grumbled because her voice was small: "It is not a question of how big your voice is, mademoiselle, but of what you do with it." Which is true. You may never be able to fill an opera house, but there is no reason why the work that you do in a drawing room should not be artistically and beautifully done.

It is, however, one thing to recognize this so-called breadth in another's voice, and quite

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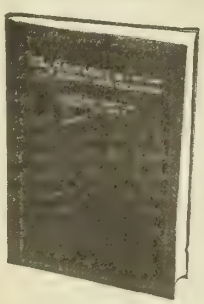

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a different one to gain it for yourself. We have already made it clear that the work which is to put "body" into the tone must be done, first of all, in the middle part of the voice. The middle voice thus built is not only a model for the upper and lower tones, but serves actually to help in their building. We can use for this work those same simple exercises which we used when placing the voice, using them this time, however, with a different, a fuller intention.

Before, we thought only of getting breath from the right source and supplying it with proper economy to the voice, which we were endeavoring to send out in an arched tone from the *masque* of the face. Now we must add another thought, that of filling the tone with body, not merely breath, of bringing it forward into the *masque* of the face, which is a natural resonator against which the tone must be thrown. This resonator acts in the same manner as the sounding board which we sometimes see placed above a pulpit.

Let us then take the exercises—

FIG. 1
FIG. 2

using, as before, the vowel sounds "O" and "A" as in "father," making the breath feed the tone, and noticing carefully whether we are giving the tone a vibrant, rich quality, rather than the round, hollow tone of the note that is merely placed. It is not enough that your voice should come out of you; it must go somewhere when it is out. It is this breadth or body that gives some voices which are comparatively small a greater carrying power than some others which have a greater volume.

After using these exercises let us go on to a slow scale, taking it at first in the scale of C, using the sound "Aw" as in "talk" for our vowel, putting breadth into the middle voice, keeping the mouth well open, and the tongue lying flatly in the bottom of the mouth—

FIG. 3

Continue this slow scale, mounting by half tones until you have reached E flat. Throw the tone outside the face (our imaginary point again) and expand the tone as you go up. Do not misunderstand the term "expand." It does not mean in this case to "spread" the tone, which usually will throw it back into the throat, nor does it mean to let the breath come through it. We use the word "expand" here in the sense of broadening, deepening, filling out, making the ringing, vibrant tone which marks the dramatic voice and which should be absolutely free from either tremolo or throatiness.

An interesting and quite modern example of this dramatic voice is found in Mme. Rosa Raisa, whose firm, ringing high notes are equal to any of the demands of dramatic music and which are perfectly free from any suggestion of either throat tension or vibrato.

For the high voice a good exercise for this expansion of tone is the following short arpeggio:

FIG. 4

We take it still with "Aw," beginning on middle "C" and working up as high as "F," changing to the vowel sound of "O" on the upper tones in order to guard against a too open or spread tone. A soprano may follow this exercise with the long arpeggio taken in the same manner.

FIG. 5

It is only by means of breadth and resonance that we are able to put color or character into the tone, and without these we would have no interpretation. In fact, it is because of the lack of these qualities in the middle register that we have so many monotonous voices—so many voices which have color and character in their upper and lower registers, and then are absolutely ineffective in the middle register. A few high notes will no more make a singer than the proverbial swallow a summer, but in a goodly proportion of the voices that go before the public they are evidently expected to.

It is, then, by means of this very beautiful force which we style "breadth" that we obtain the broad, smooth, rich tone absolutely necessary for oratorio, opera, or song singing. Take, for instance, an aria like "Oh, Rest in the Lord." How impossible for any but a full, legato tone to bring out its marvelous beauty! In modern opera we must have dramatic intensity in the full range of the voice. In an opera like "Louise" we have a musical dialogue demanding every shade of tonal coloring, changing with every phrase. How can a singer who relies upon a mere correct placement of the tone in one part of the voice, with a few volcanic notes at either end, hope to handle such material? Even in the delightful art of song singing must we not constantly call upon the bright tone, the sad one, the passionate one, the pure, sweet one—all obtained through having body and resonance in the voice to begin with, using it in the various ways to obtain the various tone colorings?

I suppose there is no more notable exponent of tone color than Mary Garden. The voice of this artist is a mooted question between those who admire and those who do not. Indeed, as one critic aptly put it, during her first season in America: "Wherever any musical two are gathered together it is safe to say that they are discussing the voice of Mary Garden." As an exponent of tone color in operatic work, however, I think that few will deny her supremacy.

Recall this artist in three of her most famous roles; the boy, in "Le Jongleur de Notre Dame," the courtesan in "Thais," and the mysterious maiden in "Pelleas et Melisande." In the first, we hear the thin, pure, sexless voice of the young boy, broadening, ever so slightly, as toward the close of the opera the religious experiences have spiritualized the child, but remaining always the boy—a marvelous accomplishment for a woman. Again, in "Thais," note how the hard, unbeautiful character of the courtesan is voiced in the singing of the earlier part of the score, and how the voice is deepened and beautified by the change of character in the later scenes, while in the desert scene, midway between the extremes of courtesan and saint, the tender womanliness which so moves Athanael appears in the voice. As Melisande, we have the mysterious unearthliness which so befits the strange character of both text and score. This is great acting with the voice, and is something which no earlier singer within my memory has accomplished. Without breadth of voice and resonance these effects could not be called upon at the will of the artist.

(To be Continued)

A WITMARK SONG

"'Sorter Miss You,' Clay Smith's plaintive little song," says the Witmark & Sons Company, "seems to bob up at most unexpected times. Within a week over thirty programs have come in on which this was featured, and almost everyone who has sung it mentioned that they had to repeat it. Programs have come from as far west as San Francisco and even from the far East, for there was one program from Shanghai, where it was given at the American Mission at a little entertainment and was greatly enjoyed by the mixed Chinese and English speaking audiences. When a song has as wide an appeal as this, surely there must be something exceptional about it."

———♯♯♯———

Stevenson - Downing - Clark—Lucille Stevenson, soprano; Fredericka Gerhardt Downing, contralto, and Charles W. Clark, baritone, members of the distinguished quartet at the First M. E. Church at Evanston, will be among the artists on the program of the National American Music Festival at Lockport, N. Y., next September.

———♯♯♯———

Zendt—Marie Sidenius Zendt, soprano, who has just accepted a fine church position in New York, after singing for several years at the Kenwood Evangelical Church in Chicago, will make her first appearance at the National American Music Festival at Lockport, N. Y., in September.

———♯♯♯———

Lockport—One of the singers announced for the American Festival at Lockport in September is Blanche De Costa.

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Music News

Vol. 11 No. 30

CHARLES E. WATT, Editor and Publisher

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Music News

Vol. 11 Chicago, July 25, 1919 No. 30

PASSING COMMENT

The Musical Times of London, England, celebrated its seventy-fifth anniversary (it was established in 1844) on June 1 by printing a special edition and the sending out as supplement of an exact reproduction of its Volume 1, No. 1.

This latter is particularly interesting, and it goes to prove that the "problems" of the music life of today are very much those of seventy-five years ago.

The Times announces in its first issue that it will be devoted largely to the subject of Class Singing of various sorts, and its leading editorial proves that the "Community Singing" idea now so prevalent in America is by no means a new thing.

Also there is an account in this issue of a concert given by the York Choral Society which never came to an orderly conclusion because of the fact that after the singing of Handel's "Sweet Bird" there was such uproarious applause that the following numbers could not be given, and the management held fast to its printed rule of "no encores" and would not allow the repetition of the "Sweet Bird" even though thereby the concert was broken up.

This item is also somewhat startling in view of the fact that most of us had imagined that the "no encore" rule was something quite new, and some of us, in fact, thought that it was really invented a few years ago by Wessels and Voegeli in special application to the concerts of the Chicago Symphony Orchestra.

A third very interesting item in the old issue of the Times is a little notice about Mendelssohn, who at the time of publication of the paper was a guest in London and had just created a furore with his conducting of some of his own works at the Philharmonic concerts.

♮ ♮ ♮

The advance program of the meeting of the N. A. O. at Pittsburgh is very interesting.

The dates are August 5, 6, 7 and 8, and the place is Carnegie Institute.

There will be a long list of interesting papers and discussions and organ recitals by Charles Heinroth, Edwin Arthur Kraft, Uselma Clark Smith, Hugo Goodwin and many others.

Charles Heinroth, Pittsburgh, is chairman of the General Committee, and if you do not wish to write to him you can find out anything you want by calling up Dr. Francis Hemington, Oak Park.

♮ ♮ ♮

Considerable dissatisfaction was expressed at Peterborough over the conditions of the students' contests.

On the one hand, those who were listeners only complained that the concert was far too long, inasmuch as it lasted from 8 o'clock until considerably after midnight; and on the other hand, the participants objected to the time limits set upon them and declared that, having prepared numbers which were suggested by the committee, it was unfair to deprive them of playing these numbers through the fact of too limited time for each contestant.

"The greatest dreams demand the greatest work to realize their fulfillment."

—MAX

Of course each contestant in such a case would be inclined to want more time than he would be justified in having; that goes almost without saying. But, nevertheless, he should have ample time to really demonstrate his varied abilities, and particularly should he be allowed to present those things which he had been led to specifically prepare for the occasion.

But the real difficulty lies—most attendants at Peterborough think—in the fact that too much was attempted at one hearing.

It is suggested by all, and strongly urged by those who have the matter really at heart, that there be three concerts at the next biennial instead of one only, and that the singers appear at one, the pianists at another, and the violinists at still a third.

Of course everybody recognizes the fact of time limitation at such a stupendous convention as that at Peterborough, and yet, if the young American artists are to be given an absolutely fair chance, there must be time enough allotted their contests to make them perfectly fair.

♮ ♮ ♮

In an article printed in another column of this issue of Music News, Henry B. Roney, a long-time teacher in Chicago and one who has been responsible for a vast amount of good concert work in churches and out, goes over some of the phases of the "Nothing for Nothing" propaganda which have already received attention in Music News, and he also brings up some new sides to the question.

In so far as his examples refer to the impositions of the public upon professional musicians, they are merely on a par with the experiences of every other teacher and artist.

Music News, while sympathizing with the losses both of time and of money and also with the wreck of idealistic ideas, is yet firmly of the opinion that all these losses have come about through the ignoring of a straight business principle.

This principle has been so often brought to attention in these columns that it scarcely seems necessary to say again that the attitude of the public in regard to music is always and inevitably a reflection of the attitude of the artist and the teacher.

If the latter hold themselves so cheaply as to even consider free appearances (excepting, as Mr. Roney so convincingly argues, for real charities), then they must expect that the public will hold them at the same valuation.

If a singer admits for one moment that

he is worth nothing by singing for that sum, the public ever afterward holds him to his own valuation.

In the case of the teacher being "fooled" by the supposedly impecunious but "ambitious and talented student," we have, as said above, a new phase of the question and one which is more difficult to deal with.

But, after all, the teacher as well as the concert artist should hold himself too much worth while to ever even consider such a proposition as that he should teach for "nothing."

True, there is occasionally a talented pupil who needs to be helped, and once in a while this results in something so fine as to have been well worth while. But such cases are very rare and they should be taken up by teachers so infrequently that the idea that every fairly talented (and very cheeky) pupil may find "free" or "partial" scholarships merely by the persistent seeking shall become a thing of the past.

The cost of living today is so great—modern life has become, indeed, so complex—that, would the teachers survive at all, they must get adequate pay for each hour spent in the classroom.

And, after all is said and done, it would be just as well (if not better) if a lot of aspirants without money should find it so impossible to get free instruction that they would turn naturally and profitably (to all concerned) to other vocations in which, in many cases, they would be more successful in the long run.

LETTERS TO MR. VANDERPOOL

The following letter, indicative of the tenor of scores of others sent him, is one received by Frederick Vanderpool in reference to his popular song, "Values."

From Russell J. England, 256 Cresmont terrace, Collingswood, N. J.:

June 23, 1919.

It is just these pleasant little songs that not only the singer needs, but the audience likes. In other words, I can only call it a big little song and one that will help any singer to put his program over the top. I have also used it several times as an encore and must admit that on more than one occasion the encore received the most applause.

Among others who have used "Values" and have written Mr. Vanderpool glowing letters of appreciation are: Helen Van Luven, Naponee, Canada; Matie Bowen-Fultoni, New York; Laurie Morrill, New York; Thomas Askin, Los Angeles; Helen Feldes, Chicago; C. O. Dierelf, Learock, Pa.; Willard Flint, Boston; Charles B. Stevens, Boston; Mrs. Avery, Vancouver; William Saal, Cleveland; Stella Fryer, Denver, Colo.; Clarissa Dvier, Chicago; Isabella V. Stafford, Fair Haven, Vt.; Eva Hemingway, Grand Rapids, Mich.; Mrs. R. W. Dunn, Butte, Mont.; Dudley Buck, New York; Margaret Abbott, Waterville, Me.; Clara Edmunds Hemingway, Gary, Ind.; Robert Quait, Chicago; Jeannette Hoffman, New Cumberland, Pa.; John B. Siefort, Pittsburgh; Helen Weiller, Brooklyn; Natja Niessen-Stone, New York; Ernest L. Cook, Portsmouth, N. H.; Arthur Lawrason, New York, and Rachel S. Bovier, Denver.

Mrs. Charlotte Demuth Williams

VIOLINIST

A FRAGMENT OF PERSONAL HISTORY

Mrs. Williams' musical career, from childhood to mature womanhood, has been consistent with the advantages of early precocity and careful training. But few artists are in like degree thorough musicians. Finished virtuosity has often been lacking in inherent musicianship. The mere virtuoso delights in Ernst and Paganini; the musician in Beethoven and Brahms. As marked differentiation as is easily recognized between the composition of Brahms and Vieuxtemps, or Bruch and Leonard, is also as easily recognized as between the players Joachim and Wilhelmj and the purveyors of the erstwhile pyrotechnical school of virtuosity.

Mrs. Demuth Williams' exemplars must needs be, by reason of her musicianship and her early and constant training, the scholarly and serious exponents of the classical school. She was eminently fitted for tutelage under Henri Marteau, upon whose shoulders the mantle of the great Joachim has descended.

Beginning her study at the piano at the early age of five, she was conscious of doing nothing unusual in playing, when but seven years old, the two-voiced Bach inventions, each in a number of different keys, and later Heller, Cramer and other studies in keys other than those in which they are written.

Although she did not take seriously to the violin until she was ten years of age, she had played up to this time first violin in advanced duos by Jansa, Mazas and Alard. When she was fifteen years old she went with the Oberlin College Glee Club on its midwinter vacation tour as violin soloist, playing such compositions as the Vieuxtemps Ballade and Polonaise, the Adagio from the Bruch G Minor Concerto, numbers from the Ries Suite in G, and other numbers found on the programs of mature artists. When she was sixteen she was sent to Leipzig, and for three years was a pupil of Hans Sitt in violin and of Johannes Weidenbach in piano, graduating with first honors in both instruments—an accomplishment which has been reached in the history of the Royal Conservatory by but very few pupils. At her violin Prufung she played the Vieuxtemps D Minor Concerto, and at her piano Prufung the Beethoven G Major Concerto, both with orchestra. After six months spent at her home, during which time she gave a number of recitals, she returned to Europe and graduated with first honors from the virtuosity class of Henri Marteau, in the conservatory of music in Geneva. After again returning to America she had the distinction conferred upon her of an honorary diploma from the Oberlin Conservatory of Music, and later the degree of Master of Music.

On her arrival at Leipzig she planned to omit the course in the Theory of Music, which would enable her to devote more time to violin and piano. The request of a sixteen-year-old girl to be excused from the classes in Theory on the ground of having finished this study was evidently an unusual one, even in the Royal Conservatory, where pupils are received from all parts of the world. The other members of the class were apparently as much interested in the case of "bluff" before them as the professor himself. As the request was made in perfect sincerity, and with not the slightest idea that it was unusual, the titter of the class and the severe aspect of the professor caused the applicant's lips to quiver.

"So you have finished harmony?"

"Yes, sir."

"And counterpoint, too, I suppose?"—with a sneer.

"Yes, sir." This was carrying the "bluff" a little too far, and the professor demanded to know if she had also written fugue.

She had.

"And in how many voices?"

At this point the class could no longer confine itself to a titter; there was unrestrained mirth. The incredulity of everyone about her, except the young woman's grandmother, who, not knowing the first thing about harmony, counterpoint and fugue, was almost convinced, with the rest, that there was a mistake somewhere, all but unnerved the "bluffer." The applicant stated, however, as clearly as the "tears in her voice" would permit, that she couldn't remember exactly.

"And how long ago did you finish fugue—twenty years ago?"

This was the climax. The class roared and the young woman burst into tears. The professor walked to the blackboard and wrote a subject.

"Now, little miss, let us see you develop that," giving the plaits of hair hanging down her back a pull by way of emphasis. When the work was done, and not an error could be found, he surveyed his victim from head to foot and said: "Well, I think you have had it," and she was excused; which was quite a saving of time to devote to her fiddle.

Although Mrs. Williams, since her marriage, has not been exploited in the columns of the prominent advertising mediums of the profession, she has nevertheless been recognized by many of our country's prominent musicians as an artist of sterling qualities. After once having played with the Thomas Orchestra, under Mr. Stock, she was later in the season requested to again play with the orchestra, when the usual rehearsal was omitted—so favorably was Mr. Stock impressed with her unswerving rhythm and her sanity in interpretation. In her appearances with the New York Symphony Orchestra, the St. Louis Symphony Orchestra and several times with the Thomas Orchestra, she has each time demonstrated her keen sense of the unity of the composer's work—an infallible proof of true musicianship.

H. T. R.

LESTER HUGO CASTLE

Mr. Castle, the popular bass-baritone, has been soloist at the Ninth Church of Christ, Scientist, the past two Sundays. The first Sunday, July 13, he sang "Arise, Shine, for Thy Light Is Come" (MacDermid); July 20, "In Thee, O Lord, Do I Put My Trust" (Frey).

Mr. Castle is continuously in demand as an artistic singer.

Vanderpool—Louise Arnolda is singing Vanderpool's "Values" at the Pantheon Theater this week.

MINNIE FLORENCE SANDERSON IS PRESENTED IN SONG RECITAL AT THE MAC BURNEY STUDIOS

A resumption of the Summer Song Recitals at the MacBurney Studios on Monday night brought to attention Minnie Florence Sanderson, scheduled as contralto, but with a voice covering a very long range and especially tending to the dramatic soprano in effect.

Miss Sanderson, a very charming personality, has many friends evidently, and she drew one of the finest audiences yet noted in the Barnum Recital Hall, which was the locale of the concert.

She was greeted most cordially and endorsed enthusiastically. Many flowers were presented to her, and one armful of roses, especially appreciated, came from her sisters of the Sorority Phi Beta.

Mr. MacBurney, true to form, had chosen for Miss Sanderson a program of wide reach, much significance and distinct novelty.

Opening with "Si tu M' Ami" (Pergolesi), "Affanni del Pensier" and "Come and Trip It" (Handel), she showed facility in these cool, collected and altogether suave classic numbers.

The last of the three is the original text, in which occurs the phrase, "the light, fantastic toe," and Miss Sanderson very deftly and neatly conserved, in her interpretation, the terpsichorean and light-hearted suggestion of this text.

"Voce di Donna," from "La Gioconda" (Ponchielli), next engaged Miss Sanderson's attention, and in this there was breadth of interpretative outline and brilliance of tone which marked the singer to be the possessor of dramatic impulse, as well as the vocal means to express it.

The "Arabian Melody" (Borodine) proved to be both novel and equally intense. It is a song of sadness and is very beautiful, as disclosed by Miss Sanderson.

"The Four Maries," a Scottish folk song, was still more novel and also it was increasingly tragic.

It tells of the last hours of a man condemned to death by hanging, and in its flavor it is bitter indeed.

To sing such a song convincingly is a feat, and Miss Sanderson certainly sang it convincingly.

In "Frog Went a-Courtin'," a Kentucky mountain song, Miss Sanderson was both glib and humorous, and in a final group, devoted to Loughborough, Kaun, di Nogero, La Forge and Gilbert, she showed much versatility and an equal amount of musicianship and vocal charm.

The accompaniments were, as always, when Harold B. Simonds plays, artistic and full of the proper feeling. Mr. Simonds knows exactly how to support his singer.

C. E. W.

———♯♯♯———

MARRIAGE OF FLORENCE FFRENCH

Music News extends congratulations and good wishes to Mr. and Mrs. Barton Hurlburt Lester, who were married in Chicago on July 16.

Mrs. Lester, daughter of Mrs. Florence Ffrench, was Miss Florence Ffrench, and her recent achievements as a singer are widely known.

Mr. and Mrs. Lester will be at home in Casper, Wyo., after October 1.

"NO PAID SINNERS"

Dr. McIntyre, lecturing at the Moody Bible Institute, tells the future church workers who constitute his classes that precentors, quartet choirs and the like are not satisfactory and not the ideal source of church music from the standpoint of church welfare. Service is the great idea in any church, and the service idea can be instilled into every chorus choir. Nobody but the organist and director should receive payment, for church music is not entertainment—it is worship.

There are those who will vary with Dr. McIntyre. Nevertheless, he has authority to speak, being the well-known organist from the largest Presbyterian church of Oklahoma City, where the chorus choir has attracted great attention for its superb quality and strength.

L. M.

———♯♯♯———

Sullivan—Eugene Sullivan, Milwaukee tenor, is in a hospital at Minneapolis, where he is recovering from a serious illness. Miss Josephine Sullivan, soprano, who is the other half of the ensemble, "The Sullivans," is attending to the bookings for next season, which already promise to be record-breaking.

———♯♯♯———

Keirnan-Eastlake—The Keirnan-Eastlake Duo, under the management of Harriet-Martin Snow, will appear with the Ridge Woman's Club in October and the Englewood Woman's Club in March next.

———♯♯♯———

Columbus—At the centenary celebration in Columbus, Ohio, week of July 7, Thomas Fannelle sang "Ma Little Sunflower"; Miss Florence Caro Lindley, "Smilin' Through"; Grant Hadley, "Molly," and Miss Mildred Rodiger, "The Magic of Your Eyes."

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MUNICIPAL PIER

The following program was very successfully given last Friday evening:

Overture by Orchestra
Community Singing, directed by William Riedell
Indian Songs by Princess Nadonis Shawa of the Ojibway Tribe
Orchestra Selection

DANCE PROGRAM
Pupils of Mme. Marie Yung

Serenade ..... Drigo
Dorothy Lang, Dorothy Gnaedinger, Virginia Rucker

Beautiful Ohio ..... Earl
Florence McNally, Frances Buth, Arline Felch

Berceuse ..... Chytte
Gwendolyn Dowding

To the Spring ..... Grieg
Virginia Pearson

Piccicato ..... Delibes
Louise Sommers

Moment Musicale ..... Schubert
Elizabeth Fellegi, Wanda Nestman, Nonie McKay

Carmen ..... Bizet
Muriel Nathan

Oriental ..... Rose
Eileen Schofield

Jewels of the Madonna ..... Wolf-Ferrari
Charlotte Stevens

Hungarian Dance ..... Brahms
Eileen Lee, Edna Richards

Au Matin ..... Godard
Charline O'Shaughnessy

Cake Walk .....
Grayce Blair

Entr'Acte Gavotte ..... Gillet
Evelyn Atkeisson

Liebesfreud ..... Kreisler
Constance Penney

Henry VIII ..... Saint-Saens
Dorothy Gnaedinger

Hungarian Peasant Dance ..... Brahms
John Petri

Anitra's Dance ..... Grieg
Lenore Hite, Wanda Nestman, Nonie McKay

Dances arranged and composed by Mme. Marie Yung
Hermia Braithwaite Fonger, Accompanist

Music in Chicago

CHICAGO PIANO COLLEGE

Very clear piano playing was that offered by Hildur M. Bergstrom at the Chicago Piano College last Tuesday evening, and likewise very exact and musical.

Miss Bergstrom has absolute control of her resources and as her technical development is good and her sense of musical proportions definite, her work at this time proved to be a keen delight to the audience.

She began with the very definite Sonata in B Flat Minor, by Arne Oldberg, which she played with good understanding, and this was followed up with a group of unusual material, and just as charming as unusual.

The first number was the Rubinstein Barcarolle, long used for concert purposes, but played very seldom by students, the "Butterflies," by Ole Olsen, one of the most charming novelties heard in many months (and, incidentally, played better than any other one number on the program); Grunfeld's exceedingly characteristic "Serenade Orientale," and a Mazurka by Felix Borowski.

The "Andante Spianato and Polonaise" (Chopin) was a piece of clear-cut work of which Miss Bergstrom and her teacher may both be proud, and the program ended with a brilliant reading of the "Spanish Rhapsody" (Liszt-Busoni), in which Miss Bergstrom was assisted at the second piano by her teacher, Harmon H. Watt.

Vocal numbers were offered by Mabel Hildebrecht, a student with George Kortzenborn, whose accompanist was Elizabeth Dornbusch.

Miss Hildebrecht has nice presence, rich vocal quality and considerable advancement in her work. C. E. W.

♯ ♯ ♯

MME. MARIE YUNG

Pupils of Mme. Marie Yung gave a very interesting program last Tuesday evening at Fort Sheridan for returned soldiers. The boys proved a very enthusiastic audience and requested another performance in the near future. Those taking part were Nonie McKay, Wanda Nestman, Elizabeth Fellegi, Charline O'Shaughnessy, Eileen Lee, Florence McNally, Arline Felch, Frances Buth, Charlotte Stevens, Grayce Blair, Evelyn Atkeisson, Constance Penney, John Petri, Myrtle Ostrowski and Dorothy Gnaedinger.

♮ ♮ ♮

A very successful program was also staged at the Municipal Pier last Friday evening by pupils of Mme. Yung, under the auspices of the Drama League. The auditorium was filled to overflowing with a very appreciative audience.

♯ ♯ ♯

Kelley—A rousing new Patriotic Chorus is "America's Creed," by Edgar Stillman Kelley, which has just been put on the market in octavo form. Mr. Kelley, one of the most distinguished of American composers, has in this song reached a fine plane of artistic and patriotic musicianship, and the sentiment of the piece, as well as its musical values, are such as will, unquestionably make it very popular.

AT ORCHESTRA HALL

At Orchestra Hall last week the excellence of the bucolic play, "Louisiana," in which Vivian Martin is the star, was emphasized emphatically through the skill and the finish of the organ accompaniments provided by Mildred Fitzpatrick, who very evidently had made a particularly careful study of the picture and its possibilities, and in her playing brought these into especial relief through the use of the exactly appropriate music.

There was, in addition, a very funny farce and also a most interesting travel picture, as well as good orchestral numbers.

The special music number of the week was the Misses Gladys and Roma Swarthout in vocal duets, and the beauty and charm of their work has never been surpassed in any of the Orchestra Hall bills.

They sang "The Passage Bird's Farewell" (Hildach) very beautifully, and in the Barcarolle by Chaminade not only emphasized the excellence of that number, but proved, and very conclusively, their own skill, artistry and originality of purpose.

The voices blend beautifully, there is great charm in the tonal quality and a distinct musical value in each number they present, and all these things were particularly and charmingly accented in the use of Lieurence's "By the Waters of Minnetonka," which in duet form is even more remarkable in effect than in the very much used solo score. C. E. W.

♯ ♯ ♯

Tirindelli—P. A. Tirindelli, for many years connected with the Cincinnati Conservatory of Music, will teach in New York next season.

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HAROLD HENRY

AMERICAN PIANIST

When Harold Henry, a few weeks ago, at the eleventh biennial convention of the National Federation of Musical Clubs, in Peterborough, N. H., aroused by his superb playing of the MacDowell D Minor Concerto, an American audience of unusual dignity, culture and musical discrimination to such a pitch of enthusiasm that it cast aside all restraint and applauded and cheered him for upwards of ten minues, he proved that we do not need to go abroad for great artists, and that we can appreciate one of our own—if he is good enough. Of the quality of Mr. Henry's art there is no question.

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We who have heard Mr. Henry several times each season for the past several seasons knew full well that this success would come to him at Peterborough, for it is but the logical climax of his experience and his growth.

He has held himself, always, to the finest sort of environment and repertoire. He has been indefatigable in his efforts to reach the top, and he has steadily and consistently grown in the regard of the general public as well as of the profession itself.

. . . . . .

Harold Henry's career is one that should prove of interest to our ambitious and gifted young students. When little more than a boy—he was seventeen years old—he left his home in the small western college town in which, up to that time, the greater part of his life has been spent, and went to Berlin to continue his studies. The contrast was great. He had to learn to master a new language and to understand—to him—the strange habits of a new people. Naturally of a sensitive disposition, the methods of the first great teacher with whom he studied, who was more interested in this own methods than in the needs of his pupil, retarded his artistic growth. After six very unhappy months—months that might have ruined the career of a less determined individual—he was more fortunate than many have been. He found, in the person of the late Dr. Ernst Jedlitzka, a great teacher who recognized his gifts and his needs, and stimulated the former, while he supplied the latter. Upon the death of Jedlitzka, Henry worked with several widely heralded masters, but, when he came to the end of his funds, after four years, he realized that he was a repository of many conflicting theories and the possessor of only the same gifts and the same limitations that he had when he started on his knowledge-seeking pilgrimage. Upon his return to this country, Henry was faced by the problem of earning a living. He had neither money, influential friends nor the gift of self-advertisement; but he had a great talent, pluck, youth, a vigorous mind, a healthy body and a singleness of purpose—to succeed. He could not launch himself sensationally upon the concert career, so he took to teaching—and, in teaching others, he taught himself. In learning how to remedy the defects in others he learned how to correct his own, and in this way the Harold Henry of today—the great pianist—is actually the product of his own teaching. As soon as he was financially in a position to do so, he took up his concert work. Public concertizing requires publicity, and publicity requires money, and he had to earn this before he could spend it, because he was an American and believed in fulfilling any obligations for which he contracted, and it was not long before his name began to stand for all that was best and most progressive in the art of piano playing. In these years Mr. Henry has placed his work and its demands before everything else. Possessed of the highest ideals, he has been his own most severe critic—has set himself ever-increasingly difficult tasks. He has had no time to wonder why or how others have succeeded. He has known that for himself success could be secured only through conscientious, hard and steady work, and he has been content to win it in that way.

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Harold Henry has long ago conquered the art that covers art. His technic is so finished a mechanism that one gives no thought to it.

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And so we read of his new success at Peterborough, two weeks ago, with no surprise.

We knew that he could triumph there—in that specially fine and sympathetic atmosphere—because he had done it before, and we felt certain that even with the fact of the presence of an almost unlimited number of artists and celebrities of various sorts he would yet be one of the chief centers of attraction.

And so it proved, for his playing of the D Minor Concerto of MacDowell again showed him to be a superb artist, and this time there was the added circumstance of a magnificently fine and diversified audience.

That Mr. Henry could triumph before this remarkable body as he did—that he could be listed in every mind as one of the very high lights of the Federation Meeting—proves once more, and very emphatically, the fact that he stands today at the heights of pianism and easily among the best liked and most popular of American musicians.

C. E. W.

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MAXIMILIAN PILZER

Maximilian Pilzer, one of America's best violinists, is at present in the country practicing and enjoying a beneficial rest. Mr. Pilzer is expected to appear in numerous concerts next season. He is an accomplished musician, and the season of 1919-20 will be rendered more brilliant thru his masterful handling of the bow.

WESTERN CONSERVATORY

Grace Knowlton Scott presented the array of little piano pupils listed below in an enjoyable recital in Kimball Hall on Tuesday, July 15. To praise them all is the desire of Music News, and the praise is none the less sincere because general. All are being ushered into the right channels of musical learning, and, if they will take good care to develop their minds in every possible direction, the next few years ought to make good musicians out of every one of them.

The selections used were chosen with discretion, as far as suitability went, and yet every "primary and intermediate" recital serves to point out the dearth of really good instrumental music for students not yet capable of Godard, for instance, or Moszkowski. For the simple yet richly conceived pieces of which Edward MacDowell's "To a Wild Rose" is the classic example, let us say, teachers hunt far and wide and long for a great composer who will meet this need, for only a great one can meet it.

Program:

Blowing Bubbles ..... Orth
Ruth Goldman
Message of the Flower ..... Hackh
Imogene Cross
Little Prince ..... Krogmann
Eleanor Altman
Little Friend's Polka ..... Streabbog
Katie Goldman
Santa Claus Guard March ..... Krogmann
Bessie Cassidy
Jollie Darkies ..... Bechter
Bernice Provus
Golden Ringlets ..... Latour
Milton Provus
Bob-o-Link Schottisch ..... Becht
Leona Grabe
Barcarolle ..... Burgmuller
Valse ..... Dennee
John W. Willard
Rose Faye ..... Heins
Vivian Caven
Sparkling Stream ..... Holt
Julius Cooper
Lily of the Valley ..... Smith
Rose Bobinsky
Shadow Dance ..... Engelman
Mildred Gentner
Caprice Bohemian ..... Lieberre
Ruth Bobinsky
La Gazelle ..... Wollenhaupt
Sextette (from Lucia) ..... Mori
Last Smile ..... Wollenhaupt
Marie Fickenwirth
Polonaise Militaire ..... Chopin
Reveill d'Amour ..... Moszkowski
Alice Freeberg

LOUISE MORRIS.

RUDOLPH REUTER

The popular pianist, Rudolph Reuter, is in the midst of a summer season of teaching of unusual activity. At the Chicago Musical College students have gathered together from Wyoming to Mississippi to study with him. His activity will not altogether cease during the month of August, for he has been engaged to play with the Stadium Symphony Orchestra in New York City during the week of August 17, and on August 30 gives a joint recital with Nevada Van der Veer at Nyack, N. Y. Last Monday he gave a recital of unusual brilliance at the University of Notre Dame, Ind. Early in the fall Mr. Reuter is booked for recitals in Springfield, Ill., and Lindsborg, Kan.

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MUSIC TO COME

Ravinia Park — Opera on Tuesday, Wednesday, Thursday and Saturday evenings. Symphony Concerts, Monday and Friday evenings; Saturday and Sunday afternoons. Sailors and Soldiers' Concert, Friday afternoons.

Orchestra Hall—Photoplay, orchestra and organ, and special soloists, every afternoon and night.

Municipal Pier—Concert every Friday night.

Fourth Presbyterian Church—Organ concert every Thursday at 4:30.

Chicago Musical College — Concert at Ziegfeld Theater, Saturdays, at 11 a. m.

American Conservatory—Concert at Kimball Hall, Wednesdays, at 10:45 a. m.

Chicago Piano College—Concerts in Lecture Room, Kimball Building, Tuesday and Friday evenings.

IN THE THEATERS

Cohan's Grand—"A Prince There Was."
Colonial—"Angel Face."
Cort—"I Love You."
Garrick—"Scandal."
Great Northern Hippodrome—Vaudeville.
La Salle—"Honeymoon Town."
Majestic—Vaudeville.
McVicker's—Vaudeville.
Palace—"Passing Show."
Rialto—Vaudeville.
State-Lake—Vaudeville.
Studebaker.—"Sunshine."
Riviera, Central Park, and Pantheon—Photoplays and Music.

SATURDAY MORNING RECITALS AT CHICAGO MUSICAL COLLEGE

There is a host of music students from everywhere in America, literally speaking, right here in Chicago this summer. It has probably never been equaled at any time in the past. Local celebrities from California schools, Texas towns and Canadian churches are this year sitting at the feet of Chicago instructors and sparring for places on the student recital programs.

On last Saturday, at the Chicago Musical College, Burton Thatcher presented a Miss Blanche Harvey, who sang "Dawn" with particularly nice continuity and with commendable tenderness in the first bars of the song. Winona Lightcap sang the rapid Veracini "Pastorale" in an engaging way. What an opportunity to study a song like that with Herbert Witherspoon! And Miss Lightcap had brought her best to that opportunity.

Leon Sametini presented two artist violin pupils who apparently carried the audience quite away by their remarkable bowing, for the applause was long and loud.

Some modern writers were heard in the piano music, namely d'Albert, Borodin, Grainger and Debussy. The performers were Gertrude Mandelstamm, whose artistry was most evinced in her splendid relaxation; Katherine Gorin, who made a very pretty picture at the piano and played commendably, and Mabel Babbington, a brilliant young pianist with personality. The former student is with Alexander Raab, the latter two with Percy Grainger.

Grace Johnson Konold was enjoyed in "Caro Nome," which she has perfected under Oscar Saenger. The young artist and teacher, Miss Marguerite Kelpsch, who studies with Rudolph Reuter, played a Chopin Polonaise in true Chopin style, indicative of advanced attainments.

LOUISE MORRIS.

EFFA ELLIS PERFIELD

An Appreciation

"Some people say that melodies must be evolved this way," said Mrs. Perfield in her Demonstration of Method last Monday morning, "but I don't believe that is so—nay, more—I will say that *isn't* so."

And right in that "isn't" lies the keynote of the Perfield personality.

Positiveness and an unafraid spirit! Mrs. Perfield is an original thinker and she is not the least bit afraid to tell the world what she believes to be true.

Not that she is at all dictatorial in her teaching, for, as a matter of fact, whenever she "demonstrates" or lectures she invites dissension and discussion, and she listens most carefully and patiently to all objections and to every idea that opposes her own.

But she always has an answering argument and this argument is backed up, invariably, with logic.

"I do not expect you to see this all at once," she said in elucidating one of her points, "for it has taken me twenty years to work it out, and that is the only kind of conviction that is worth while, i. e., the kind that has years of research back of it."

. . . . . .

The occasion was a class lesson on public school music, which was given at the Perfield School in the McClurg Building, and the cozy recitation room was filled with a throng of eager teachers, who had been attracted by the fame of the Perfield manner, as well as the claims of the Perfield matter.

. . . . . .

Two weeks ago Music News asked permission to print a certain article which had come to the notice of the Editor, this being entitled, "The Do, Re, Mi Theory Exploded," written by Mrs. Perfield.

So great was the excitement produced by this item that the particular issue of Music News was promptly sold out, and today, by request of many who wish to send copies to pedagogical friends, the article is reproduced in our columns.

And in the issue of last week there were two "answers" to Mrs. Perfield, for, as a matter of course, there are scores of people who disagree with her theories.

And therefore, on last Monday, it was doubly interesting to see and to hear Mrs. Perfield explain her position and to make her positive, revolutionary statements.

. . . . . .

She is eager, enthusiastic, alert and logical.

She writes on the blackboard with incredible rapidity and goes from that vantage to the piano keyboard with such speed that she seems, almost, to be in both places at once.

She sings the idea she wishes to convey—she illustrates with every sort of story and gesture—she builds up her arguments step by step, and drives them home with irresistible force.

. . . . . .

It is not possible to give any sort of analytical analysis of what she said last Monday morning, and anyway one must see and hear her personally to get the full benefit of her vitality and her charm, but a few items have stayed in memory in language definite enough for repetition, and these are here given merely as indices of what Mrs. Perfield said in her sixty-minute talk.

EFFA ELLIS PERFIELD

Everyone knows that Mrs. Perfield's pedagogy is built upon the formula, "Feeling, Reasoning, Drills," but not everyone can apply these in proper order.

"Some one told me recently," said Mrs. Perfield, "that drills are for the purpose of putting deeply into the consciousness of the pupil the facts of feeling and reasoning. I say, on the contrary, that drills are merely a test as to whether the teacher has properly presented feeling and reasoning, for if the pupil is taught to feel music first, then to develop it through reasoning processes, he will get all the drills he needs intuitively."

"In the very first lessons the pupil must learn to sing, spell, play and write music," she says. "Things must be done in a large way—no limit must be put upon development."

"If a principle is correctly presented," she continued, "the pupil must then be allowed to develop it in his own way, and there must be no brake whatever placed upon his growth or his individuality."

. . . . . .

"That the do, re, mi system is cumbersome is well known, and that it is antiquated is proven by the fact that the most modern music cannot be read at all with this system," she insisted.

"When harmonies grow so independent and so altogether astray from all the old Richter rules, as do many of the modern pieces, the naive do, re, mi becomes lost in the scuffle, but a knowledge of music built upon chords (not on the scale, she insists) is as elastic as the most infinite possibilities of music writing, and a pupil who has musical feeling and reasoning (and has had sufficient drill) can follow even the most erratic composer wherever his caprice may take him."

. . . . . .

And—you may believe Mrs. Perfield or not—you may agree with her deductions and her reasonings, or you may discard them as you like, but if you sit through one of her lectures you will be fascinated in spite of yourself, and you will certainly, in an hour's talk from her, find much food for thought and, mayhap, the solution of many things that "the books" have not explained.

C. E. W.

♯♯♯

CHICAGO MUSICAL COLLEGE NOTES

Edward Dufresne has been engaged by the Chicago Musical College for the faculty. Mr. Dufresne, of French parentage, has made notable successes as a concert singer since his debut in Paris as a pupil of Essanruel.

The closing concert of the Chicago Musical College's summer series will be given in Ziegfeld Theater, August 2, when the program will be presented by students of the Guest Teachers—Professor Leopold Auer, Percy Grainger, Oscar Saenger and Herbert Witherspoon.

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Spaulding—Margaret Spaulding, Chicago soprano, who is spending the summer in Michigan, gave a recital at Charlotte last week which was a pronounced success in every way. The Charlotte Leader devotes a full column to the review of the event, which is pronounced by this paper to be one of the most important and most artistic events ever heard in Charlotte.

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AUDITORIUM CONSERVATORY

All who attended the commencement recital of the Auditorium Musical-Dramatic Conservatory, under the direction of Karl B. Stein, president, were rewarded by a very interesting and highly satisfactory program of vocal and piano music and dramatic art. The piano numbers, taken from the Slavic and German school, were well chosen and played with scholastic taste and finish, particularly the work of Tatiana Vojan and Hazel Quirk.

The voice numbers ranged from operatic selections of Verdi and Offenbach, important works of English and American song writers, and were all given with the true musical value and correct interpretation which is characteristic of Dr. Stein's work. Emily Kartak and Marie Kordo showed especially good vocal training in operatic solos, and also gave a fine rendition of the Barcarolle, from "Tales of Hoffman." Skillful and sympathetic obligatos were furnished by Mignonette Schruta, violinist, and Paul Schoessling, cellist, who also played parts to the chamber music trios, adding variety and interest to the piano numbers.

The final number on the program was a clever little comedy by Mrs. Stein's pupils, three of whom, Emma Olson, Harriet Nilsen and Janet Havens, were in the graduating class. Their acting gave proof that they had gone through a systematic course of the most intelligent and up-to-date methods of teaching. The entire cast did very creditable work, and the play was most enjoyable.

All the singers, pianists and dramatic students who received certificates and diplomas demonstrated thoroughly the splendid grade of teaching received at this well-established institution, which is both incorporated under the laws of Illinois and accredited by the city Board of Education.

L. C. T.

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LENORA SPARKES

Lenora Sparkes, the Metropolitan Opera soprano, who is spending the summer in England, through a special arrangement with the opera management, will devote a considerable part of next season to concerts. She will sing the soprano part in "The Messiah" with the Reading (Pa.) Choral Society on January 26. She will then begin a tour of the South, which will extend as far as points in Florida, singing en route in Petersburg, Va.; Greenville, S. C., and other cities.

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MISCHA LEVITZKI TO PLAY IN THE SOUTH

Texas and the Southwest will be visited by Mischa Levitzki for the first time next February. In addition to playing in several of the most important cities in Texas, he will also visit New Orleans, as he has been engaged by the Philharmonic Society for a recital on February 9. Kentucky, Missouri, Arkansas, Mississippi, Alabama and Tennessee will be other states which will be included on this particular tour.

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Keep—Charles Keep, tenor, member of the faculty of Bethany College, at Lindsborg, Kan., is busy with a large summer class there until August 1. He sang recently as soloist with the Municipal Chorus at Wichita and was "Messiah" soloist in the Lindsborg Festival.

EMMA ROBERTS' MANY ENGAGEMENTS

Emma Roberts will make her first appearance in Bridgeport, Conn., on January 14 next, when she will give a joint recital with Elias Breeskin for the Wednesday Afternoon Musical Club. She will also give a recital in the series of the Greenville Lyceum Association of Furman University, Greenville, S. C., in November, when she will make an extensive tour of the South. She has also been engaged for J. Tom Roberts' course in Marion, Ind. The first New York recital by this eminent contralto, an event which has come to assume much more than ordinary importance in the musical life of the metropolis, is scheduled for January 9 at Aeolian Hall. As usual, Miss Roberts will bring forward a goodly list of novelties on that occasion, for her programs are always replete with new songs.

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New York—The Beethoven Musical Society, under conductorship of Henry Lefkowitch, gave a concert in Central Park, New York, on July 16, and will give others on July 30 and August 13 and 27.

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THE NEW STATE-LAKE THEATER

The theatrical district in Chicago has grown to be a very extended one, for, while the Blackstone on Eighth street marks its southern boundary, it now extends on the north to the corner of State and Lake streets, where the new vaudeville house bearing the name State-Lake has recently been opened.

And it is certainly some little distance between the two points mentioned.

At first thought it would scarcely seem that this new location would be one with the proper theatrical atmosphere, for, as matter of fact, it is rather far removed from any other theater, but the State-Lake evidently creates its own "atmosphere," as well as its own enormous clientele, and on the evening of my visit last week there were not only throngs inside the theater, but also other vast throngs outside waiting for admittance, and the spirit and the style of the place itself were such as to create the finest sort of environment and illusion.

A very large auditorium is the State-Lake, and a very beautiful one. It is more like Woods' new theater than any other in Chicago, but is much larger even than that.

Its colorings are very grateful to the eye, the furnishings of the house proper are very comfortable, and the service throughout is remarkably efficient.

There is a large orchestra, well directed and playing a good repertoire, and there is also an enormous organ, which, however, was not much used on the night under consideration.

The stage is very large and beautifully equipped, and as the bill (a continuous one) covers both photoplays and vaudeville, it is used to great advantage.

The bill presented last week included great variety and much of decided interest and value.

Better photoplays have been seen than "The Ride of Death," but none have been better put on or have had better musical accompaniment.

There were no definite "headliners" on the vaudeville bill, unless Montgomery and Allen may be designated as such, and yet the general excellence was marked.

There were some really wonderful Japs, in tumbling and juggling; some marvelous dogs, monkeys and an elephant, in a briskly moving act; a good deal of patter singing and smart talking (with absolutely no vulgarity); a quartet of negro singers, who did some Spirituales very well; some neat dancing, and various other things to interest and amuse.

Mr. Montgomery was far and away the most talented person on the stage during the evening, and his work was full of life and variety, while Miss Allen, a very pretty girl, with no voice to speak of, assisted gracefully.

C. E. W.

———♯♯♯———

Frothingham—Miss Frances Frothingham writes Music News that Miss Dorothy Brown, who played at her studio recently and was reported in this paper as her pupil, is, instead, a pupil of Jane Mars Waterman of the Caruthers School. However, Miss Waterman herself was for a long time a pupil in harmony of Miss Frothingham, and therefore Miss Brown's appearance at the Frothingham musicale was all in the family, anyway.

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Music at RAVINIA PARK

La Boheme

If by any unfortunate chance you should be compelled to choose just one performance this Summer at Ravinia Park, and could not attend any others, my first advice to you would be to select, without fail, a performance in which Florence Easton and Morgan Kingston were to appear opposite each other in leading roles.

For, beyond question, there has never been finer individual work than that done by these two, and never any ensemble at Ravinia between leading man and woman so altogether sympathetic and fine.

The performance of "La Boheme" on last Thursday night became, in their hands, sheer delight; and, fortunately, they were

FLORENCE EASTON

upheld in the perfect performance by the excellence of the Marcel of Picco, the Colline of Rothier, and the Schaunard of D'Angelo, to say nothing of the superexcellence of the orchestra's playing under the baton of Gennaro Papi and the fine work of the chorus and the solo singers who were assigned minor parts.

The stage setting was very creditable for the most part, but it ought to be suggested to the property man that snow should not descend in handfuls at one spot on the scene and not at all in other places.

But to return to Easton and Kingston.

"She is an ideal Mimi," said a lady near me, "for the part is certainly Easton herself."

"Yes," was the answer, "she looks and acts Mimi to perfection; but so she does the parts of Santuzza, Tosca, the Chinese woman in 'L'Oracolo' and everything else she presents; for, as a matter of fact, Florence Easton is a superb artist and is able to actually vivify and beautifully color every part in which she appears."

Her voice is so well rounded, so full and clear and yet, in the higher range, it is so exceptionally fragile as well as true that

MORGAN KINGSTON

her singing is a constant delight, while her dressing and action are, as said before, perfection in every part she portrays.

Mr. Kingston finds in Rudolpho the part most absolutely fitted to him of any he has done at Ravinia, in my opinion, and his singing of the first act aria is a piece of work which cannot be surpassed by any tenor on the American stage today.

There is wonderful power and resonance to his tone, but this is beautifully conserved and handled, and the shading, coloring and finish of his work are beautiful indeed.

The big duet of the first act was a special triumph for both these singers, and the work in the third act was so well done as to wipe out of remembrance almost every other performance of the charming Puccini score.

C. E. W.

♮ ♮ ♮

The Concerts at Ravinia

The concerts at Ravinia are this year of unusual beauty under the very brilliant and fine directorship of Mr. Hageman, and the attendance is far in advance of other years.

This is as it should be, for there is no charm comparable to that of listening to fine instrumental music under the Ravinia trees, with the Ravinia breezes on the cheek and the Ravinia stars overhead.

The programs of the past week have been as follows:

MONDAY EVENING

Symphony No. 5, E minor, from the New World, Op. 95 ..... Dvorak
Adagio-allegro molto; largo; scherzo; allegro con fuoco
Allegro Molto Vivace from Concerto for Violin ..... Mendelssohn
Symphonic Poem—The Moldau ..... Smetana
Harp solo (selected) .....
A group of songs .....
Edna Darch
(Alice Barnett, accompanist)
Valse Triste, Op. 44 ..... Sibelius
Trot de Cavalry ..... Rubinstein

FRIDAY AFTERNOON

The Star Spangled Banner
Overture Oberon ..... Weber
In the Garden, from Symphony The Country Wedding ..... Goldmark
Meditation ..... Bach-Gounod
Suite—The Wand of Youth ..... Elgar
March
The Little Bells
The Tame Bear
Wild Bears
Boyard March ..... Halverson
Scene Religieuse, from Suite Les Erinnyes ..... Massenet
Berceuse .....
Preludium ..... Jaernefelt
Slavonic Dance ..... Dvorak

FRIDAY EVENING

The Star Spangled Banner
Overture—Fingal's Cave ..... Mendelssohn
Legend for orchestra—Zorahayda ..... Svendsen
In Foreign Lands ..... Moszkowski
Solo for harp (selected) .....
The Young Prince and the Young Princess, from Suite Scheherazade, Op. 35 ..... Rimsky-Korsakow
Kol Nidrei ..... Bruch
Solo for cello—Kol Nidrei ..... Bruch
Aubade ..... Luigini
Ride of the Valkyries ..... Wagner

SATURDAY AFTERNOON

The Star Spangled Banner
Overture—Masaniello ..... Auber
Andante con moto from E flat Symphony ..... Mozart
Concert Waltz in D ..... Glazounow
Suite Espagnola, La Feria ..... Lacombe
The Bullfighters
Under the Balcony
In the Arena
March Rakoczy ..... Berlioz
Meditation—Thais ..... Massenet
En Sordini ..... Tellam
Andante Cantabile ..... Tschaikowsky
Waltz—Village Swallows ..... Strauss

SUNDAY AFTERNOON

Star Spangled Banner
Overture—William Tell ..... Rossini
Allegretto from Seventh Symphony ..... Beethoven
Valse de Concert, No. 2, Op. 51 ..... Glazounow
Ballet Suite Egyptian ..... Luigini
Two Spanish Dances ..... Moszkowski
Duo for flute and horn—Serenade ..... Titl
Humoresque ..... Dvorak-Stock
The Bee ..... Schubert-Stock
Waltz—Morning Journal ..... Strauss

♮ ♮ ♮

Children's Concert

It was fitting that the record audience for Children's Day at Ravinia should be treated to one of the best entertainments Thursday afternoon there has ever afforded.

There was singing, under the direction of Miss Florence A. Crane, supervisor at Glencoe and South Chicago schools, and how the children sang! Then there was dancing, beautiful dancing, by the girls (most of

them very young) of Mildred Brandham Pierce's classes. Miss Pierce's knowledge of the Russian dancing is well reflected in the lithe little pupils. Dancing is an art that is enjoyed by the average audience, and, in addition, it is an art which most children possess and should be given a chance to develop. The costuming on Thursday was varied and attractive.

And after the dancing came the lovely Lacombe march called "Tsigane," than which there are few compositions which better teach the child the sensory enjoyment of delicate music. Lacombe was not a prolific composer, but he was a masterly one, and it is interesting to contrast his work with that of Strauss, whose productions, so much more numerous, were represented on Thursday's program by the "One Thousand and One Nights" waltz.

The "Surprise Symphony" (Haydn) effected, as Mr. Hageman's interpretation required, absolute silence on the part of that immense outdoor audience. Only the Andante was played. The Delibes Intermezzo, "Naila," was linked with "Ave Maria" (Shubert) in a delightful double number, the latter selection being repeated (encore) upon the insistence of the audience.

LOUISE MORRIS.

♮ ♮ ♮

Lakme

There was something about the surroundings which made the performance of "Lakme" last Sunday night at Ravinia particularly attractive. Perhaps it was Mabel Garrison, who sang the title role; perhaps Orville Harrold, who did Gerald, or Rothier (superb as Nilakantha) who made the charm of the performance. But perhaps it was none of these so much as the out-of-doors, the beautiful weather and the thrill of seeing the theater crowded, which made the appeal. For, dull as the story of the opera is, the music is wholly charming when heard under the proper conditions.

Never has this writer been more enchanted with the duet in the first act or with the Bell Song. The orchestra seemed in the best of humor (the chronicler had the infrequent advantage of sitting in the front row) and "played up" to the cast with an unusual amount of spirit.

Mr. Hageman was, as usual, the complete master. And there is no doubt that the sincerity and good-will of his personality is responsible, together with his superior musicianship, for his right to the title of master.

The following singers completed the cast with credit: Louis D'Angelo, Frederic; Alice Gentle, Mallika, and Louis Derman, Hadji. The chorus did splendid work and the whole performance was well managed.

MARY CARVER WILLIAMS.

♮ ♮ ♮

Other Bills

Tuesday evening last brought a repetition of "Il Trovatore," and on Wednesday the bill was "Tales of Hoffman," heard by a capacity audience.

Saturday evening was devoted to "Tosca," and the dramatic art and vocal charm of Florence Easton and Morgan Kingston again found fine play in the leading roles, there being adequate support from Rothier, Derman, Toft and Falco.

On Tuesday of this week "Cavalleria" was repeated; on Wednesday the first performance of "The Elixir of Love" reached the Ravinia stage, and on Thursday "Tosca" was repeated, "The Elixir of Love" being scheduled for repetition on Saturday evening.

The usual concerts were heard on Monday and Thursday and there will be given the weekly soldiers and sailors' concert this (Friday) afternoon, and symphony programs on Saturday and Sunday afternoons, with a special concert this evening with Riccardo Martin as soloist.

♯ ♯ ♯

"TWILIGHT" — CLARA EDMUNDS-HEMINGWAY

The following note is one of several received by the composer during the past month:

"Dear Mrs. Hemingway: Your 'Twilight' is a very effective little song. I shall use it in my teaching." D. A. Clippinger.

Ten of the well-known Chicago teachers are using this delightful song for teaching, and several recitalists are to program it this season.

The worth of Mrs. Edmunds-Hemingway's compositions has been attested by the popularity of her recitals as a composer-contralto, and their musical worth is shown by the many notes of appreciation and good wishes for her compositions from artists and composers of the United States.

Ida Geer Weller, mezzo-contralto, New York, has paid this composer the signal honor of adding the manuscript song, "An Indian Lullaby," to her recital programs. Mrs. Weller will use this song upon her Woman Composers program, as well as others.

Mrs. Weller was one of the most popular soloists at the Lockport Festival last year and she has a voice of rare beauty as well as the gift of artistic interpretation.

The Pacific Coast Musician lists this song by Clara Edmunds-Hemingway, a Gary, Ind., composer, and speaks of it as "a melodious little song with cello obligato, written in the popular barcarolle rhythm." It is on sale by G. Schirmer, successors to R. W. Heffelfinger Company, Los Angeles.

♯ ♯ ♯

AMERICAN CONSERVATORY OF MUSIC

Studio recital by the younger violin pupils of Charles Mitchell Mixer Friday, July 18:

Quartet—Dolls' Wedding Procession.....Lachmund
Frank Glassman, Ruth Burnstein, Ethel Heinze, Walter Brown

The Jolly Haymakers .....Wathall
Florence Lathrop

Polonaise .....Mendelssohn
Ethel Heinze

The Cello Player.....McIntyre
Marjorie McBratney

Springtime Dance .....Wathall
Elizabeth Sheldon

Quartet—Playful Rondo .....Green-Teres
Frank Glassman, Ruth Burnstein, Ethel Heinze, Marjorie McBratney

Fifth Aire Vain.....Ch. Dancla
Walter Brown

Gypsie Melody .....Kohler
Ruth Burnstein

Third Movement from Fourth Concerto.....Seitz
Norbert Roecker

Carita (Spanish Dance).....Atherton
Frank Glassman

The entire program was given with a smoothness and musical feeling which told of much talent among the young pupils and with a technical surety which proved most painstaking work on the part of the teacher.

♯ ♯ ♯

Lindley-Spaulding—Florence Caro Lindley and Clora Spaulding, duetists, are singing "The Magic of Your Eyes."

CHICAGO MUSICAL COLLEGE

The concert that will be given by the Chicago Musical College in Ziegfeld Theater tomorrow (Saturday) morning at 11 o'clock will be presented by students in the piano, violin and vocal departments, assisted by Edward Collins, guest artist. The following program will be interpreted:

Piano—Concerto, Slow Movement.....Rubinstein
Elsie Barge, Brookhaven, Miss.
Mr. Mickwitz at the second piano
(Student of Harold V. Mickwitz)

Vocal—Mi Chiamano Mimi (La Boheme).....Puccini
Lygia Zabrocki, Chicago
(Student of Adolf Muhlmann)

Violin—Coneerto No. 1.....Saint-Saens
Harold Ayres, Chicago
(Student of Leon Sametini)

Vocal—Bird Song (Pagliacci).....Leoncavallo
Ruth Kuerth, Chicago
(Student of Edoardo Sacerdote)

Piano—
Goldfish .....Debussy
Polonaise Americaine .....Carpenter
Carolyn Schuyler, Chicago
(Student of Percy Grainger)

Vocal—O Lisbone (Don Sebastiano).....Donizetti
Clark E. Sitell, Norman, Okla.
(Student of Herbert Witherspoon)

Violin—
Variations on a Theme by Corelli....Tartini-Kreisler
Andante Cantabile from Quartet, Op. 11.....
..... Tschaikowsky
La Chasse .....Cartier-Kreisler
Adrien Freische, New York, N. Y.
(Student of Professor Leopold Auer)

Vocal—Adieu, Forets (Jeanne d'Arc)....Tschaikowsky
Marie Anderson, Philadelphia, Pa.
(Student of Oscar Saenger)

Piano—
Ballade, F minor.....Chopin
Jeux d'Eau .....Ravel
Rhapsody, C major.....Dohnanyi
Edward Collins
Guest Artist

♯ ♯ ♯

ALEXIUS H. BAAS

Alexius H. Baas, baritone, of Madison, Wis., is one of our midwest singers who must perforce deny himself a Summer vacation. A large class of pupils will keep Mr. Baas busy until August 15. From then on until Fall Mr. Baas will fill a number of dates with the International Quartet. This organization consists of four picked voices from the Mozart Club, a male choir of which Mr. Baas is director. The quartet has filled a number of dates at soldiers' homecoming celebrations in southern Wisconsin and has met with such marked success that its activities are being rapidly extended to more distant cities.

The personnel of the quartet follows: first tenor, Robert Moffet; second tenor, E. A. Oakey; first bass, Alexius H. Baas; second bass, Andrew Nielson.

♯ ♯ ♯

Pescia — Astolfo Pescia is teaching throughout the summer at his New York studio and has a record class.

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RIVER FOREST TENNIS CLUB ENTERTAINS

Again it was demonstrated on last Saturday evening that the River Forest Tennis Club is very fortunate in the possession of a member who is so amply and so artistically fitted to superintend its concerts as is Arthur Randolph Fraser, who at that time was responsible for a very charming summer night entertainment.

Of course, there was a dinner preceding and a dance afterward, and great sociability throughout. Those things are taken for granted, and they are always beautifully conserved by this club, but the fifty-minute concert is the item upon which attention must focus at this time, and it was truly a brilliant and very charming fifty minutes.

Master Lyman Eldredge, one of the solo choir boys at Mr. Fraser's church (Grace, in Oak Park), has been heard many times, and has always proven himself the possessor of a fine voice and, further, has shown a musicianship and an interpretative ability which have reflected immense credit always upon Mr. Fraser, who is, of course, his only teacher.

The fact that Master Eldredge was hoarse on Saturday night was therefore a very great disappointment, both to himself and to his many admirers, but it did not detract at all from the memory of other fine appearances or from the knowledge that there will be other and plentiful opportunities to hear him when he is in his normal and very beautiful voice.

Another talented pupil of Mr. Fraser is Elizabeth Harris, whose work has been commended in these columns a number of times.

Miss Harris is still a little girl, but she has developed a fine degree of technical attainment, and back of that there is nice appearance and poise, good intelligence and a very fine musical perception.

She played three numbers from the "Peer Gynt" Suite (Grieg) with good tone and much thought, and was facile and brilliant in the "Valse Caprice" (Whitney) and "Caprice" of Kriesler.

The mature artist of the program was Rollin Pease, baritone, who is a supreme favorite in Oak Park and River Forest, and who, whenever he appears there, is greeted with such cordiality and affection as would turn the head of a less sincere and serious artist.

Mr. Pease, the possessor of a suave and pleasing voice, has learned the value of high interpretative ideals as but few singers have learned them.

He places as a chief requisite in public work an enunciation that is well-nigh impeccable and which makes his songs almost like spoken stories.

Then he has great versatility, great variety and great originality, and in whatever he did on last Saturday night he found in his audience an answering vibration which was extremely unusual, and which must have thrilled him, even as he himself thrilled the audience.

His program included mostly well-known and equally well-liked numbers—just such a program as was best suited to the time and the place, and it was presented throughout with skill and musical effect.

The numbers were the Prologue from "Pagliacci," "Rolling Down to Rio" (German), "The Americans Come" (Fay Foster), "Don't Ceare" (Carpenter), "Uncle Rome" (Homer), and the Negro Spirituale, "Standin' in the Need of Prayer," besides a Humoreske which River Forest likes very much and which Mr. Pease must always sing "by request."

And if Mr. Fraser is skillful in the choice of his artists and in the arrangement of his program for these social events, he is also and equally felicitous in his piano accompanying.

A musician through and through, he has technic, routine and sympathetic impulse, and his work was therefore, on Saturday evening as always, alive with intelligence and beauty.

A ten-minute addenda of Community Singing, including "The Long, Long Trail," "The Home Road," and "Land of Mine" (three ideal numbers), proved the audience to be alert and musical and reflected fresh credit on Mr. Pease, who conducted, and Mr. Fraser, who played.

C. E. W.

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VOTICHENKO PAYS TRIBUTE TO ROSHANARA

Among the interesting numbers which will be heard at Votichenko's next Composition Recital in the fall is a minuet dedicated to Roshanara, the beautiful East Indian dancer who appeared at Votichenko's last recital of the season, which was entitled "Concert Intime De Musique Ancienne." "The Song of the Chain," a composition which was suggested to Votichenko by the plight of the Siberian prisoners, will also be played for the first time.

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CHRISTINE LANGENHAN SINGS AT RIVERSIDE

Mme. Christine Langenhan, the dramatic soprano, who appeared last night at the Loring Theater under the auspices of the Junior College, is winning a place for herself as a true artist in the musical world. She gave a program of such unusual variety as to make her coming an event.

It was in the Bohemian number, "Songs My Mother Taught Me," that she charmed most. The song is one of those lovely bits of folk melody which Dvorak has crystallyzed into permanent form and to which he has added exquisite harmonies. For an encore Mme. Langenhan gave the English translation, which does not spoil the fairy-like rhythm of the song as translations so often do.

In her French selections Mme. Langenhan was especially pleasing in a fantastic bit by Saint-Saens, "Guitares and Mandolines," an unusual fragmentary thing that ends abruptly. Her singing of Massenet's "Elegie" was exquisite, too. The Italian number, an aria from "Gioconda," contained a good deal of sustained recitative, which was artistically done.

Of her English numbers the classical selections of Handel and Haydn, with which she opened the program, gave her splendid opportunity to display her excellent technic. Vanderpool's "I Did Not Know" was probably one of the most popular numbers of the evening, and Cadman's "Land of the Sky Blue Water" was, as always, a favorite.

Maña-Zucca's "Star of Gold," a brilliant piece of coloratura, closed the program with a display of pyrotechnics. The ever-popular "Annie Laurie" was one of the many encores of the singer, whose graciousness induced her to respond to the enthusiasm of her hearers.—Riverside Enterprise.

♯♯♯

LEVITZKI NOT TO GO TO THE PACIFIC COAST THIS SEASON

Although Mischa Levitzki has already been announced by both L. E. Behmyer of Los Angeles and Selby Oppenheimer of San Francisco as one of the artists to be presented in their territory the coming season, by mutual consent of Daniel Mayer and the aforementioned western managers, the tour has been postponed for a year. Owing to the fact that he will have a long and arduous season, although only part of it will be spent in America, Mr. Levitzki will not play until after November 1. In April he sails for Australia, where already he has twenty-five recitals booked. Mr. Mayer has already so many engagements booked for him in the East and Middle West between November and March that the Pacific Coast cities will have to wait until the following season to hear this sensationally successful young pianist.

♯♯♯

University of Illinois—A concert was given on July 7, complimentary to the Illinois State Veterinary Medical Association, by J. Lawrence Erb, organist; Frank Tatham Johnson, tenor, and Edna A. Treat, pianist, of the faculty of the University School of Music at Champaign, Ill.

♯♯♯

Brittan—Miss Louise Brittan, soprano, has been engaged to substitute for Jennie F. W. Johnson, the well-known contralto, at All Souls' Church, for the month of August.

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* * * * * *

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* * * * * *

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ROWLAND LEACH

NORDIN, LEACH AND RIVE-KING

At the Bush Conservatory last Saturday afternoon the following program of great interest was heard:

To Anthea ..... Hatton
Droop Not, Young Lover ..... Handel
The Hundred Pipers ..... Old Scotch

Mr. Nordin

Concerto in B minor (First Movement) ..... Saint-Saens

Mr. Leach

Polonaise Heroique ..... Rive-King
Nocturne, Op. 37 ..... Chopin
Prelude and Fugue ..... Haberbier-Guilmant-Rive-King
Faust Waltz ..... Gounod-Liszt (Rive-King Edition)

Mme. Rive-King

Recitative and Scherzo-Caprice (for violin alone) ..... Kreisler
Berceuse ..... Zsolt
Minuet in Olden Style ..... Hochstein
Humoresque ..... Stoessel

Mr. Leach

Prologue (from I Pagliacci) ..... Leoncavallo

Mr. Nordin

Accompaniments by Ruth Bradley

Mr. Nordin sang with a real appreciation of the classic numbers and gave a rollicking, typical atmosphere to the old Scotch song. The Prologue was done with dramatic intention and carried over with considerable style.

As fine as is the Saint-Saens Concerto, Mr. Leach made his big impression in the second group. The three concluding numbers were all charming, delicate and refreshing and played with excellent discrimination and taste. The "Humoresque" had to be repeated.

In addition to the work of these artists, a third attraction of the afternoon was the playing of Mme. Rive-King, one of the revered members of the Bush Conservatory faculty and one of America's most distinguished pianists. Mme. King has a brilliant, flashing technic and puts all of her magnetic, forceful personality into her playing, thus making it one of the most impressive events possible. For an encore she played nine of the set of thirty-three variations on "Yankee Doodle" written by Rubinstein, with whom she studied.

MARY CARVER WILLIAMS.

CHICAGO PIANO COLLEGE

Members of Mr. Watt's summer class gave a most interesting and delightful program in the school parlors on Friday evening, July 19. Program:

Russian Dance ..... Friml

Miss Dorothea Marks

Scherzando ..... Beecher

Miss Mary Beall

Saltarelle Caprice ..... Lack

Miss Antoinette Smyth

The Coquette ..... Harmon H. Watt

Miss Thelma Simons

Evening Idyll ..... Cyril Scott

Mrs. Hazel Bryant

Butterflies ..... Ole Olson

Miss Hildur Bergstrom

Pasquinade ..... Gottschalk-Joseffy

Mrs. Mary Dietz

Concerto, F sharp minor, Opus 69 (Last Movement) ..... Hiller

Miss Agnes Fulton

March Wind ..... MacDowell

Miss Louise Thompson

To a Wild Rose ..... MacDowell
To a Water Lily ..... MacDowell

Miss Edna Brownell

Sixth Hungarian Rhapsody ..... Liszt

Richard Schweitzer

Deep River ..... Transcribed by Coleridge-Taylor

Miss Helen Moskowitz

On Fait la Charmonte ..... Korestchenko

Air de Ballet ..... Korestchenko

Miss Ruth Budde

Blue Danube Waltzes (Paraphrase) ..... Strauss-Schulz-Evler

Miss Lavinia Kent

Concerto, A minor, Opus 16 (Last Movement) ..... Grieg

Arthur Lang

All the pupils gave evidence of good schooling, and some of the more advanced displayed a well-developed and brilliant technic. Especially noteworthy was the playing of Miss Lavinia Kent, whose work has been eulogized previously in these columns, and of Mr. Arthur Lang, who played the Grieg Concerto movement with electrifying vigor.

MARY CARVER WILLIAMS.

———♯♯♯———

Raisa—Mrs. Julius Stone, 1317 East Fifty-Second street, received a cablegram from Rosa Raisa on July 5 announcing the latter's safe arrival at Naples, whither she has gone for the summer.

———♯♯♯———

Middleton—Arthur Middleton, New York, will appear on the National American Musical Festival program at Lockport, N. Y., in September.

LYCEUM ARTS CONSERVATORY

The fall announcement of the Lyceum Arts Conservatory contains the interesting information to all music lovers of the middle west of the addition to the faculty of Theodore Harrison, who has been the head of the vocal department of the University School of Music in Ann Arbor, Mich., for the last five years. Mr. Harrison's reputation precedes his appearance in Chicago both as a great singer and teacher. For more than seven years he was engaged in opera and concert work abroad, and on the breaking out of the World War he was under a five year contract to appear in the leading opera houses of Germany and Austria.

He returned to America and made a number of important recital appearances in the east, and after much urging accepted the position at Ann Arbor, where his methods of teaching and his successful students soon made his department the center of interest in the school, as many of the best singers of Chicago, Detroit and New York made Ann Arbor a Mecca. These professionals urged him constantly to seek a larger field.

Mr. Harrison has helped materially in making the great Ann Arbor Festival the success it has enjoyed and his sterling musicianship has gained for him the respect of all the great singers and soloists who have appeared there.

The Lyceum Arts Conservatory has been in correspondence with Mr. Harrison for the last three years, but his loyalty to the University School precluded his acceptance of the inducements they offered, and only upon the advice of Chicago's greatest musicians was he made to realize his field of work and influence could be enlarged and that Chicago needed him.

Mr. Harrison's career is a splendid one, both in America and Europe. He has appeared repeatedly with the great orchestra and choral societies and is well known as a recital artist of distinction. He taught in Italy and Germany with much success.

His voice is of exceptional beauty and power, perfectly trained and controlled. His interpretation and unfailing surety of tone—his complete familiarity with four languages—means a flawless diction which is rarely equaled.

He has already been engaged as soloist with several of our finest musical organizations and his debut will be an event to be watched with interest by all music lovers.

———♯♯♯———

GRANT HADLEY

Grant Hadley has just returned to the city from an extended concert trip through Indiana, Ohio and Michigan, spending two weeks at the great Methodist Centenary at Columbus, Ohio. Miss Ann Floss Hoye, pupil of Grant Hadley, is appearing this week at the Hippodrome.

———♯♯♯———

Seder—S. E. Seder, the brilliant and very popular organist of the First Congregational Church in Oak Park, has been appointed as the head of the organ department of the Northwestern University School of Music, Evanston, and of the Cosmopolitan School of Music in Chicago.

———♯♯♯———

Pierson—Lela Lowe-Pierson, Chicago violinist, played at the Centenary celebration at Columbus, Ohio, for two weeks, i. e., from July 7 to 28. This week she is playing with the Apollo Trio (instrumental) at the Hippodrome Theater.

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SOCIETY OF AMERICAN SINGERS

General Manager William Wade Hinshaw announces that he has purchased from Albert Reiss the "exclusive production rights" of H. E. Krehbiel's book, "The Impresario," music by Mozart, and which was given with such great distinction and success by the Society of American Singers under the direction of Mr. Reiss at its initial season at the Lyceum Theater in 1917. Mr. Hinshaw announces that "The Impresario" will be given by the Society of American Singers at the Park Theater early in the season next Fall, with David Bispham in the title role and with Lucy Gates in the part of Uhlig, in which she made such a distinct hit in the original production. Mr. Bispham's characterization of the doughty "operatic director" was one of his greatest and most amusing masterpieces of art. The other members of the cast will be Ruth Miller as Mme. Lange, Craig Campbell as Mozart, and Bertram Peacock as the Nephew.

After being given seven times at the Park Theater in New York Mr. Hinshaw plans to send this opera to several near-by towns under the direction of Sam Franko.

A number of other one-act operas without chorus will be given, including "The Maid Mistress" (Pergolese), "Bastien and Bastienne" (Mozart), "Il Signor Bruschino" (Rossini), to which Sigmund Spaeth has made a very smart and up-to-date libretto; "Les Precieuse Ridicule" (Anselm Goetzl), book translated from Moliere by Alice Mattulath; "The Rose of Auvergne" (Offenbach), and "Cox and Box" (Sullivan).

Mr. Franko's orchestra will be taken on all trips outside of the city, and it is planned to have Mr. Franko, who conducted the premier performances of "The Impresario," to personally conduct all performances of this opera, both at the Park Theater and on road tours.

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SALVINI'S SUMMER SEASON

Mario Salvini, the eminent Italian vocal instructor, is continuing his activities throughout the summer. He successfully directs the Salvini School of Singing at 206 West Seventy-first street, finding time every week to devote several days to his special classes in a beautiful residence at Edgemere, Long Island. Mr. Salvini is full of enthusiasm and an ardent advocate not only of the artistic, but of all that promotes health and true progress. He frequently rides on horseback at Edgemere, after which he finds time to go for a dip in the sea. He is looking more handsome and inspiring than ever, and his students, many of whom will be heard in public next season, in church, oratorio, opera, recital and concert, reflect his masterly attainments and buoyancy of spirits.

###

ELIAS BREESKIN TO PLAY IN THE SOUTH

Elias Breeskin, the young Russian violinist, won so many new friends when he appeared with Caruso in the South that he will make a tour of that part of the country next March. Among his engagements at that time will be a recital at Furman University, Greenville, S. C. He will also give a joint recital with Emma Roberts for the Wednesday Afternoon Musical Club of Bridgeport on January 14. Mr. Breeskin will be the soloist with the Stadium Symphony Orchestra on July 31.

RUSSIAN SYMPHONY ORCHESTRA

The Russian Symphony Orchestra, Modest Altschuler, conductor, has been engaged by the Reading Choral Society of Reading, Pa., for its winter festival, which will take place on January 26, 1920. In the afternoon the orchestra will be heard in a program of its own with Emma Roberts, contralto, as soloist. In the evening "The Messiah" will be sung, under the baton of the society's conductor, Henry F. Seibert. The quartet of soloists will consist of Lenora Sparkes, soprano of the Metropolitan Opera Company; Emma Roberts, contralto; James Price, tenor, and Malcolm McEachren, basso. This engagement will be the opening one in the season's second tour of the orchestra. The arrangements have been made through Daniel Mayer, who is manager for both soloists and orchestra.

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"NOTHING FOR NOTHING"

By HENRY B. RONEY

Editor Music News: You said something when you started that "Nothing for Nothing" slogan. But there must be exceptions—the patriotic affair where no participant is paid and we simply must do our bit; philanthropies, in prisons, hospitals, asylums, where all ought to contribute to the happiness of the unfortunate and help in the uplift; our own church occasionally where our religious obligations call upon us to give either professional services or money; a charitable affair once in a while where every service is contributed free.

I pity the shriveled souls that do not take delight in ministering to the needy, suffering or unfortunate ones who cannot pay, with whatever talent God has dowered them, when it can be done at no money cost—merely inconvenience, perhaps, which should be counted a pleasure. Heart happiness and contentment is life's richest blessing, and it can be purchased only by unselfishness and thoughtfulness for the happiness of others.

Never forgetting my early struggles for a musical education, and gratitude to my teachers for special favors, I want to "pass it on." And I have done this so many times in apparently worthy cases that I find myself wondering if there is any such thing among music students as real, steadfast, loyal appreciation and reciprocation. The few cases in a long experience, which stand out like shining gold in an ocean of dross, are all that prevent my becoming a hopeless skeptic.

But we must differentiate between plain duty and plain sponging. Lucky lawyers, doctors, dentists, scientists, and other professional men! They usually escape. It is the musician or singer who is always expected to bear the brunt of free services. Then there are the poor, but talented, whom we always have with us. They want instruction, always from teachers of high standing, but their families assert that they cannot afford to pay the term bills. Won't the teacher give his services gratuitously? "Good advertising. Such talent!"

Some of these cases are genuine, and every professional man with a heart remembers his own youthful struggles and economies, and wants to help. The majority, however, are leeches and chronic beggars. They have the faculty of "using the truth with penurious frugality." They talk poor, have no money to pay an instructor who has devoted his life to preparation for high-class pedagogic work, yet they always have money for silks, velvets, muskrat coats, finery and expensive flats. How can we distinguish gold from dross—the worthy from the unworthy—until we have been stung?

People who would scorn to ask a merchant to donate to them dresses, shoes or groceries, or go to a physician and ask for free treatment, do not hesitate to ask a singer or music instructor to give them gratis many valuable hours of his time. This time and professional knowledge are as much his capital and stock in trade as the merchant's cash in bank or goods on his shelves.

Time is money. It costs the teacher time and money in large measure to fit himself for the very services which many people resort to every device of sympathy and misrepresentation to secure without compensation. The fact that the teacher may have some spare time does not alter the principle. Many railroad trains have vacant seats which could be filled with deadheads without increased cost to the railroad company, but you will observe that they remain empty.

I yield to no one in generous impulses toward talented students with small means, yet I presume I have been victimized oftener than any professional man in Chicago by these hypocritical ingrates. They pretend great affection, friendship and loyalty as long as free instruction holds out, and then break promises and verbal contracts and desert you for any teacher who flatters more. Ignoring all past obligations, they repay by speaking of you in derogatory terms when they can no longer impose on your generosity.

I have made a psychological study of many such cases of ingratitude, to determine, if possible, their proportions and relation to nationalities and to professed religions. I cite a few examples in my experience, leaving the reader to draw his own conclusions.

Case 1. Being far from organ repairers, I learned to tune and regulate the church organ at which I officiated in my youth. After several years of this gratuitous service to the church, and quite outside my regular duties, I was informed by one of the trustees that it "was my business to keep the organ in tune and repair it, the same as a violinist kept his instrument in tune."

Nationality, American; religion, Congregational.

Case 2. I gave a boy singer a large amount of intensive training, his father agreeing that I should have his services in concert work in return for his musical education. When he was sufficiently advanced and had begun to attract attention, the father broke his signed contract on the pretext that "his duty required him to put his boy in school," and took him away—not to school, but to travel with him and sing at his itinerant lectures, advertised him as "one of the famous 'Roney Boys,'" and took up a collection at each lecture for his own benefit. Chuckling over his dishonesty, he remarked: "Roney can't do anything to me. I haven't so much as a handkerchief he can get."

Nationality, American; religion, Methodist.

Case 3. A church contracted with me for a concert by a noted star attraction, upon which they expected to make hundreds of dollars. Bad weather and inefficient management reduced receipts, and there was a small deficit. They refused to pay the full amount of the guarantee "because they did not take it in," obliging me to pay their losses as well as my own.

Nationality, American; religion, Methodist.

Case 4. Contracted with the parents of a boy to educate him vocally, in return for which he was to give me certain services in singing, when qualified, as compensation for his tuition fees and education. After three years of free instruction and devotion to the boy's musical interests, the parents broke their contract and took him elsewhere without a "thank you" to me, or other sign of appreciation. The boy had the training and I the experience, a teacher's frequent reward when he places too much faith in human honor.

Nationality, Jewish.

Case 5. Similar. Befriended and helped a boy, at his mother's importunities and oft-repeated declarations of undying loyalty and unending appreciation; gave him practically free vocal instruction for about two years upon promises that after being qualified he would repay me by his services at concerts. After arduous training, when he began to sing in public and get a few newspaper puffs, his mother, in total disregard of her written promises and of common honesty, took him to pastures she thought more alluring, suppressed in advertisements all mention of his indebtedness to my foundation work, and took all the credit to herself. I had my usual experience with such ingrates, and was repaid for the countless hours I devoted to the boy's free instruction by her speaking ill of me and my work.

Nationality, American; religion, Methodist.

Case 6. Similar. Gave practically free vocal instruction to girl for about two and a half years on account of marked talent and the family's representation of inability to pay, and an understanding of reciprocal services, as in previous cases. When I finally intimated that free instruction could not continue indefinitely and suggested a moderate tuition, the pupil was taken to another teacher and a good price paid for the instruction, but not a word of appreciation of my lavish devotion to the child's music interests. But they do not forget to repay in the coin characteristic of ingrates, by disparaging remarks, now that further free instruction is denied.

Nationality, Jewish.

Case 7. Girl of exceptional vocal talent. Gave a year's free instruction and continued it a second year, also admitting a sister to same privilege, on account of representations that they were "too poor" to pay anything. Showed outward appearance of appreciation, but later, when they had money to spend for instruction, they paid it to another teacher, who had done absolutely nothing for them.

Nationality, Jewish.

Case 8. Twenty young men enrolled at one time for piano lessons at a leading school. Each paid $5.00 on account and began lessons. Bills for balance were sent, ignored, repeated, ignored again. Time slipped along, and by the time they were finally notified that they must pay up or quit they had each received nearly two terms' instruction. The bunch then all left, enrolled at another conservatory and worked precisely the same game, each securing nearly two terms' lessons for the $5.00 first payment. When again notified to pay up or quit, these guileless students of the divine art again left in a body, and for a third time deposited $5.00 each at another conservatory and started to work the same game again. By this time the first two schools had compared experiences, the third institution was advised as to what to expect, and the little game was blocked. Some system, eh!

Nationality, Jewish.

Case 9. Wisconsin town. Superintendent of schools begged me to have "Roney's Boys" sing a few selections at the high school, where I was to give a talk on music, representing that they would have a lecture course the next winter and would surely want my company as one of the attractions. I broke a rule for once and consented. I sent him a reminder of his promise, but he had no further use for me after getting the free services of my company.

Nationality, American; religion, hadn't any.

Few professional people there are who have not had similar experiences. Of course it is easy to say, "Sue them for breach of contract." But there is no satisfaction in sending good money after bad. Such people are usually irresponsible and morally bankrupt. If suit would have to be brought in another city, the time, cash expense and risk makes litigation a foolish proceeding. With most of the people who seek such favors an agreement, written, verbal or implied, means nothing. A contract is merely a "scrap of paper." Devoid of honor or appreciation, they think of no one but themselves, and break any agreement whatsoever on the slightest pretext.

It therefore becomes a puzzling question to a teacher with broad sympathies and a desire to help promising and worthy talent to come to full fruition, to know just when to steel his heart, when there seems to be no definite way to distinguish in advance the shameless, self-seeking ingrates from the truly worthy.

Free services are never rated at their full value, simply because they are free. Definite free scholarships, after competitive examination do not come within the category. Deadhead pupils who seem to have money for everything except musical instruction, and drift from teacher to teacher, always speaking disparagingly of the previous teacher who befriended them, should be sifted out. Some kind of an association among teachers who have been stung by these floating tricksters, and a blacklist such as merchants maintain for mutual protection, might be a good thing. The experiences and opinion of others of the profession would be interesting to the entire pedagogic body.

CALIFORNIA CONVENTION

California State Music Teachers' Ninth Annual Meeting at San Francisco and Berkeley University, California

By S. W. MOUNTZ OF LOS ANGELES

The assembling of the professional music teachers of the state, on Saturday evening, July 5, to the number of several hundred or more, proved an event of more than usual interest.

The reception of an hour of greetings was interrupted by Arthur Farwell, president of the San Francisco section, who made a brief talk and introduced Miss Leone Nesbit, a pianist of great technical attainments, and who, by her charm and artistry, got the ear of her audience and held them spellbound to the end in, first, a MacDowell, the Fourth Polonaise, following it with the Debussy "Arabesque" and the Rubinstein Etude, C Major. In the first and last selections much dash, agility and freedom of expression were manifest; in the "Arabesque" marked imagination. She responded to a vigorous encore demand. She is advanced preceptress in the Jenkins School of Music, Oakland.

Mrs. M. E. Blanchard, soprano, a longtime popular singer of this city, rendered a group of songs from Brahms, Dvorak, Carpenter and Rachmaninoff in pleasing style, voice and diction, Miss Beatrice Clifford at piano.

The three violin selections from Tartini-Kreisler, Tschaikowsky and Wieniawski, played by Miss Mary Passmore, with her sister, Susanne Brooks-Passmore, at the piano, were masterly pieces of violin work, showing musicianship and careful study, and assuring presence.

Miss Helen Colburn Heath, soprano, gave a splendid group in Italian from Vidal, Widor and Puccini, showing a schooled student. In her encore in English she gave additional pleasure in good diction. Mrs. Paul Jarboe gracefully assisted at the piano.

The social lasted to the reversing hours of the dial, and the ninth annual session fully opened.

Sunday, 2 to 5 p. m., at the Palace of Fine Arts, Exposition Grounds, a very interesting State Composers' program was rendered by authors and assisting artists of fine ability, Mme. Emelie Tojetti, chairman, introducing Mme. Sofia Neustadt, state president, who preluded in a brief address on the interest of promoting composition and affording their works a favorable hearing. The entire program was highly praiseworthy.

Pierre Douillet, pianist, gave five short works of his own, some in the higher grades and serviceable for concert programs. His technic and interpretation sustained a high rank as musician and artist composer.

Mrs. Mary Green Payson presented three serviceable songs. Alfreda Beatty Allen, mezzo-soprano, sang, effectively, "Her Love," "Hauntings," and "Gold," "Frankincense" and "Myrrh" in serial form (three in one), the author at the piano.

Sonate in A Major, Opus 14, for violin and piano, by Harold Webster, was delivered by Sigmund Beel, violinist, and George S. McManus, two first-class artists, musicians in all the niceties of the work of high musical values. Four songs by Abbie Gerrish-Jones were finely sung by Miss Emilie Lancel, the author at the piano, and Mrs. Cecil Hollis Stone, accompanist, was a very good adjunct to their presentation. The titles were: "Hidden Thought," "Egypt," "Sleep, My Jewel," and "Nile Song." All were strongly oriental, but very effective. The singing was in most delightful quality of voice and with good delivery of the text.

"To the Moon" and "Ferry Hinksey," from the pen of Albert Elkus, with the author at the piano, were sung finely by Mrs. M. E. Blanchard, soprano.

The closing group was from our Los Angeles composer, Mrs. Gertrude Ross—"Desert Dawn," "Madonna," and "Peace"—and had a good presentation in Jack Edward Hillman's fine baritone voice. In his encore he sang the "Open Road," by the same author, Mrs. Hollis Stone in the piano support.

The evening program was at the Civic Auditorium, an organ recital by Edwin H. Lemare, who gave one hundred programs at the Panama Exposition, which organ is now installed in this auditorium, and he is engaged as official organist of San Francisco.

The second part of the program was the patriotic cantata, "Chant of Victory," by Director Arthur Farwell. It was given by a chorus of several hundred voices, assisted by Homer Henley, baritone; Miss Ruth Jensen ("America"), reader; Samuel J. Hume ("Poet"), reader, the reading being interspersed by national songs and other patriotic selections, in which the audience participated. Mrs. Roeckel-Davis and Lincoln S. Bacheldor were the piano accompanists and William W. Carruth, organist. The work is well conceived and highly serviceable for patriotic festivals.

Monday, July 7, a. m. The state president, Mrs. Neustadt, presented Arthur Farwell, who gave the welcoming address. His theme was the democratization of music and the affiliation with civic efforts. The state president responded in complimentary recognition for the helpfulness of the members in bringing the annual to full fruition.

Piano Round Table, Albert Elkus, chairman, drew out helpful and practical suggestions from many experienced teachers full of values. This was continued with a piano recital, with verbal observation on "Some Aspects of the Eighteenth Century Music," by Elizabeth Simpson, which was very interesting in suggestion and demonstration in the Mozart and Haydn, so nicely played by the lecturer. A group of six of the French clavecinistes, in Old Time Dances, used largely in the court life of the date, were given.

Miss Marjory Marknes Fisher, in a Grieg Sonata for violin and piano, Opus 13, had a fine rendition, Mrs. Elsie Cooke Hughes taking the fine piano work. Later Mrs. Hughes more fully demonstrated her pianistic mastership in "Romance," by Sibelius, and Schubert-Tausig "March Militaire." In the afternoon the Savannah String Quartet gave Opus 15, by Dohnanyi, and a quintet, by Dvorak, John C. Manning at the piano in a great accompaniment. The combination is of excellent ability and gave an excellent rendition.

Marion Vecki assisted as a baritone soloist in a group of six songs from Haydn, Brahms, Duparc, Fourdrain, Gabrilowitsch and Ganz. His singing is in good style, voice pleasing and elicited hearty applause. Mrs. Vecki was effective at the piano. Addresses were made by Julian R. Waybur on "Music Extension in the University of California"; Mrs. Nellie Strong Stevenson on "Library Extension," and Mrs. Fredericks, Librarian, at San Francisco. This department of the university is doing fine educational work in the smaller towns in presenting very good programs by professional talent under their management. It is not very remunerative to the talent, but some publicity, as well as good leaven to develop musical taste and appreciation, which extends to the remotest part of the state. The expenses are fully covered, a good audience is secured, the good spirit of the cultural side of education is extended, a reciprocity established for the outlay for the support of educational propaganda. Miss Amy Holman, contralto, gave two groups of songs by D'Erlanger, Bemberg, Salter, Scott, Crist and Lidgey. Miss Beatrice Clifford, as accompanist, was very effective. "L'Angelus" (Breton folk tune) was greatly enjoyed.

Mrs. Nellie Strong Stevenson, in two groups of piano selections, ten in number, gave evidence of a broad field of study and an equipment of technical facility of a master artist. She combines the accomplishment of lecturer, teacher and artist in a high degree.

Mrs. Florine Wenzel read a brief but excellent paper on "The Benefits of Belonging to a Local Association," encouraging such membership for the union of effort and the inspiration it gives to all to reach an objective point of the society.

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The Monday evening session was given to Los Angeles and San Diego talent. Mr. John Smallman, baritone, opened with Moussorgsky's "Death Serenade," accompanied by Mrs. Halbert Thomas of Pasadena, who later appeared in a list of piano solos of American composers, representing Mrs. Alexander Mason of Chicago, Augusta Zuckerman of New York, Samuel Bollinger of St. Louis, and MacDowell's "First Movement of the Keltic Sonata No. 4." Her

playing was thoroughly artistic, showing fine delineations in interpretation.

Miss Grace Viersen, lyric soprano, in two groups of French, Russian and English songs entranced her audience with a beautiful, clear voice. The Handel "Sleep, Why Dost Thou Leave Me?" Tosti's "Comme Va," Puccini's "One Step More," Cyril Scott's "Lilac Time," and "Little Snowflakes," by Rimsky-Korsakow, were especially enjoyed and well sung.

In a second group Mr. Smallman presented "Chinese Mother Goose Rhymes," by Brainbridge-Crist. These were much enjoyed, and Mr. Smallman was free and natural in their text delivery. His closing group comprised "Two Songs from the West," by Cadman, the words being by Charles Farwell Edson. Titles were "The West" and "Requiescat." To tumultuous applause he gave an encore, "Sylvia" (Oley Speakes).

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Alfreda Beatty Allen of San Diego sang a group of four songs most entertainingly, with accompaniments by Mrs. Mary Gray Payson; "A Cesti," aria; "Mood," by Miss Price of San Diego; "Spring Song," by Rubinstein, and Woodman's "Birthday" and an encore. The full-day program ended with piano selections by Edward Schlossberg, a pianist with wonderful skill, who gave six piano solos from the ultra-modern school of music composition. We gave marked and respectful attention and tried to receive it as music, but doubted if it were. The selections, two from Blanchet, Debussy's "Submerged Cathedral," Rhene Baton and Ravel numbers, and "Rhapsodie," by Dohnanyi. Will we ever accept it as music? Or, what is music?

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Tuesday morning sessions were held in the Fairmont, in San Francisco; the Round Table, on "Voice Production." Mr. William Edwin Chamberlain, chairman. Much interest was manifest early and prominent teachers gave short talks. The many good suggestions given in what was good singing there was general agreement, but as to how to attain it the routes varied. All felt training the mentality versus heedless practice was the short cut to success vocally. Exercises without mind concentration seldom reach the goal.

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In the absence of Mrs. Friend, Mrs. Dunham of Berkeley, a soprano of fine reputation as an interpretative singer. They were more of the popular character than the classic, as "Cowboys," "Deep River," "Old Maids" song, and, in encore, the "Banjo Song."

Miss Ruth Pepper at piano.

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Miss Hazel M. Pritchard, pianist, of Sacramento, gave two groups of great works from Grieg, Chopin, Beethoven and Mendelssohn, and responded with a brilliant encore number.

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The addresses on "Community Singing" by Alexander Stewart and Wallace Moody were good. Arthur Farwell had spoken to the same point during the sessions. All three were full of experience in the service work during the years of conflict. Much effort is being put forth to the end that we become a singing people.

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The afternoon and evening sessions were held at the University of California at Berkeley. On the lawn, with wood-wind quintet music, esthetic dancing was performed, illustrating the Greek plays, by very attractive groups of maidens and children. In the Faculty Glade, among the live oaks and shrubbery, quite a large audience rested upon the lawn and hillside under the wide-spreading aged trees, making a very realistic scene. The convention assembled in Wheeler Hall, a fine auditorium in honor of Benjamin Ide Wheeler, who is now retiring after twenty years or more as president of one of the best institutions of learning in the U. S. A. He becomes President Emeritus. We listened to a fine piano recital by Thomas Frederick Freeman of the music department.

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Mrs. J. Rollin Fitch sang a group of pleasing songs with Miss Beatrice Clifford as accompanist.

An address on "Development of Musical Education of the Child," by Miss Cora Jenkins. Helpful suggestions by an experienced teacher.

Mr. H. B. Wilson, superintendent of Berkeley public instruction, delivered a very able lecture on "Co-operation in Education." He mentioned the great values of music as a factor in education and in the life of the individual, the community, and social and religious morale of citizenship.

♮ ♮ ♮

"Credits" for music study by outside music teachers enlisted marked interest. Plans were suggested to the end of securing a rating in their high school and university degrees. To secure these credits a course of music study must be secured and an examining board pass upon the results of the test.

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The evening session was a concert in the Great Greek Theater, the gift of the Hearsts to the University of California. It is spacious, 10,000 or more. The acoustics are fine in the surrounding of a eucalyptus forest, cement terraced seats and stage and pillars of the same; all open overhead, a grand stage for pageants and spectacular demonstrations.

Signor Antonio de Grassi, violinist, rendered Mendelssohn's violin "Concerto in E Minor" in the height of artistry, George Stewart McManus ably supporting him at the piano. He played a fine encore number.

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Mrs. Vernice Brand, a dramatic mezzo-soprano, sang the great Aria from Bach's "St. Mathews' Passion" and the Aria from "Jeanne d'Arc" by Tschaikowsky. In both these selections violin obligato by Mr. De Grasse. Mr. McManus at the piano.

Her singing was great, true, fine diction.

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A chorus of 200 voices sang two choruses from Mendelssohn's "Elijah," "He Watcheth Over Israel" and "Thanks Be to God," Paul Steindorff conducting.

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The business meeting at the Fairmont and the banquet at 6 p. m. was not only a great feast of good viands, but a flow of soul, witty toasts and crisp, short speeches, Mrs. Cecil Marks toastmistress, who happily introduced the leading spirits of the association, songs by Mr. Vecki and others, closing with an impromptu comedy operetta, full of good humor and extravaganza.

The convention was one of the most successful ever held. Programs and artists of the best caliber to interpret them. Few disappointments. Attendance entirely too small for so great an event in the fine culture and art of music.

S. W. MOUNTZ.
Hotel Sherman, Los Angeles, Cal.

♯ ♯ ♯

Casals—Pablo Casals, the great cellist, is much in demand as a soloist with orchestras next winter. His appearances with the New York, Philadelphia, Cincinnati, Cleveland and Detroit Symphony Orchestras have been arranged. He will also give several recitals in New York, in the winter and spring of 1920.

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MRS. CHARLES KRUM PRESENTS HER VOCAL PUPILS IN SPLENDID RECITAL AT LYON & HEALY HALL

The following program was recently given by the advanced pupils of Mrs. Charles Krum at the Lyon & Healy Hall, which was filled to the last seat.

There was great appreciation for the thoroughly fine work of the evening and unbounded enthusiasm over the evidences of splendid study evinced by the class:

The Home Road ..... Carpenter
Misses Bain and Gordon
Si Mi Chiamano Mimi ..... Puccini
Little Gray Dove ..... Saar
Agnes Robinson
Eili, Eili ..... Schindler
Eva Gordon
Romance ..... Rehfeld
Mazurka ..... Sauret
Wally Heymar
Love's Enchantment ..... Batten
Love's on the Highroad ..... Hawley
A Painted Butterfly ..... Noel
Erma Stewart
Negro Spirituals –
Nobody Knows de Trouble I've Seen
I Want to Be Ready
Didn't It Rain! ..... Burleigh
Cleo Silberman
The Nightingale ..... Alabieff
Where Blossoms Grow ..... Sans Souci
Come, Joyous Bird ..... Phillips
Jennie L. Kahn
Winter ..... Foster
Chant Hindou ..... Bemberg
Wake Up ..... Phillips
Marguerite Bezark
The Jasmine Door ..... Scott
The Owl ..... Wells
The Wind's in the South ..... Scott
Edna Bain
Lilacs ..... Rachmaninow
The Singing Dunes ..... Kern
O Bimba Bimbetta ..... Sibella
Maide Lewis-Dudley
Polish Dance ..... Wieniawski
Minuetto ..... Ranzato
Spanish Dance ..... Rehfeld
Wally Heymar
Folk Songs—
Little Star, Where Art Thou? ..... Russian
Bendemeer Stream ..... Old Irish
My Father and Mother were Irish ..... Old Irish
May Day Morn ..... Old English
Lilian White-Freyn
Sylvelin ..... Sinding
Were My Song ..... Hahn
The Nightingale ..... Ward-Stephens
Mabel Nevin-Schoolfield
Two Russian Folk Songs ..... Zimbalist
Triste est le Steppe ..... Gretchaninow
Spring Song ..... Rachmaninow
Eva Gordon
Aria from La Wally ..... Catalini
My Love Is a Muleteer ..... Di Nogero
Tes Yeux ..... Rabay
Love ..... Bleichmann
Mrs. Morris Rosenwald

Mrs. Krum is not alone a teacher who insists upon a poetic ideal for each number presented and who knows exactly how to apply nuance and color to every song she teaches, but also she is one who insists upon the most definite and exact of musicianship; and in this insistence she includes the fact of clear and logical enunciation and presentation of text.

Each song given at this concert was, therefore, filled with musical beauty as well as that other and very definite charm which comes from intelligent handling of any art subject.

It is impossible to detail the work of every singer on a program of such length, and yet every one of the students must be included in a general commendation for poise, style and definite finish.

The average of really good voices in the Krum class is a very high one, and there is always with each pupil such a careful use of the given equipment that the best possible results are achieved.

Specially to be noted in this concert was the return of Lilian White-Freyn after a long absence, and her voice was found to be, as always, a beautiful one, under splendid control.

Eva Gordon, an exceptional contralto, whose voice and musicianship have already been warmly commended in Music News, again proved her fine values. She is definitely entering the professional field and already has fifteen good engagements for next season.

Rarely have Negro Spirituals been so well done as they were at this time by Cleo Silberman, who has an especial gift in this direction.

Mabel Nevin-Schoolfield, a member of the famous Nevin family, is also the possessor of a lovely voice and style, while the singing of Jennie L. Kahn, especially in her upper score, is at a point of sweetness and clarity but rarely attained by any student.

♮ ♮ ♮

Mrs. Krum has had a very busy season, and such is the demand for lesson periods this Summer that she finds it difficult to plan any vacation whatever.

In her Summer class there are talented pupils from Minnesota, Kansas, Indiana and Wisconsin, besides the usual large quota of young Chicago artists. C. E. W.

———♯♯♯———

AMERICAN CONSERVATORY NOTES

The thirty-third annual summer session of the American Conservatory will close Saturday, July 26, with exception of Public School classes, which will continue one week longer.

President and Mrs. Hattstaedt will depart for Charlevoix, Mich., after the close of the summer session, where they will spend their vacation.

Heniot Levy will spend his vacation in Denver, Colo.

Allen Spencer and family are occupying their cottage in Wequetonsing, Mich. Mr. Spencer will appear in a recital at the Bay View Chautauqua Association.

FRIDAY EVENING CONCERTS AT THE MUNICIPAL PIER

On last Friday night an interesting program was given at the Pier, the musical feature being one of the splendid concerts of the Roney Boys and Girls.

The program in entirety was as follows:

Overture ..... Orchestra
"Roney's Boys" and Girls—
Under direction of Henry B. Roney
Duet—The Fisherman ..... Gabussi
Masters Harold Fidler and Richard Vail
Song—An Open Secret ..... Woodman
Miss Marjorie Pollock
Recitative and aria—With Verdure Clad (Creation) ..... Haydn
Master Harold Fidler
Trio—Lift Thine Eyes (Elijah) ..... Mendelssohn
Masters Harold Fidler, Richard and Kendall Vail
Song—The Warning ..... Meyer-Helmund
Master Richard Vail
Duet—The Gypsies ..... Brahms
Miss Marjorie Pollock and Harold Fidler
Quartet—Legends ..... Mohring
Harold Fidler, Richard Vail, Marjorie Pollock, Kendall Vail
Bravura Song—Staccato Polka ..... Mulder
Master Harold Fidler
Trio—Brightly Beams the Star of Morn (Il Giuramento) ..... Mercadante
The Golden Calf—
Coached by Mrs. Lyle Harper
Characters—The Happiness Players from the House of Happiness. (Miss Reta Benton, director, 3046 Gratten avenue.)
The Prologue or Dispenser of Manna—Lillian Konicek.
The Levites, or Obedient Children of Israel—Margaret Daly, Evelyn Garver, Eileen O'Neill, Clementine Golski, Viola Golski.
Rebellious Children of Israel—William O'Neil, Rayner Fetzner, Frank Pluzynski, William Tanzer, Stasia Poleski, Ida Koroch, Olga Koroch, Rose Borrow.
Dancing Children—Marie Prendergast, Mildred Poplar, Lottie Schneider.
Aaron—Hazel Ruhle.
Moses—Marcella Daly.
Scene 1—The Wilderness of Sinai. (Moses had led the children of Israel out of Egypt out of slavery through the Red Sea waters into the wilderness, on their way to the promised land. Moses had gone upon Mount Sinai to pray, but while he prays to God the people rebel.)
Scene 2—The same, several days later.
Scene 3—The same, forty days later.
Classic and character dances—
By Miss Edna Lucile Baum and pupils
Spring—Agda Bernhardt.
Summer—Edna Lucile Baum.
Autumn—Virginia Koehler.
Dutch Dance—Ethel Ellis.
Rainbow Girls—Kittie Dunlavy, Adeline Dunlavy.
Chinese Dance—Dolores Eline.
Valse Romantique—Bernadine De Grave.
American Ragtime—Ethel Ellis.
Spanish Dance—Virginia Koehler.
Masquerade—Dolores Eline.
Polish Dance—Edna Lucile Baum.
Dances—
Pupils of Professor John Dewar

This evening (July 25) there will be chorus singing and dancing, and attractive programs are being arranged for succeeding Fridays.

———♯♯♯———

EASTLAKE-KIERNAN

Eleanor Eastlake and Kathryn Kiernan, two of our delightful young artists, who have done such interesting work together in their duet singing, are steadily enlarging their activities in this line and, under the management of Harriet Martin Snow, have already accepted several engagements for the coming season. The various clubs in and about Chicago are more than eager to procure them for programs, and the two charming singers have planned many interesting programs of solo and duet numbers.

They are engaged to appear in Orchestra Hall the first week in September, likewise by the Ridge Woman's Club for their October program, and by the Englewood Woman's Club for a program in March.

TWO NEW SONGS From Pressers
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MAY PETERSON AT JACKSONVILLE FESTIVAL

The following comment is from the Jacksonville (Fla.) Florida Metropolis:

"A glowing climax for the first Music Festival of Jacksonville in five years was May Peterson, Metropolitan Opera soprano, who was heard here last night at the Duval Theater. From the first limpid note in Pergoliesi's "Nina" to the deep, dramatic tones of "Love Is the Wind," her farewell number, she was exquisite.

"The house last night was scarcely filled to the twentieth row, which is typical of Jacksonville's appreciation of an artist of international fame. Those who were present, however, were held spellbound by the vivid personality and glorious voice of the young prima donna.

"There was something else about May Peterson that won her audience. It was a sense of nearness and flow of sympathetic feeling, linking her with every individual present as if she sang for each person alone.

"From a group of airy fantasies she carried her audience to the "Air de Manon," by Massenet, which displayed her depth and range. The beauty of a program by May Peterson, which touches the average music lover as well as the musician, is her choice of many simple English selections. With her remarkably clear diction and rare power of expression she gives to her numbers a colorful interpretation that holds her audience.

"I'm Wearing Awa', Jean," a simple Scotch poem of memorable beauty, was chosen for an encore to her third group of songs. Miss Peterson developed the haunting sweetness of the simple melody with the soul of an artist. Then, after a few introductory notes, she swung her audience from emotional heights to merry humor in a dainty little lullaby by Moussorgsky, "The Doll's Cradle Song." One could see the small girl crooning to her doll as it lay cradled in her arms.

"While the entire program last evening was thoroughly enjoyed, it was not until the Russian ballad, "Deep in Love Was I," by Rachmaninoff, was sung that Miss Peterson's voice reached its possibilities. As the last sobbing notes of the beautiful number died away there was a hush over the house that lasted a full half minute.

"One of the most attractive features of May Peterson's performance was her colorful descriptions of her numbers in French. Possessing a personality free from self-consciousness and restraint, it was as if she reached out and touched hands with each of her listeners."

———♯♯♯———

ASBURY PARK CONCERTS

The Board of Commissioners, Asbury Park, Mayor Hetrick chairman, have arranged for a series of eight Thursday evening concerts at the Arcade. The first concert took place last Thursday (July 17), at which Anna Fitziu was soloist, with a chorus from the Metropolitan Opera House under the direction of William Tyroler. Next Thursday Helen Stanley and Rafaelo Diaz will appear, and later in the season the list will include Anna Case, Margaret Matzenauer, Marie Sundelius, Marie Rappold, Arthur Middleton, Mario Laurenti, Jeanne Gordon, Nina Morgana, and others.

"THE POEMS AND PROSE POEMS OF CHARLES BEAUDELAIRE"

Introduction and Preface by James Gibbons Huneker

(Publisher: Brentano, New York)

What Edgar Allen Poe is to America Charles Beaudelaire is to France. This applies to their nationality only, for artistically both geniuses are the property of the universe; all may enjoy their unique gifts as poets, and the whole world is in accord concerning their greatness. I mentioned Poe because many accuse Beaudelaire of plagiarizing his works, but the American genius was different from Beaudelaire in the expression of his mentality. There was also a contrast in personalities; Beaudelaire was "un enfant gai," while Poe was rather the man without a smile. Beaudelaire is known but little in our country. Last season Yvette Guilbert featured the French genius in her intime recitals—splendid translations are available. There is a preface by the eminent critic, James Gibbons Huneker, who gives us not only a biographical sketch of Beaudelaire, but he analyzes the French author. Huneker is the litterateur among critics, an authority not comparable to any of his colleagues. He knows literature thoroughly, and is a competent essayist. As a literary critic he surpasses his work as a music critic. In the latter he errs often, but in literature he is the writer with few equals. The book is worthy to adorn the library of the genuinely cultured mind.

JOSEPH DE VALDOR.

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RUSSELL CARTER, Head of Public School Music Department
WILFRED WILSON, Head of Band Instrument Department
BYRL FOX BACHER, Dean of Women

ASSOCIATE TEACHERS

Mrs. George B. Rhead, Harrison A. Stevens, Otto Stahl, Edith B. Koon, Martha D. Merkle, Dorothy Wines, Clara Lundell, Pianists; James Hamilton, Nora Crane Hunt, Grace Konold, Maude C. Kleyn, Robert Richard Dieterle, Singers; Anthony Whitmire, Violinist; Frank A. Taber, Organist; Otto Stahl and Byrl Fox Bacher, Theory; Matie Cornwell, Drawing.

College Year Begins Monday, September 29

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For Illustrated Catalogue Address, Charles A. Sink, Secretary

THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

The Appleton Press Comment on Cleveland Bohnet

Cleveland Bohnet also received the enthusiastic applause of his audience, and at no time was there any doubt as to the conception, technical adequacy and thoughtful interpretation of the numbers he chose as vehicles for his expression. Mr. Bohnet's personality lends an added impressiveness to his playing. In no single number did Mr. Bohnet fail to reveal his artistry.—Appleton (Wis.) Evening Crescent.

Mr. Bohnet scored a complete success also. He opened with a group from the old classical writers, Scarlatti, Mozart and Bach. The Mozart "Pastoral Variee" was played most sympathetically.—Appleton (Wis.) Daily Post.

♮ ♮ ♮

Marie Kern-Mullen

The soloist, Marie Kern-Mullen, possesses a beautiful mezzo-contralto voice of large range and exquisite timbre. Herewith the artist unites an agreeable, truly artistic interpretation which will always assure her great success. She sang first a Romanza from Donizetti's "Don Pasquale," extraordinarily well suited to her voice—an excellent rendition, deserving of the highest praise. Still a greater impression was made by the German song "From Out Thine Eyes." Ries sang with feeling also the Barcarolla. Guglielmo met with immediate response and great applause.—St. Louis Republic.

Marie Kern-Mullen is artistic and soulful in her interpretations. She sang an aria from "Samson and Delilah" (Saint-Saens), the "Love, Lend Me Thy Might," the second number "Little Boy Blue" (Joyce), a very caressing little song and a decided contrast to the first number. Her interpretations are dramatic and she possesses a charming personality. The duet numbers by Sophia Stephali and Marie Kern-Mullen were interesting. The two deep, rich voices blend splendidly in the "Hear Me, Norma," from the opera "Norma" (Bellini). By special request several folk songs were given, a "Gypsy Love Song" and Tuscan and Italian Folk Songs.—Sioux Falls Press.

Marie Kern-Mullen in costume sang the recitative and aria "Amour Viens Aider," from Saint-Saens' "Samson et Dalila," and proved herself a capable actress as well as a charming vocalist. She followed with an old English song, "When Love Is Kind," and Joyce's "Little Boy Blue."—Vancouver (B. C.) Daily Province.

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Chicago Critics Merciful Compared With Those of Paris

Criticizing the critic is one of the favorite sports of the professionals and the laity. Contumely, disdain, opprobrium, hatred, anger, contempt, scorn and a few other human passions and emotions are the harvest the conscientious critic reaps as he humbly sows his rocky field of honest endeavor.

The public's attitude toward the critic is one of defensive dislike and distrust. The average reader believes that the critic seeks the columns of his journal solely for the purpose of the display of his own wit and cleverness. The professional thinks the critic truly great only when he reads praise of his talents or his efforts to be talented in the printed lines. The artist vows eternal gratitude to the reviewer one day when his "notice" is good, and calls the wrath of the gods down upon his head the next if the criticism is less laudatory, no matter how merited.

Many of our local critics have been censored privately and publicly for the frank expression of their opinions. Their task of telling what they believe to be the truth, in the interest of Art with a capital letter and for the benefit and edification of the public, is a job rendered well-nigh priceless by the difficulties placed in their way of sincerity.

It is different abroad. In France, editors pay their critics not only to tell the truth but to tell it cleverly, brilliantly, wittily, if they can. Thus they justify the pecuniary outlay and stimulate the taste of patrons of art, for a scintillating criticism is the spice and vinegar that flavors art-life of today. Nobody likes a wit as well as the French, I think.

Here are a few examples of the type of satire permitted to flourish in the French capital:

Dethurens, baritone, sings Valentine in "Faust" one evening. The next day a critic writes: "What joy was ours last night when Faust killed Valentine! But what a pity he did not die before the performance!"

This is the way Arnold Mortier of the Figaro reported the performance of Roberto Stagno at the Grand Opera in a performance of Meyerbeer's "Africaine." For days the name of Stagno had been featured in immense letters before the opera house.

Mortier's opinion was expressed thus:

Last night I heard
"The Great Stagno."
During the first act I heard
"The Great Stagno."
During the second act I heard
"The Great Stagno."
During the third act I heard
"The Great Stagno."
During the fourth act I heard
"The Great Stagno."

What He Should Do.—The well-known Chevalier is singing Raoul in "The Huguenots." His role holds this line, uttered while Valentine faints at his feet: "What shall I do? What shall I do?" The next day the critic of the Moniteur obligingly offers this solution: "What shall you do? Pack up!"

Blanche Dabelli has an aria in "Ambassadrice" (the "Ambassadress") which begins with this phrase: "I sing well when he is nigh." Paul Duprat, critic of the Nouvelliste, comments thus: "The next time you sing, Mademoiselle, be sure he is there; for he certainly must have been absent last night."

Julia Hisson makes her debut at the opera in Marguerite of "Faust." Albert Jouvin's appreciation of the lady, in the Figaro next day, was: "We were promised a star. What we got was a mere rushlight."

Of course these very free translations rob the lines of most of their savor and sharpness. But the sting is there.

You can see that, compared to those unflattering reviewers, critics of Chicago are angels!

They used to say that Mlle. Merguillier of the Opera Comique in Paris said a special prayer every time she had to sing a new role, knowing, therefore, that all the critics would be there: "Dear Lord, give all the critics a perfect digestion, if only for tonight!"

Popular opinion has it that a critic's writings are affected by his stomach or liver. Judging from the appetites and choice of comestibles of some of our local judges of art, I should say that this malady is not current in Chicago.—Herman Devries in Chicago American.

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Paderewski Quits Music to Serve New Polish State

As a pianist Jan Ignace Paderewski never will thrill his thousands of American friends and admirers again.

He has given up music, according to Constantin Radkiewicz, Polish financier, who is in New York to obtain American loans for his country.

"I said good-by to Premier Paderewski less than four weeks ago," said Radkiewicz. "He is not the man that America knew and loved. With his new responsibilities, which he is discharging so well, he has not the time nor inclination to think of music. He told me he never would play in public again."—Chicago Tribune.

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Florence Easton in Philadelphia With Boston Symphony Orchestra

Following her successful appearances in Boston with the Boston Symphony Orchestra, Florence Easton went to Philadelphia with this organization and won additional acclaim.

Madame Easton has already won her loyal public here by her admirable work as an opera singer, and her rare gifts were all in evidence last evening. A certain radiant, buoyant freshness of presence in red-flowered white satin gave itself with aptness to the lovely lyricism of Mozart. Madame Easton is a singer who rests her appeal on the straightforward technics and not the artificial strategics of her metier. She knows how to sing, and so she does not have to display meretricious bravure.—The Morning Public Ledger, Philadelphia, November 5.

The solosist for the evening was that excellent artist and gifted soprano singer, Mme. Florence Easton, who is so well and favorably known to the opera and concert goers of this city, and whose fine voice and cultivated methods were advantageously displayed in an authoritative delivery of the "Dove Sono," from Mozart's "Marriage of Figaro," and of Lia's aria in Debussy's "L'Enfant Prodigue."—The Philadelphia Inquirer, November 5.

There was evidently much pleasure on the part of the audience in welcoming Miss Easton, whose appearances here in opera have established her as a favorite. Her clear, sympathetic soprano, of unusual beauty in quality and in its power of dramatic expression, was heard in a recitative and the "Dove Sono," from Mozart's "Marriage of Figaro," and the recitative and aria of Lia, from "L'Enfant Prodigue," Debussy, the latter disclosing her decidedly to the best advantage.—The Evening Bulletin, Philadelphia, November 5.

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Mascagni Looks for Great Music Now Shaping in Ragtime and Popular Airs

Rome, June 16 (Correspondence of the Associated Press).—Pietro Mascagni, the composer, expects a great American opera to be produced by an American composer, with an American theme, which shall crystallize America's musical attainments. This work, he said, was shaping itself in the efforts America was now making in her music halls and conservatories.

"I am looking forward with some amount of anxiety to the production of a great musical work in America in the near future," said Signor Mascagni. "There will certainly be produced soon a great American musical composition. I believe it will reflect the life of America.

"I feel that it will be built up out of the music of America, music which is so popular there. The strains which take the popular ear will repeat themselves in this new work I am expecting. It will be the expression of America in all her social, economic and artistic life, and will be another step and another contribution to the great musical productions.

"It will symbolize America, just as Russian music symbolizes Russia and Italian Italy.

"The music of the negroes is so entrancing," said the maestro. "I like to hear it so much. I think it, too, will have its part in the musical achievements of America."

Ragtime, he said, would also have its great part in American productions.—New York Sun.

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Press Comment on the Work of Ethel Edith Jones

The second night of a decidedly successful May Festival introduced Miss Jones, the popular Chicago singer, who gave a recital and sang the contralto role in the oratorio, "Ruth," with orchestra and chorus of one hundred voices. Miss Jones more than met the expectations of her audience. Her voice is a wonderfully rich contralto, with a power of expression and a clear purity of tone which are entirely satisfying. She sang the "Japanese Death Song," by Sharp, in a way that left her audience reluctant to break the spell by applause. The "Dutch Serenade" and "The Year's at the Spring" were given with equal beauty. "Land of Hope and Glory," by Elgar, was sung as patriotic songs should be sung—from the heart.—Witness, Platteville, Wis.

Miss Jones was heard with keen enthusiasm in an inspiring program in which her ability was clearly demonstrated. The wide range of her wonderful voice was artistically displayed, and she has a charming stage presence.—Conservative, Independence, Iowa.

Miss Jones is the possessor of an unusually beautiful voice of mezzo quality, and is a thorough artist in her interpretation and technic.—Gazette, Waukegan, Ill.

A mezzo-soprano voice of splendid quality. Since last heard in Davenport her voice has developed to a remarkable degree.—Democrat, Davenport, Iowa.

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Some Comment on the Piano Playing of Clarice Balas

She played Beethoven, Liszt and Chopin, and showed that she is not only a follower of Leschetizky in technic, but also in spirit. The "Moonlight Sonata" was enveloped with a poetic light and afforded a glance into the soul of the German master; in the Chopin nocturne all the characteristics of the French

Slav of soulful melancholy were plastically unfolded, and in the Liszt rhapsody sparkled the fire and originality and daring power of invention of the great Hungarian. Of her yesterday's debut she may say: "I came, was seen and heard—and conquered!"—M. H.

As soon as the young pianist struck the first chord we knew we were sure to enjoy an artistic treat. We judge from Miss Bala's yesterday's playing that a new star has appeared for us on the musical horizon, and foretells a bright future for this young talented pianist—M. Notna, in American, December 11, 1912.

The Tuesday concert of the young Bohemian pianist at the Statler Hotel was a rare artistic treat.—M., in Delnicke Listy, December 11, 1912.

Miss Balas opened the program with that giant work, Bach-Liszt, which showed her power and strength, and her brilliant command of piano technic. Three Liszt numbers formed her last group, which called forth the warmest applause of the afternoon.—Town Topics.

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Harold Henry With the Chicago Symphony Orchestra

When Mr. Henry played with the Chicago Symphony Orchestra last year he was the subject of a great deal of newspaper comment, a few lines from some of the articles being here reproduced:

MacDowell's second concerto is, among other things, exacting far beyond the common; it is tricky and it presents a task of preparation for everybody taking part. It is, fortunately for Mr. Henry and for the MacDowell propaganda, something more, it is a good concerto, both of itself and as a showpiece for capable pianists; and it is good music, with definite and abundant melody. Mr. Henry was the most successful where least was expected—in the writing which called for virility and positive definition. The refinement of his playing and the good taste and cleanliness of his style were as always outstanding matters.—Chicago Tribune.

Harold Henry gave a broad reading of the MacDowell concerto in D minor. He had the feeling for the music, not only in the big sweep of it, but also in its graceful passages with their play of lights and shades.—Chicago Evening Post.

Young America is asserting itself musically more and more every day. Harold Henry, the pianist, has forged ahead into the front rank of pianists, and his selection of the second of the MacDowell concertos was evidently due to its more characteristic American themes and development. Mr. Henry played it with keen understanding of its musical import, with great fervor and sparkle, and with dazzling technical brilliance.—Chicago Daily News.

It was nothing short of captivating. This is a style of music at which Henry is an expert. It had light, color and personality.—Chicago Journal.

His interpretation was intelligent, well rounded, sane and interesting.—Chicago Examiner.

♮ ♮ ♮

Havrah Hubbard Engaged as Musical Editor of Chicago Tribune

Havrah L. Hubbard of Gotthelf-Hubbard Operalogues fame has finished his war work and will, it is announced, succeed Frederick Donaghey as music editor of the Chicago Tribune. Mr. Hubbard is spending the summer at Grossmont, Cal. In October he will begin his new duties. Mr. Hubbard, who is widely known and respected in musical circles, was formerly connected with the Tribune. Reports have been current for some time that Donaghey, who was formerly a sports writer, would be succeeded by an authoritative musical writer.—Musical America.

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"The Elixir of Love"

"The Elixir of Love" is one of two comic operas by Donizetti that survive in the standard repertoire. This one may be made equally to serve the purposes and the prides of a tenor or a coloratura soprano. The other comic piece, "Don Pasquale," depends wholly upon the wishes of the coloratura—the type of voice for which Donizetti did most of his writing. He composed in all sixty-seven operas, "grand" and comic, and the operagoer of this day knows not more than four or five of them. Two, "Lucia" and "Linda," are in Galli-Curci's repertoire; a third, "Don Pasquale," she is adding to her list; and then there is "The Elixir," with which Miss Garrison, herself a distinguished Lucia, is to be teamed with Caruso.

The lure for the tenors in "The Elixir" is, of course, the familiar aria of "Una furtiva lagrima," which was the big item in Caruso's list when he sang last May in the Medinah Temple, and is also in John McCormack's inventory of old Italian compositions. This aria goes, in the Ravinia restoration of the opera, to Orville Harrold, who is to be one of Caruso's associates (and rivals) in the coming season of the Metropolitan. Any Italian tenor will cheerfully confess that he regards "Una furtiva lagrima" as a greater aria than any other in the Italian opera, not excepting "Celeste Aida."

Another item about "The Elixir of Love" is that it provided Gilbert and Sullivan with their first inspiration. Their earliest full length operetta, "The Sorcerer," was designed as a travesty on Donizetti's piece. "The Sorcerer" is not among the Gilbert and Sullivan works most familiar to American audiences, although Chicago was the scene of its most recent revival. De Wolf Hopper opened his engagement with "The Sorcerer" when he last sang here in the Gilbert and Sullivan repertoire, in January and February of 1915. Making fun of the old Italian operas was the breath of life to both Gilbert, the comic poet and plot writer, and Sullivan, who knew music as a medium for comedy, and "The Sorcerer" traces, in book and score, to "The Elixir" just as "Pinafore" traces to "Il Trovatore."—Chicago Tribune.

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"Dee-he-ep River" Holds Bait for Many Poor Musical Fish Who Forget What Ravinia Offers

Young persons who fall victims to the disease known as Taking Vocal are queer creatures. They come here by the thousands from all parts of the country to be told at ten dollars a throe (yes, throe) to sing LA la instead of a la LA, and not under any circumstances to breathe while crossing "Dee-He-ep River," no matter how prolonged the agony.

They do all this with gleeful enthusiasm, throwing away father's shekels and their own brave energy with a youthful abandon worthy of better results.

And yet right before them, or at best but a short, cool car ride to the north of them, they could, in a pleasant two hours at Ravinia Park, hear more about the art of singing than they imbibe in many a superfluous lesson.

That is, they could get all this if they went at all and, having arrived, would listen with open ears. But they don't go. At least not in sufficient numbers to be evident in the fashionable audiences that gather there nightly to applaud some of the best artists in Mr. Gatti-Casazza's astutely chosen Metropolitan list.

This thought came to mind again Saturday, when in the last two acts of "Tosca" Florence Easton, Kingston and Rothier gave an exhibition of fine singing that at Ravinia prices is a bargain, beating the July shoe sales all to pieces.—Henriette Weber in Herald and Examiner.

♯ ♯ ♯

Freer—Eleanor Everest Freer is in receipt of a letter from Paris, a paragraph from which reads as follows: "Am just home from a musical at the studio of Mr. Bertram. Mlle. Marie Braun sang your 'Flowers of France,' Mlle. Feteurie 'The Healer' and 'Walls of Doubt,' and every one present was delighted with the songs."

♯ ♯ ♯

MacDowell—One of the interesting items of the Lockport Festival program will be an address and program by Mrs. Edward MacDowell.

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Williams—Dr. Carver Williams, Chicago basso, will appear in recital at the coming American Festival at Lockport, N. Y.

♯ ♯ ♯

Kimbell—A card from Grant Kimbell, Chicago tenor, locates him this week in Boston.

SIBYL SAMMIS SINGERS ON SUMMER TOUR

This quartet of young women, organized in the studio of Sibyl Sammis-MacDermid, was booked for an eight weeks' tour early in July, and just as it was losing the services of its second soprano. In three days' time, Helen Rockwell, a young Evanston soprano, learned the program and stepped into the breach. That a good ensemble has been maintained is gleaned from the favorable reports that have come in regarding the program. The other members of the quartet are Susanne Brown, Dorie Doe, and Merlyn Pococke.

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Brokaw—Ralph Brokaw, the excellent violin teacher, of Wichita, Kan., was a Music News visitor on Monday.

♯ ♯ ♯

Liebling—Leonard Liebling, editor of Musical Courier, will deliver an address at Lockport, N. Y., in September.

Successful Song for Recital and Home

'O Little Mother of Mine'

BY GEORGE B. NEVIN

The list of songs of this character continues to lengthen. The subject is a most worthy one and has attracted the attention of many of our leading composers. To be truly successful, songs of this class must contain fine wholesome sentiment and charming melody. The stamp of public approval would certainly attest that Mr. Nevin has the God given gift of melody, and with the following tender words, so full of deep emotion, we at once have a song worthy of attention for either recital or home use.:

"Sometimes in the hush of the evening hours,
When the shadows creep from the west
I think of the twilight songs you sang
And the boy you loved the best.
The wee little boy with the tousled head
That so long ago was thine,
I wonder if ever you think of your boy,
O little mother of mine!"

This song is issued by the Oliver Ditson Company for high and low voices and as a chorus for mixed voices, and has in truth gone to the ends of the earth. Recently a program on which it appeared was sent the publishers from Aukland, New Zealand, and it has touched the soldier's heart in far off Alsace.

Already sung by Joseph Del Puente, son of the great baritone; Frank Croxton, the New York basso, who has also made a record of it; the eminent contralto, Lillian Stradling, at the Saco Valley, Maine, Festival; Mrs. Lamson at the Tremont Street Temple, Boston; J. Ellsworth Sliker, soldier, singer and teacher; J. Preston Smith; Paul Default, on his Australian tour, and many others, and by schools, choral societies and churches, it stands out as one of the best mother songs yet produced.

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A Valentine Idyl : *Isn't It True* : *Wah-wah-taysee*

IMPRESSIONS OF A MUSICIAN IN FRANCE

By JOSEF KONECNY

Brest, France, June 8, 1919.

We have just completed our third week in Brest and will probably stay here two or three more. We left Paris Sunday evening, May 18. It is an all-night run from Paris to Brest and naturally there are no Pullman sleepers. Instead, if the compartment is not crowded, one simply pulls out the seats, which are so made as to permit of their being arranged into a sort of couch, and sleeps on that. It is not at all bad. Certainly our hearts went out to the soldiers, train loads of whom we passed, crowded in these small European box cars like horses or cattle. Compared with theirs, our lot was luxurious, to say the least.

The night was decidedly cool, and we arrived at Brest thoroughly chilled. However, the authorities here have a better system than at Paris, for we were immediately taken in charge, conducted to headquarters and made to feel at home. We played that same night and have been kept busy ever since.

The two ladies were temporarily placed in the Hotel au "Cheval Blanc" (Hotel of the White Horse), and, as usual, I had to strike out for myself and found a room at the "Hotel de l'Esperance" (Hotel Hope). Yes, this name was very apropos, for it made one hope for better things.

Situated on a narrow street, the hotel entrance looked forbidding enough, but the interior resembled a gloomy dungeon more than anything else. And my room! Not even a kerosene lamp, but a candle for a light, and this I had to furnish myself! It was a narrow bedroom, with wooden bed, one very small table and one chair and a dresser, and everything, including the walls, dilapidated. For this they had the brazenness to charge six francs a day! Brest, just like Paris and every other place occupied by Americans in France, is fearfully overcrowded, with the result that prices are high and accommodations poor. I stayed in this place two days and then took refuge in the Y. M. C. A. rooming house, or "Hotel Meuble," where I was fortunate enough to secure a tiny attic bedroom on the sixth floor, just barely large enough to turn around in, and with a dormer window about two feet by sixteen inches for light and air. But I had an electric light and the place was at least clean. I stayed here a week until I was able to get located at the Continental Hotel, probably the best in town, where the ladies had already been fortunate enough to secure accommodations some time earlier.

The American military camp at Brest is now perhaps one of the best in France. If, some months ago, it was criticized, surely that criticism does not hold good now. There are on an average about 80,000 troops here on their way back to the States. I don't suppose I am revealing any military secrets by making this statement now. Naturally such a large body of men needs a great deal of healthy amusement and distraction. There are perhaps fifty or more "Y" huts, K. of C., and Red Cross huts, so that it takes the various musical and other entertainment units between five and six weeks to play the circuit. The entertainment, just like everything else, is conducted on a systematic basis. Each military base or region has its booking office or Y. M. C. A. entertainment department co-operat-

ing with the military authorities. Every attraction is booked a week in advance. Each afternoon or evening, as the case may be, the auto calls for the various entertainers' units at their hotels, takes them out to the place where they are to perform and back again. This is repeated systematically day after day.

The conditions under which we perform are the most strenuous, to say the least. A "Y" or K. of C. hut, or any other "hut," for that matter, is the poorest sort of a place, acoustically speaking, to perform in. They are all of wood, low and with rafters. Your audience will range anywhere from one or two hundred to a thousand or more, jammed in so thickly that they can't move, occupying part of the stage and sitting even on the window sills. Tobacco smoke fills the air. The air is warm and thick and humid. Your audience is composed of men from every walk of life. Some of them have never heard a musical recital before and don't even know the meaning of the word. Others again have heard and seen the best. But all of them are very anxious to be through with their work here and get back home. A baseball game may be in full swing outside, with hundreds of soldier fans cheering themselves hoarse while you are trying to bring the very best tones from your violin. A gasoline engine operating a delousing plant may be puffing outside right under the very windows in rhythm with the music. During one of our concerts a heavy thunderstorm broke loose and a lot of the boys had to pile out right in the middle of one of my numbers to hold down their tents and prevent them from blowing away. Soldier audiences at best are restless, anyway, and no matter what sort of program is being played there will always be some continually coming and going. During one of Miss Browne's songs a colored boy sitting on the window sill fell out backward. Of course, everybody in the audience looked around to see what the commotion was about. As he fell only a few feet no harm was done, but how Miss Browne managed to keep a straight and serious face nobody knows. And the pianos! Ye gods and little fishes! This is the saddest part of all. Almost all of them are of French and English make. They are small, and I am free to say that the poorest of American makes are superior to the kind we are using here. All of them are fearfully out of tune. Invariably they are anywhere from half a tone to a tone below international pitch. One instrument we had the other day was positively unique. As is usually the case, we had no chance to try it out beforehand, and when Miss Tris, the pianist, struck the first chord the effect was most wonderful and weird and more bizarre than the most rabidly ultra-modern harmonies that are being employed by some contemporary futurist composers. The middle register was fully a tone lower in corresponding pitch than either the lower and upper, and no two tones individually in tune! How we ever managed it I don't know, but we pulled through somehow. Very often some of the ivories are gone. A week or so ago while we had such a piano I played a Bohemian dance containing a number of long glissandi passages for the piano. The result was that Miss Tris had a badly skinned finger at the finish, and we have had to discontinue using this number.

It speaks eloquently for Miss Tris, our pianist, that day after day, in spite of these conditions, she is able to play the Chopin Military Polonaise and similar numbers.

These are just a few of the obstacles that confront the artist. Yet in spite of it all we are giving a recital program, entirely musical, without the intrusion of a reader such as invariably characterizes the vast majority of so-called "concerts" that are being given for the soldiers. It is probably the only one of its kind that is being given or has been given. Having myself served as a "buck private" I know from personal experience how trashy most of the music is that is constantly being ground out in camp on phonographs, piano players, and most of the entertainers sent to the camps. I made up my mind, therefore, to make war upon "tin pan alley" music to the very hilt and give the men only the very best.

Of course owing to the hard physical condition and the natural restlessness of the men, we must confine ourselves to the shorter and more brilliant classics. On various occasions I have played the three movements of the D Minor Concerto of Vieuxtemps and the Romance and Allegro Zingara from the Wieniawski Concerto. Ordinarily, however, I confine myself to the St. Lubin-Donizetti "Lucia" Fantasy for violin alone, "Romance" of Wieniawski, "Gypsy Dance" of Nachez, and similar numbers, which, though short, yet combine brilliancy and the very best musical standards.

Almost invariably after each concert we are approached by soldiers who express their appreciation at being treated to real music, and their disgust at the constant "jazz" and ragtime that is being dished out to them.

As I said before, the army consists of men from all walks of life, including college men, engineers and others with technical training. They are, you might say, the backbone of the army. Though good music is appreciated by everybody, it is this class of men that we reach in particular and who are far too often left out of the reckoning.

And is there anything better calculated to raise the morale of our men than the inspired and glorious musical masterpieces? Will "tin-pan alley" music (?), combined with high kicking and extremely decollete and short feminine gowns, raise the morale of the soldier? God knows that if ever the soldiers needed morale and esprit de corps they need it now. This is particularly true of the soldiers that we meet here who have been in Germany with the army of occupation and who are now on their way home. You have all heard and read that the Germans, with characteristic Teutonic shrewdness, made it a point to treat the Americans particularly well. It was and is nothing more nor less than German propaganda of a most practical and deadly sort, and the American doughboy has swallowed the bait, hook, sinker and all.

The city of Brest is ugly to say the least, and dirty. It is perhaps the poorest of French cities in point of attractiveness and cleanliness. If this is true of Brest, it certainly is not true of the surrounding country. The "Y" conducts daily motor truck trips to various points of historic interest. These journeys usually cover 60 to 75 miles. I shall not try and describe the beautiful scenery, charming roads, houses, fields, and interesting legends connected with the old shrines and churches, but shall attempt to do so in another letter.

\$\$\$

Given—Thelma Given, only American girl in the celebrated group of Auer prodigies, is studying in the Adirondacks, at Spion Kop, Saranac Lake. Her first New York recital will be at Carnegie Hall Saturday afternoon, October 18, with Richard Hageman at the piano.

♯♯♯

Congratulations to Mr. and Mrs. Frank Mandy—Music News extends congratulations to Mr. and Mrs. Frank Mandy on the birth of a daughter on July 6. The card of the little musician reads: Virginia Claire Mandy.

♯♯♯

Slade—Mason Slade, the well-known Chicago organist (now at Christ Church as director), is recovering from an operation for appendicitis at his father's cottage at Clear Lake, Iowa. As soon as he has gained enough strength he will go to a ranch in California, where he will remain until September, when he will return to his work in Chicago.

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Stadium Briefs

Anna Fitziu, the brilliant soprano of the Chicago Opera Association, was the soloist on July 14, when a special Bastile Day program was offered by Arnold Volpe, the conductor of the Symphony.

♮ ♮ ♮

Zanco de Primo, tenor, was soloist on July 15.

♮ ♮ ♮

July 16, Henry Hadley was the guest conductor, and his wife, Inez Barbour, soprano, was the soloist.

♮ ♮ ♮

A Banquet for Fortunato Gallo

Not long ago the active impresario of the San Carlo Opera was awarded the title of Cavaliere by the Italian government. The Music and Musicians of New York, assisted by a committee of honor, gave the stalwart impresario a banquet at the Buena Vista Hotel at Bath Beach. This banquet was well attended.

♮ ♮ ♮

BRIEF ITEMS FROM FRANCE

Paris

A new opera by Alfred Bruneau, composer of "L'Attaque du Moulin," will be given at the Opera Comique in the early fall. "Nais," the new opera, will be created by Monsieur Vigneau. The Opera Comique will revive "The Two Blinds" and "Marriage With Canterus," by Jacques Offenbach, composer of the "Tales of Hoffman." The Opera revived a fifteen-year-old opera, "Helene," by Camille Saint-Saens. It was interpreted by Mademoiselles Marcelle Demougeot, Bugg, Royer and Mr. Franz. Camille Chevillard conducted. The Opera Comique placed on the boards "La Fille de Mme. Angot," with Mademoiselles Favart, Merentie, Bourguignon, and Messrs. Tillard and Allard.

♮ ♮ ♮

Charles Fontaine Rejoins the Opera Comique

The admirable tenor, who so successfully interpreted "Des Grieux" at the performances of the Chicago Opera Association, rejoined the opera of Rue Favart and created a superb impression in the same role. He was assisted by Mme. Carre, who sang Manon. This was the thousandth performance at the Opera Comique of Massenet's work. The orchestra was under the leadership of Monsieur Hesse.

J. De V.

♮ ♮ ♮

Albert Spalding Joins the Ranks of the Benedicts

Congratulations to our fine American violinist, Albert Spalding, who entered the matrimonial field on Saturday, July 19, when he married Miss Mary Vanderhoef Pyle of Bernardsville, N. J. The ceremony was performed at Ridgefield, Conn. To both we wish a happy journey through life.

♮ ♮ ♮

The Spanish Theatre at the Cort

Whenever a reviewer attempts to criticize radically (and let us say an unbiased criticism) he is bound to be characterized as prejudiced. All that the dictionaries contain in terms of opprobrium is applied to us. Because of our sincere expressions the critics of the critics finally recur to the term "ignorance." I went to the Spanish Theatre, which was recently repatched from a financial fiasco, and expected no artistic entertainment; but my expectations during the performance decreased.

An operetta called "The Old Lady," containing some agreeable tunes, was given with voiceless voices. The names of the interpreters are unnecessary because of the mediocre work. The operetta was followed by a revue, "Three Dreams." It is pretty hard to compete with Ziegfeld Follies, though a decent Spanish revue would surpass in quality our own revues. Only one dancer proved efficient for this sort of entertainment. Revues require good-looking girls, neat costumes and fair singing voices. The latter were not absent, but the first two were.

Spanish folk songs, dances and operettas are very agreeable, but they must justify their presentation. We hope that the Spanish company will be improved, as it is inexorable to their own existence.

J. De V.

♮ ♮ ♮

THEATRES

"39 East" at the Maxine Elliott

Rachel Crothers, author of "The Little Journey," turns the wheel around a girl who can be good and square with herself in a world of complicated matters. That's the theme which this author expounds, but the play ends always with a marriage. Surely the conclusion is inconsistent with Miss Crothers' theory. The play as a whole is amusing, especially in the first act when the inmates of a boarding house find time to discuss the world in spite of their imperfect minds.

George M. Cohan knows how to dwell on our typical boarding houses, but Crothers devotes too much attention to the "high-brow" class. The theme is an old one, and with the authors the matter of problems and solutions is a thing that concerns them little. Here and there they throw in some emotional phrases, so that the public is caught in a net, and when this happens the audiences are ready to pronounce "39 East" a play with morals. Well, there is no moral to this comedy, and Miss Crothers may have realized it. But did she intend to write one with a moral or a solution?

Constance Binney was charming as the young heroine. She acted naturally and often made us believe that she was a sincere believer in the play. She was ably supported by Sidney Blackmer. The Shuberts are the producers.

J. De V.

♯ ♯ ♯

Kronold—Hans Kronold, the noted cellist, appeared this week at two concerts at Round Lake, N. Y., under the direction of A. Y. Cornell, on Tuesday, July 22 and Friday, the 25th. He then returned to his bungalow at Shelter Harbor, R. I. On August 22 the New York Concert Ensemble, consisting of Hans Kronold, Bertha Lansing Rodgers and Earle Tuckerman, will give a most interesting program at Middletown, N. Y. This excellent company has made many bookings for the coming season and will confine their tours to near-by states.

♯ ♯ ♯

Ditson—The Oliver Ditson Company announces "The New Earth" (Henry Hadley) and "Song of Victory" (Louis Adolphe Coerne), two splendid cantatas with which to celebrate Peace.

♯ ♯ ♯

"Aida"—A gala performance of "Aida" will be given at Sheepshead Speedway (New York) on August 10, for the benefit of Italian earthquake sufferers, by Fortunato Gallo and Andres De Segurola.

♯ ♯ ♯

Cole—A public lecture on "The Melodrama as a Modern Music Form" was given by Rossetter G. Cole of Chicago at Columbia University, New York, on July 23.

♯ ♯ ♯

Breed—Liela A. Breed will present Rose Kuper in song recital at her Fine Arts Building studio on Sunday evening, July 27. Gavin Williamson will be the accompanist.

♯ ♯ ♯

Rodiger—Mildred Rodiger, contralto, was soloist at the special services in the Englewood Baptist Church last Sunday.

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Seasons may wax and wane and the advent of hot summer afternoons suppress most of the musical activities pertaining to that time during the winter and spring months, but at the Whitney Tew Studios in the Fine Arts Building there is no account taken—evidently, of times or season.

For—on last Sunday afternoon there was the usual big attendance at the monthly musicale—the same fine program and the usual enthusiastic response on the part of the audience.

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One has grown so accustomed to the "long range" of Tew pupils that it is now taken for granted in every case and—after hearing Mr. Tew's elucidative remarks at one of these occasions the audience settles down to listening to the music itself, and in the enjoyment invariably afforded finds ample confirmation of his methods.

Miss Cartwright at the piano is a tower of strength—for she has splendid musicianship as well as fine pianistic development, and Miss Levy, too, adds, as alternate accompanist, an agreeably artistic touch.

Mr. Tew is the very soul of cordiality and he has a way of making his pupils feel very much at home in his splendid studios, and therefore there is, invariably—at his Sunday musicales, a feeling of repose and comfort as well as a definitely artistic influence.

As usual, in the reviewing of one of these events we are confronted with the physical impossibility of detailing the work of all the singers, and must, perforce—be content with a brief comment or two and the printing of the fine program.

The piano solo of Miss Cunningham (a niece of Miss Cartwright) was very neat and definite.

Mme. Melius disclosed the fact of constant growth and a thoroughly artistic impulse.

Miss Cline showed a remarkable range, even on the Tew ruler, and not only gave some very low tones good body, but in the high C, taken at the close of her group, emitted a tone at once ringing and beautiful.

Mrs. Alcott, definite artist pupil and very evidently fully conversant with the Tew requirements and possibilities, again showed lovely tone and brilliant style.

Mr. Jaeger, a well-known professional from St. Paul, disclosed the fact of nice, resonant quality and an enunciation which glorified the Mendelssohn text.

Program

Pianoforte Solo—Second Mazurka ..... Godard
Miss Annie Ward Cunningham
The Silent World (contralto key) ..... Buck
O That We Two Were Maying (soprano key) .. Nevin
Thy Beaming Eyes (contralto key) ..... MacDowell
Mme. Colbran-Melius
Ah fors e Lui (Traviata)
Miss Gladys Scrimgeoni

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From In a Persian Garden ..... Lehmann
Contralto Soli—
Ah, Not a Drop
I Sometimes Think
When You and I
Soprano Solo—I Sent My Soul
Miss Winnifred Cline
Lament of Isis (contralto key) ..... Granville Bantock
Sail! (contralto key) ..... Neidlinger
Caro nome (Rigoletto) (soprano key) ..... Verdi
Shadow Song (Dinorah) (soprano key) .... Meyerbeer
Mrs. Geneva Alcott
Just as I Am (contralto key) ..... Danks
O Merry Goes the Time (soprano key) ..... Buck
Miss Emma Berg
My Redeemer (Golden Legend) (contralto) ..... Buck
Queen of the Night (Magic Flute) (soprano) .... Mozart
Mrs. Harrison
Recit. and Aria—If With All Your Hearts (from Elijah) ..... Mendelssohn
John Jaeger
Springtide ..... Becker
The Swan ..... Saint-Saens
If No One Ever Marries Me ..... Lehmann
Mlle. Yseull Crevecoeur
Dove Song (Acis and Galatea) ..... Handel
Mrs. C. E. Emmert
Throstles ..... Maude V. White
Miss Frances Rheinhold
Nobil Signor (The Huguenots) ..... Meyerbeer
Miss Ruth Carle
O My Heart Is Weary (Nadeschda) .... Goring Thomas
Mme. Colbran-Melius
Misses Harriet Cartwright and Lucy Levy at the piano

C. E. W.

AMERICAN INSTITUTE OF NORMAL METHODS—Western Session, 1919

Friday, July 18, marked the close of a very successful institute, held at Northwestern University under the auspices of the Silver Burdette Company, publishers of books for public school singing.

The commencement exercises on Friday evening consisted of numbers by the A. I. N. M. Orchestra and by the chorus. Mr. Osbourne McConathy presented diplomas to those who had done the required work for three sessions of the institute.

A feature of the commencement week was the presentation of "The Frog Prince," a delightful children's operetta by William Lester, well known to Chicago as an accompanist-coach and composer. The operetta is based in part on Mother Goose rhymes, with their traditional melodies, while the story is taken from Grimm and has to do with the princess who lost the royal golden orb down the well. The score is simplicity itself, but there is a quaintness present in the harmonies which is very effective. Mr. Lester accompanied in person.

Costumes for the operetta were designed by the art department of the school, as were the posters used announcing the event.

The operetta being short, the first part of the evening's program afforded a generous selection of songs and arias by Mr. and Mrs. McElroy Johnston.

This concert was of great interest, as were also the recitals which occurred on various evenings during the institute session. These were reviewed in previous issues of Music News, excepting the orchestra concert which occurred on the night before commencement. The orchestra, under Russell V. Morgan, consisted of talented members of the institute, who proved that public school music teachers are likely to have a surprising knowledge of instrumental music in addition to their professed branches.

The campus at Northwestern is an ideal place for a summer institute, situated on Lake Michigan in a beautiful section of Evanston. Classes occupy the greater part of the day, however, so that the girls scarcely have time to enjoy the opportunities for sports to the extent that they should. Competent instructors are brought to the session from all over the country and a high standard of work insisted upon.

Dr. Seashore, Peter C. Lutkin (music director), and Dr. Protheroe are among the lecturers afforded.

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"Do re mi" Theory Exploded

By EFFA ELLIS PERFIELD

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Using the "sol fa" syllables is unpedagogical. Such use violates a fundamental principle of education. It is equivalent to teaching one thing in order to teach another. This is bad pedagogy.

The syllable names are meant to be guides or aids. A guide, in order to be of service, must be a stepping stone and assistance to the thing that is to be developed.

A guide must not be more difficult to learn, or be brought more to the foreground, than the thing it is to lead up to and aid in establishing. One thing should not be used as a guide in developing another unless the thing so used is itself of value. Two or more distinct things may be taught at the same time, each reacting and re-enforcing the other. For instance, note values may be taught in connection with rhythm, balance, phrasing, sequence, melodic progressions and tonality. Each of the above may be emphasized and strengthened because of its association with one or more of the others. But in the case of the "sol fa" syllables, as a means of singing the tones which they name, we find them difficult and burdensome to apply.

The "sol fa" syllables are articulate sounds. Tones are inarticulate sounds. To use an articulate sound for the sake of expressing or recognizing an inarticulate sound is to master a more difficult sound in order to express the simplest of all sounds—tones. Furthermore, the "sol fa" syllables have no value for themselves alone. At best they are only means to an end. None of the most ardent advocates of the use of the "sol fa" syllables claims more than this for them—"means to an end." Here is an instance in which the "means" do not work toward the "end," but actually and positively thwart that end—facile and free expression. How can conscious thinking in articulate names simplify and facilitate natural and free expression in inarticulate sounds?

We ask the skilled singer of "do re mi" to test the following exercises, then tell us which is the easier to sing, the bugle tones with or without the syllables.

Exercise: Sing "loo" to any lively bugle call you may know or improvise. Repeat and apply the "do mi sol" correctly to the same tones. What is the result? The mind and tongue did not respond rapidly enough to connect the syllables with the tones. The bugle with its flowing chord tones is easily sung. More feeling can be expressed without the syllables because only tone is heard—there are no syllables to occupy the mind and detract from the music. Really and earnestly we must say with all the sincerity we can command that it is incumbent upon the advocate of the "sol fa" system to answer and refute this use of the articulate and conscious in facilitating the inarticulate subconscious expression.

Often the principle of the articulate sounds, "sol fa" syllables, is used when the names are not used at all. This is possible even though the singer did not know the "sol fa" syllables and how to apply them. This is the case in all instances where the beginner's training is based on tones considered as interval distances, and as individual problems that must be mastered through, or by reason of, the beginner's ability to recall the successive tones of a melody as tones of the scale previously memorized. In instances of this kind the mental effort and the quality of effort are the same, or practically the same, as though the syllable names were used. Consequently to merely eliminate the "sol fa" syllables and still rely on the scale and interval system does not bring us into the feeling for tones as they lie in melody and harmony, and without this feeling there can be no real musical stimulus, and without musical stimulus there can be no natural and accurate recalling of tones. The basis of all correct singing, either sight singing, singing from memory, or singing by imitation, or part singing is the feeling for a progression of tones growing out of the fundamental tone of the chords. All musical capacity is based on this fundamental feeling.

The individual experienced in the feeling for tones in chords and in the feeling for chord progressions is equipped to master any problem of pitch relations and to master it musically. Thus equipped, in singing the tones of the melody, each succeeding tone is sure to come into the mind as the result of the stimulus of the tones already sung. The two distinct elements of stimulus for singing tones of a melody are: key feeling through chords, and feeling for the tonal order of the particular composition.

Is it not apparent that training the immature mind to think of a tone through associating it with an individual name trains the beginner to depend upon the name association as a mental suggestion rather than upon the musical factors of chord feeling and melody feeling? In one case the association is purely mental, to develop later into musical feeling—a dual and indirect process. In the other case the association is entirely musical from the beginning—a

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single process of feeling—direct, immediate and responsive.

Why use "do re mi" names for a thing which the singer can best learn and do by the true feeling of tones? Would it not seem that it is only cumbering and overburdening the student with methods and processes which have no value of themselves—which make simple processes difficult and which, if used after these processes are fully established, only add elaboration and additional material to processes which are more simple without?

Why master the simple through the complex?

Why reach the obvious through the complicated?

Why reach the immediate through the remote?

Why use the obscure for the distinct?

Why use the unpleasant for the agreeable?

Why reach the harmonious through the inharmonious?

Using syllable names is unpedagogical. It is unpedagogical because—

The guide is more burdensome than the thing it teaches.

The guide requires more thought than the thing it teaches;

The guide itself is of no value.

The guide is not fundamental because it is not final.

The guide is based on reasoning instead of feeling.

The guide is uninteresting.

The guide lacks clearness and is too easily misused.

The guide lacks definiteness.

The guide is insecure.

The guide requires too much drill.

Instead of learning to sing names for music, let us spend our time singing music. Let us eliminate in the beginning all that must be thrown aside at the end. All music study should begin and end with music.

———♯♯♯———

"Independence, Our Country's Dream," is the rather commonplace title of a song which is very far indeed from being commonplace in its musical and patriotic content.

Both the words and music are by A. W. Van Dorsten of Chicago and in both lines of effort he has proven his unusual ability.

The text glows with patriotic feeling and is smooth in flow and convincing in sentiment.

The music fits the words exactly and is not only easily singable, but is, furthermore, decidedly logical and artistic.

The song has been used in many notable meetings already, and it is safe to predict that it will find much immediate use, and that it will take its ready place in the established repertoire.

———♯♯♯———

Kanders—Helene Kanders, late of the Metropolitan Opera Company, whose first American concert appearance last year was at Carnegie Hall and resulted in a most flattering reception, will appear again at this hall on November 15 and January 13 in her own recitals, preceded by an appearance at the Metropolitan Opera House. Thereafter she will begin a transcontinental concert tour which will take her as far west as California, a state, by the way, which claims her as daughter, her parents being Belgian and Russian, which explains her nativity.

COMMENTS ON BOOKS

A Child's Day in Song, A Child's Night in Song, by Mana-Zucca. (Publisher: G. Schirmer, New York.)

A nation which sings is one that never perishes. Songs to a child or an adult are just as important as the everyday necessities. The spirit of a nation lies deeply in its singing. Whether of a gay nature or serious, they depict our moods. We have taught and are teaching our children national hymns, which is nothing but a duty. Excepting these tunes, our children are given only meager opportunities to sing. That we do not make music an obligation is a matter of regret. To cultivate the love of music you must begin with the child; to imbue the love of singing into a nation you must begin early. Our children grow up with ragtime and with no inclination for the proper song. But we are a young nation and we hope that the musical evolution will more and more be felt.

Mana-Zucca loves the kiddies, and therefore she composes for them. A collection of sixteen or more songs is published in two very neat volumes. They contain sweet, facile and charming melodies. Every child should be given these songs. They deserve to be placed in every child's vocal repertoire. The verses, by Mabel Livingston Frank, are most effectively wedded to the Mana-Zucca tunes. In fact, the verses are singable words in themselves. There are several neat drawings and the whole arrangement is artistic.

———♯♯♯———

Reed—Alma Hays Reed, a Chicago soprano, whose lovely voice has won her many friends, will sing at Lockport, N. Y., in September.

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EFFA ELLIS PERFIELD SUMMER SCHOOL

Lena Wheeler Chambers, who for four seasons has had charge of the piano department of the Effa Ellis Perfield Summer School, is again awakening the interest of the assembled teachers by the presentation

LENA WHEELER CHAMBERS

of her principles to be applied to teaching and playing the piano.

Mrs. Chambers is the author of the book—"Constructive and Interpretative Technic"—wherein she proves her statement that in order to lay the foundation for artistic and dramatic interpretation, technic must be wedded to tone-color and accentuation from the very first. This union she secures by means of previous knowledge, the "Reasoning Story," also illustrations drawn from the spoken language and poetry, the laws pertaining to the last two, forming the foundation upon which music is largely built; for as one studies the pronunciation, enunciation, and inflection of a word, so too, one must comprehend the meaning, expression, and delivery of each tone, not only of the melody, but also of the accompaniment.

Mrs. Chambers thinks that far too many teachers and players depend upon feeling and natural tendencies for accentuation and shading, thereby so often using wrong pronunciation, inflection, and dynamics, that the interpretation seems more of a caricature than a characterization. And because little attention has been paid to this subject, the general public is not discriminating—hence pleased with what it hears, little realizing what it is missing.

However, perfect accuracy of technic is easily possible, according to Mrs. Chambers' system of reasoning relative to accentuation, modified by the demands of pulse, climax of both motive and phrase, etc., and to illustrate the idea of climax she uses the following clever little story: A lady out walking met a little girl to whom she said, "Where are you going Mary?" "I've already been where I am going," was the quick reply; the application being that in making a climax, one should not only know and feel where he is going, but cause the listener to "foreknow" and realize the same.

♯♯♯

A LETTER FROM MME. SCHUMANN-HEINK

Editor Music News, 218 South Wabash avenue, Chicago, Ill. Dear Sir: Will you please announce in your columns that I am under the sole and exclusive management of Messrs. Haensel & Jones, Aeolian Hall, New York, and that any one wishing to book me should write to them. It is true that I promised Harry Harrison of the Redpath Lyceum Bureau of Chicago that I would fill one engagement for him, and I intend to keep that promise. I did not, however, give him or anyone else the right to book me, or to represent himself as my manager, and I want everyone to know that I am still under the management of Haensel & Jones.

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New York City, N. Y., July 21, 1919.

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Theodora Sturkow-Ryder has passed the four hundred mark in making records for the Q. R. S. Company, besides writing and editing the story rolls, which made a sensation on their issuance. Last week a novel surprise party was given the popular pianist by artists whom she has presented at the Hippodrome from time to time. A fine black leather traveling case with trimmings, a clock, etc., was the gift, and Mme. Jane English, who sang this week at the Great Northern, introducing a Sturkow-Ryder song, wrote a poem puzzle in which she incorporated all the names of the donors, who included Carl Craven, Mme. Carra Greene, Mattylee Lippard, Lillian Parks, May Norton, Rollin Pease, Mrs. Mills, Aeolian Trio, Lorraine Earnest, Nellie Gordon, Mme. English, Mme. Hathaway, Mme. Arendt, Miss Rodiger, and Dorothea North.

The poem follows:

To a lady with gold hair,
Of both charming and piquant air,
Our manager fair,

SALUTE

1, 2, 3

And now you must guess the riddle,—
Three of us play the fiddle.
The first can take up the bow
And play something earnest and slow.
The second can play surprisingly low.

Of the other fiddler I would say:
"That third one certainly hath a way."

4

When her sonorous voice pours forth
One thinks of the stately songs of the north.

5

One lady would leave a pneumonia bed
Or, if need be, stand on her pretty head
To sing when the contract said.

6

A heroic tenor with hair like a raven,
Whose name rhyming with this is ———.

7

A young blond lady who loves to be
Your faithful, honorable secretary (very difficult).

8

A contralto, tall and statuesque,
Who sits afternoons at the Rundell desk.

9

A baritone, who, sly as a fox,
Tried to give you a dose of smallpox.

10

An aeolian harp with three strings,
And when the zepher over them sings,
Their melody in one's memory clings.

11

The tallest man you succeeded to book,
With a wonderful voice and uncommon look.

12

A pianist working six hours a day,
So eager is she to learn to play.

13

Russian born with brown hair,
And of beauty has more than her share.

14

The lady who sang with the tall baritone
Has a charming face and lovely tone.

15

A lady who owns a fine string of beads
And a pair of soprano reeds.

16

She can play like a perfect rage
The piano, page after page,
Owing to your tutelage.

17

The last is a very fine poet,
This will show it. You know it.

♯♯♯

Stein—Pupils of Mr. and Mrs. Karl Buren Stein—Ruth Helene Dahly, contralto; Joseph O'Connell, baritone; Janet Havens, reader—and Hazel Quirk, pianist, pupil of Stephen Erst, entertained the wounded soldiers at Fort Sheridan Wednesday evening.

♯♯♯

Bond—Carrie Jacobs-Bond is listed for one of her characteristic "Hours" at the coming National American Musical Festival at Lockport, N. Y.

NOLA VERNE

MME. MARIE CLARE

Not long ago this writer was privileged to make a trip out to our Municipal Sanitarium on the northwest side to witness the first entertainment given in the new auditorium by dancing pupils of Mme. Clare. The surroundings were most conducive to enjoyment, as one is impressed immediately upon entering the beautiful grounds, and the auditorium, just opened, is a splendidly equipped and imposing structure. And in addition to these, on this particular evening a very enlivening entertainment was provided. Mme. Clare, in presenting her girls as she does, is doing something altogether unique, for she stages in this way a performance which is semi-vaudeville, extremely varied, and both pretty and amusing. There is no doubt that the technic of her work is very fine, for her girls all possess a very unusual litheness of body, and they attempt poses and bends which seem all but impossible.

The costumes on this occasion were lovely and in keeping with the dances of many nations. The little company is, however, particularly versed in the technic of Egyptian dancing, an art of its own kind. They were certainly graceful and innately artistic from the smallest child who performed to the older ones who danced in solo and in group.

Mme. Clare and her girls, who are all very fond of her, have been doing a great deal of war work in the past year or two, entertaining soldiers and sailors, and they expect to go right on with their charitable work, dancing for sanitarium and hospital people who are so in need of this kind of entertainment. It is indeed a great work, and Mme. Clare and her little coterie are to be heartily congratulated.

MARY CARVER WILLIAMS.

GRAYCE SANCHIA

ELLEN KINSMAN MANN

Mrs. Ellen Kinsman Mann, soprano and teacher of singing, is enjoying fine success with her summer class. The class lessons are of great interest also; the subject for this week's study was Oratorios and their interpretations. Miss Gladys Evans sang daily at Lyon & Healy concerts the past week. Margaret Becker, soprano, of Kenosha, Wis., has been engaged for a five weeks' tour with the Independent Chautauqua. Both are pupils of Mrs. Mann.

Kryl—Miss Marie Kryl, the splendid young Chicago pianist, who will spend next Winter in Switzerland, is with her family at Sutton Bay for the Summer. Miss Josy Kryl, violinist, is also a visitor there, and the two sisters are extremely popular socially as well as musically.

Gunster—Frederick Gunster of New York is one of the singers engaged for an appearance at the coming Lockport Festival.

AMERICAN CONSERVATORY

The artistic partnership, Silvio Scionti and Louise Hattstaedt-Winter, gave one of the series of morning musicales for the American Conservatory last Wednesday. Mrs. Winter sang charmingly and graciously, as always.

Mr. Scionti's playing was marked by the characteristics which are his only in all the field of piano playing in this city. There is no other local player heard by the chronicler who displays such a delicate touch and such sensitivity of phrasing and color as Scionti. His interpretation of the Debussy and other modern French numbers was exquisite. His playing of Chopin also revealed a height of dash and brilliancy of technic seldom achieved and an abandon which, if sometimes carried too far, was always fascinating.

MARY CARVER WILLIAMS.

A FLY SONG

The following "Fly Song" is taken from the Buffalo News:

Ten little flies
All in line;
One got a swat!
Then there were * * * * * * * * *

Nine little flies
Grimly sedate,
Licking their chops—
Swat! There were * * * * * * * *

Eight little flies
Raising some more—
Swat! Swat! Swat! Swat!
Then there were * * * *

Four little flies
Colored green-blue;
Swat! (Ain't it easy!)
Then there were * *

Two little flies
Dodged the civilian—
Early next day
There were a million!

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Simplicity in Singing

A SERIES OF PRACTICAL ARTICLES

By ELIZABETH FORESMAN BAGG

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PART IV

Registers

One of the first questions asked by the girl student of her teacher is, invariably: "What do you think my voice is, soprano or contralto?" And she is sometimes much amazed when she does not receive an immediate reply, but is advised to "wait and see." It is so much the prevailing idea among the laity that the ability to "go up high" indicates a soprano voice, and its contrary a contralto, that they are in the habit of jumping to conclusions in regard to this matter.

Generalizations on this point are, however, no safer than generalizations usually are. It is the quality of the voice, not its range, that determines its place as soprano or contralto. Many contraltos have splendid high notes; in fact, all operatic contraltos must have them; while a soprano voice which is totally without sympathetic lower tones can hardly be considered a great one.

There is also the mezzo-soprano. In fact, many so-called contralto voices belong in this category. It is the quality of the voice and the manner in which nature sees to it that you take certain of your notes which determine your range. This holds true in either the male or the female voice, which brings us to the much discussed subject of registers.

This has been for many years a subject upon which musical doctors disagree. It has been found practical, however, to handle the female voice from the standpoint of three registers called, respectively, the head or upper register, the medium register, and the chest or lower register. There is, however, in the perfectly trained voice no evidence to the ear of the listener of these three registers. So perfect must be the transitions from one to another that, except in the mind of the singer, they must seem not to exist.

In regard to the male voice, a similar difference of opinion exists, one authority holding that in the case of tenors five-sixths of the voice lies in the chest register, leaving one-sixth for the head register, while in the cases of baritones and basses the entire register is chest. My own experience with men singers has been that their voices can be—should be—handled very similarly to those of women.

Returning to the girl's voice, with its head, medium and chest registers. It is better, if possible, to say little to the beginner of these registers, and thus avoid making her unduly conscious of them. It is possible with the average beginner to start work in the middle register, and by very gently and very gradually working up and down, keeping in mind always the arched tone, lead her safely through these danger zones with very little realization on her part that they are dangerous. Sometimes, however, a pupil brings to the teacher a voice so faulty in this respect that it is necessary to begin very early the explanation which is to set her right.

The handling of the voice in the three registers is identical for soprano and contralto, the difference being in the point of departure from the medium into the chest voice. The soprano will, of course, lie largely in the two upper registers, while that of the contralto will occupy principally the two lower.

Let us suppose that we have been working with our pupil's voice by means of the exercises already given, beginning in the middle voice, perhaps at B, keeping in mind the careful arching of the tone, the breath supply and the resonance, and coming down gradually into the chest register, where we know that the quality of the voice is going to change. It is not possible to say at exactly which note the voice, either soprano or contralto, will make this change, for it differs in various voices. The trained ear of the teacher must be warned by the quality of the voice as it approaches the change, and so determines the action. Speaking roughly, let us say that the soprano voice will very likely begin to take chest tones on D, and will probably not have more than two or three of them, while the contralto may begin her chest tones a note or two earlier and, of course, will have many more of them.

The change is not a great one. Coming down, the pupil brings the same round, full tones that she is using in her medium voice, reinforcing them, as she changes her register, with the richer—one might almost say the more masculine—quality of the chest register. In the contralto voice these notes, as they go below middle C, seem almost to be in the chest—which explains the name, "chest register"—but they are not in the chest, nor are they in the throat. They are arched, brought to the teeth and thrown out of the face just as the middle voice is. Indeed, the difference is one of quality rather than of placement. To make a chest tone one puts into the medium tone an added richness, breadth, and depth which suggest rather than resemble the tones in a man's voice.

This action must never be felt in the throat, and should never result in a sore throat or tired vocal chords. It will, however, result in both of these disasters, combined with a bad break in the voice, should the pupil persist in taking this chest quality higher than nature intended her particular voice to take it. It is the teacher's duty to know where nature has placed this limit in the pupil's voice. I have known contralto voices which could and did with impunity sing F or even F sharp in the chest register. I have also had voices come to me with weak spots or breaks which necessitated weeks of patient work as a result of this same action.

In the ideal contralto voice this chest quality is so perfectly handled that we are only conscious of an added richness and breadth, and are not reminded even remotely of the chest or throat. On the other hand, we often hear chest tones used throughout the medium voice by singers in vaudeville, or the like, who must have a certain volume of tone and who have no better idea than this of how to obtain it. This, of course, destroys the middle and upper voice, leaving only the harsh and ugly chest tones, carried out of their range and shorn of their beauty.

The medium register is the one in which the pupil, up to this time, has been doing her principal work. It needs no especial treatment, in normal cases, other than we have given it. In cases where the pupil has weakened this middle voice from undue use of the chest quality, only patient and careful—yes, and, above all—gentle work along the lines already laid down will bring back the power and beauty of the middle regis-

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ter. Never try to "help it out" with chest quality, for this is fatal. You may substitute a medium tone for a chest tone (indeed many contraltos do this throughout the entire chest register), but you cannot reverse the rule. Contraltos who ignore the chest register in this way are, however, to my notion, mezzo-soprani, who very frequently masquerade as bona fide contraltos. The genuine contralto uses the chest quality naturally in the chest register. That is how we know that she is a real contralto.

The upper or head register is the most easily described of the three. It emerges from the medium register at about E flat, and ascends, always in an arched tone, up, up, over and out from the *masque* of the face, from behind the eyes, let us say, to be thrown in an expanded tone against the imaginary point outside the face. Remember always that an expanded tone does not mean a too-open tone. By this I mean that it must not be spread or flattened, as it so often is. Nor must it be allowed to drop back into the throat. The entire scale, from the lowest to the highest tone, must mount in a direct line. There must be no wobbling, no swaying back and forth, no unevenness anywhere.

Why is it that so often a high note makes the listener, though he be ignorant of voice technic, mentally clench his throat? The tone has been allowed to slip back, away from the line, into the throat. The singer's throat is being strained, and the listener's throat aches in sympathy. Again, you hear a head tone which is "spread" or "flared," rather than expanded. It is a tone without meaning, without purpose—a wavering, irresolute tone which misses its mark because it is not sent out in a line with the others. The perfect high note, which is the perfect climax to a perfect scale, proceeds from the direct line of the middle and chest voice, full of a ringing, vibrant quality—not a tremolo—supported by the breath, directed at a point outside the face.

With the male voice we proceed in a similar manner as regards the principles of breath control, voice placement and building. The voice must be arched, raised out of the throat region, and filled with "body," just as is the woman's voice. The quality of the male voice, with the possible exception of the tenor's high notes, remains chest.

(To be continued)

———♯♯♯———

RUSSIAN SYMPHONY ORCHESTRA TO MAKE EXTENSIVE SOUTHERN TOUR

Daniel Mayer announces that the Russian Symphony Orchestra, with Modest Altschuler as conductor, will begin its seventeenth annual fall tour in October. Pennsylvania will be visited first and later the itinerary will include points in Maryland, West Virginia, Ohio, Kentucky, Indiana, Tennessee, Illinois, Missouri, Mississippi, Arkansas, Kansas, Oklahoma, Texas, Louisiana, Alabama, Georgia, South Carolina, and North Carolina, finishing up in Virginia the middle of December. In January the organization will start out again, going to New England, Canada, and the Middle West.

———♯♯♯———

Case—Anna Case, the popular American concert soprano, will give a song recital at Saratoga Springs, N. Y., on August 29, her first appearance at that resort in three years.

NATIONAL AMERICAN MUSIC FESTIVAL

World's Greatest Week of American Music Opens at Lockport, N. Y., Monday, September 1, and Closes Sunday Night, September 7—Sixty-two Prominent Artists, Who Represent the Highest Ideals in the American Concert and Operatic Fields, Appearing—Object of Great Festival to Promote the Cause of Native Artists, Composers and Music

Five years ago, to be exact, a unanimous determination to advance the cause of native artists and composers was started in Lockport, N. Y., a small city set upon a hill, located twenty-six miles from Buffalo, twenty-two miles from Niagara Falls, and whose gradually sloping hillside reaches to the beautiful shores of Lake Ontario, twelve miles to the northward.

There is no particular reason why this little city, famous for its old-fashioned hospitality and canal locks, should have become the mecca for music lovers who worship at the shrine of pure Americanism other than that the man who was the founder and pioneer of this great American movement lived there. From the staging of the first all-American artists' series (a modest beginning) to the present festival, recognized as the greatest held in this country, its growth has been gradual and certain.

Within the past few years leading managers, music publishers, artists, speakers and prominent business clubs of the country have all gone on record as friends and actuaries of this great new musical American propaganda.

Musical patriotism and expression has taken form at this great festival—the public is interested. From nearly every state in the Union during the first week of September gather men and women prominent in the musical life of the country. The American festival was established primarily as an institution for the highest artistic standards and to help rid, if possible, the unjust discrimination that had been placed against our own artists and composers.

The engagement of American-born artists, performing the best works of American-born composers, and in the case of vocal numbers sung in the American language with the great success that has resulted thereto, is proof positive that the American concert artists are the equal of those of any other nation in the world.

A glance at the prospectus of the National American Music Festival would indicate that its domestic limitations will be no curtailment of the eminence of its artists or the excellence of its concerts.

A list to conjure with.

Among the many great American artists who are appearing at the National American Festival this year we find such well-known names as Carrie Jacobs-Bond, Mrs. Edward MacDowell, Florence Macbeth, Arthur Middleton, Frederica Gerhardt Downing, Oliver Denton, Lila Robeson, Mme. Sturkow-Ryder, Frederick Gunster, Melvena Passmore, Marie Sundelius, Charles W. Clark, Wynne Pyle, Cecil Burleigh, Arthur Hartmann, Oscar Seagle, Lucille Stevenson, Edna Gunnar Peterson, Blanche Da Costa, John Powell, Kathleen Howard, Orville Harrold, Edna De Lima, Maria Conde, Gaylord Yost, Mme. Marie Zendt, Mable Corlew Smith, Harvey Hindermyer, Pittsburgh Artists' Trio, Rubinstein Chorus of Buffalo, Dr. Carver Williams, Earle Tuckerman, Vera Kaighn, Harriet Case, Cleveland Bohnet, Kathryn Meisle, Marguerite Ringo, and a score or more equally well known.

While the management does not claim that these are the greatest American artists, they do claim, however, that these represent the highest ideals in the American concert and operatic fields.

The fate of all such estimable adventures in art invariably hinges upon that beloved, impersonal and ineluctible agency which we call the public—the National American Music Festival is approved by the public in general. It is a great altruistic movement run without profit or gain and is declared an educational institution by the United States government.

———♯♯♯———

Scheve—Edward B. Scheve of Grinnell College is spending the summer at Estes Park, Colo.

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Music News

Vol. 11 Chicago, August 1, 1919 No. 31

PASSING COMMENT

Music News today prints the first authentic and complete program of the National American Music Festival, which is to be held at Lockport, N. Y., the first week of September.

It requires but a glance at this program to show that the event will be stupendous in its outreach and influence, and a more carefully analytical review of it will emphasize the fact that not only will many established American artists be presented but also many younger ones who need this encouragement, and not only do nearly all the established American composers find place in the programs of the week but also there are many new ones from among whom it may be possible to discover brilliant as well as new ideas.

♮ ♮ ♮

Dr. Vail McIntyre, organist and lecturer at Oklahoma City, Okla., has been delivering some addresses at the Moody Bible Institute in Chicago recently, which have been very much worth hearing and which have provoked much comment.

A short article in Music News last week quoted Mr. McIntyre as saying that since music should be a matter of service rather than of money-making, and worship rather than entertainment, it should be donated to the church.

As a matter of fact, Dr. McIntyre was referring only to chorus singing when he made this statement; for he believes fully in good quartet choirs, and he thinks that a really good quartet choir is so rare as well as so valuable that payment for its services should be at the highest point of liberality.

And in this belief Music News concurs absolutely. For there is no part of the Nothing-for-Nothing propaganda more important than that church singers should be paid well for their work and that a church should expect also that a big chorus choir (immensely desirable as it is) should cost a lot of money to maintain.

♮ ♮ ♮

As to the worship part of music in a church, every congregation has a perfect right to expect from its choir the most serious and dignified conformity to the beliefs and the routine of the church.

And the church has also the right to choose the kind of music it wishes to have presented, and it is the business of the paid singers to furnish it.

For instance, if a church really wants simple Gospel hymns for offertory, it has a perfect right to ask for them, and no singer who is unwilling to do this sort of work and do it willingly and well should accept a place in that particular church.

"Old things are passed away; all things are become new."

—Second Corinthians, v., 17.

♮ ♮ ♮

The "raising of standard" is all right—and the keeping up of it if possible—but each church, just like each other public institution, has a right to know its own mind in reference to the sort of music it wishes to hear. And if it pays a price it should expect to receive that kind.

The singer can and should, in his own concerts and in his teaching, devote himself to whatever grade of music he prefers; and the better it is, the more honor and credit to him. But when he accepts an engagement to sing either for a church or any other public society he must be governed by the wishes of that society as to repertoire.

♮ ♮ ♮

And this, I take it, is real service—to do the thing that is required and paid for as intelligently, as well and as pleasingly as it can possibly be done.

♮ ♮ ♮

Mr. Campanini has been reported in a recent interview as saying that he does not believe that there is any future for grand opera and that we need not worry about the lack of new works, for the reason that they will not long be needed.

This viewpoint, so frankly expressed, is something of a startler. But perhaps there is truth in it.

At least it may be very true indeed that the days of grand opera as it is now understood are really numbered and that the grand opera of the future will be quite a different thing.

We have considered grand opera an exotic always, and we have thought that it was best expressed in languages other than our own.

Why not think of it as something that can be brought much nearer home—something that can be democratized.

The subjects used in this form of music might very readily be much more in line with common, everyday democratic thought, and the language might be English with decidedly good results.

We have said that we believe in the democratization and the Americanization of music.

Why not apply these to opera?

Democratize it by making it less of an exotic—less of an extravagance.

Americanize it by using American subjects, the English language and American artists.

The experiment of English opera is to be given a new trial in Chicago the coming season, and there is no reason to argue that it may not be much more successful than ever before. Certainly the American public is ready for Americanization of music.

We surely want no opera in the German language, for some years to come at least, and there is no valid reason why we should let Italian and French language and artists dominate our opera stage.

Perhaps the big success of English opera

As to Our Directory Columns

The name of every Musician in the United States—every Composer, every Manager, every Publisher, every Teacher, every School, and every Manufacturer of Music Instruments, should be in the Classified Directory Columns of THE MUSIC NEWS.

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long awaited is even now at hand, and perhaps in this success will come the refutation of Mr. Campanini's prediction that the days of grand opera are numbered.

♮ ♮ ♮

The editor of Music News is in receipt of the following letter:

Chicago, July 21, 1919.

Editor of Music News:

I have just returned from Indianapolis and since returning have read your article on "Practical Music Questions of the Moment." Also your editorial.

I wish your Minnesota address might go to every professional musician in America. If it did I feel sure that organization and standardization of American music and musicians would not be far off.

Isn't it possible to start that organization right here in Chicago? I should like to be a charter member.

(Signed) AMBROSE WYRICK.

JAMESTOWN, N. Y.

The pupils of Mrs. Margaret Hilary gave several successful programs as a conclusion to their season's work.

The graduating recital of Miss Gratchen Sack, pupil of Samuel Thorstenberg of the Jamestown Conservatory of Music, took place at Norden Hall, Thursday evening, July 10. She was assisted by Ruth Thomas, soprano; Mathew Mahoney, tenor. The program was artistically given.

Eighty members of Jamestown's Choral Society assisted the Chautauqua Choir in the rendition of "Judas Maccabæus," by Handel, at the Chautauqua Institution on the night of July 21.

A number of the distant members of the National Opera Club of America met at dinner at the Samuels Hotel on Sunday, July 27. The guest of honor was Madame Katherine Evans Von Klenner, president and founder of the club, who is spending the summer at her cottage at Point Chautauqua.

Franklin Cannon of Carnegie Hall, New York City, is spending the summer in Jamestown, as has been his custom for several years past. He has a class in advanced piano.

The Chicago Grand Opera Sextet will make an appearance at Celoron Auditorium Monday evening, August 11. The sextet is composed of Jessie Christian, soprano; Irene Pavloska, contralto; Warren Proctor and Forrest Lamont, tenors; Desire Defrere, baritone, and James Godard, basso—all soloists of the Chicago Grand Opera Company. They will appear in a high-class operatic program.

MRS. E. D. BEVITT.

♯♯♯

New Music—Our monthly review of new books and music will appear next week.

GUNSTER AT N. F. M. C. BIENNIAL

Frederick Gunster was featured twice on the program of the National Federation of Musical Clubs' convention, held at Peterborough, N. H., during the week of June

FREDERICK GUNSTER AND MRS. A. J. OCHSNER

29—on Tuesday as singer; later in the week as one of the speakers.

Mr. Gunster's musical contribution consisted of a group of American folk and art songs, enthusiastically received by the large audience and splendidly sung by the tenor.

It was through Mr. Gunster, perhaps, that the American artists' viewpoint on the subject of the clubs' concert series was first presented to such a representative audience. In a brief address full of practical suggestions Mr. Gunster championed the cause of the American who has the real ability to make good and those native artists who have already substantiated their claims for recognition. The gist of the tenor's well-delivered arguments was the means by which the clubs and artists would mutually prosper.

♯♯♯

THE CHRISTINE MILLER PRIZE

The title of the prize to be awarded through the N. F. M. C. biennially for the best young American violinist is the William L. Whitney, and not with the middle initial G., as printed in some journals.

The prize was named for Mrs. Miller-Clemson's teacher, Mr. William L. Whitney.

♯♯♯

Gingrich—Irving Gingrich has just returned from a vacation trip to Lake Wawasee, in Indiana. During his sojourn he practically completed an operetta for children, entitled "The Adopted Sailor." The text is by Miss Laurene Highfield. J. S. Fearis & Bro. will publish the work in time for the coming season's activities.

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CHICAGO MUSICAL COLLEGE

The student concert was given at the Chicago Musical College as announced, with a single exception, the exception being the presentation of Mrs. Antoinette Garnes instead of Miss Kuerth, who was ill. Mrs. Garnes sang a Hallette Gilberte song, "Moonlight and Starlight," and it was delightful to see how, with good interpretation on the singer's part, this American song fitted into the splendid program of the morning.

The recital started off with the forceful Miss Elsie Barge at the first piano in the Concerto (Slow Movement) of Rubinstein, and this was a splendid number. Lygia Zabrocki, who followed, had studied thoughtfully and was by no means stumped by the intervals nor the vocables in her "Boheme" selection. Harold Ayres is known to many Chicagoans, and made himself known to many more by his adequate rendering of the first Saint-Saens Concerto for violin.

The voice of Debussy is rarely silent, and this time his "Goldfish" came to vary the program. While not as æsthetically lovely as some of his compositions, it is without a peer for originality and interest. Always popular is the wonderful "Polonaise Americaine" (Carpenter). These last two numbers were done by Carolyn Schuyler, whose attainments are very high.

However much we approve of the no-encore restrictions, there was a point in the program when everybody regretted that such restrictions existed. This was when Clark E. Snell of Oklahoma University sang "O Lisbone" (Donizetti). Such a number, well done, yet in a foreign tongue, seemed to call for a short song in English just to get the hearers more intimately under the spell of the rich voice and good interpretation which were evinced. Adrien Freische won laurels in the clever execution of well-chosen pieces. His tone has depth and warmth in abundance.

The last vocal number was by a young contralto, who put her big voice into the well-known "Adieu, Forets" (Tschaikowsky), and produced an impressive rendering. She has unlimited possibilities vocally.

Edward Collins, guest artist, well known in this part of the country, gave the fine treat of the morning when he played three piano pieces with great brilliancy and finish. Altogether, the recital was an enjoyable event, and, even more than that, it was an inspiration.

LOUISE MORRIS.

\#\#\#

LOYALTY TO A CHURCH

Dr. Francis Hemington, the organist and choirmaster of the Church of the Epiphany, Chicago, will on Sunday, August 3, complete twenty-one years of service in that church. During all these years Dr. Hemington has never been known to be late for a service, neither has he been absent, except during the period of his summer vacation.

Dr. Hemington is president of Illinois State Council, National Association of Organists, and president and founder of the Oak Park School of Music, Oak Park, Ill. He is also organist and choir director of Zion Temple (Jewish), Chicago, a position he has held for ten years.

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Lockport—The dates of the National American Musical Festival at Lockport are September 1-8.

THE CHICAGO PIANO COLLEGE

The following interesting program was given at 927 Kimball Building on Tuesday evening, July 22, and an opportunity must not be lost to congratulate the young artists upon the individuality shown in their performance. For students, they were unusually good to listen to.

Mr. Watt, in the duos and the duet numbers, took the secundo and second piano parts, and added to the interest of the evening. Miss Roseman did well in the absorbing little story-play, "The Lion and the Lady," in which Lady Margaret goes masquerading as a scullery maid in the house of a famous actor who has an aversion to conventional, well-born ladies. Miss Roseman studies at the Lyceum Arts Conservatory, but Miss Marks and Miss Beall are of the Chiacgo Piano College.

Duet—Moon Pictures, Op. 21 ..... MacDowell
The Hindoo Maiden
Story of the Stork
The Swan
Visit of the Bears
Russian Romance ..... Friml
Russian Dance ..... Friml
Duo—Minuet, Op. 3, No. 2 ..... Whelpley
Dorothea Marks
Intermezzo (Readings)—
The Lion and the Lady ..... Marjorie Benton Cooke
The Spider and the Fly ..... Anonymous
(French version)
Harriett Roseman
Three Preludes, Op. 119 ..... Heller
No. 1, C major
No. 6, E minor
No. 14, B major
Scherzando—I Stood Tiptoe Upon a Little Hill ..... Beecher
Columbine (Minuet) ..... Delahaye
Duo—Sonata, C major ..... Mozart-Grieg
Andante; rondo-allegretto grazioso
Mary Beall

M. C. W.

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THE VERSATILITY OF HAZEL DELL NEFF

Hazel Dell Neff, soprano, who is spending the summer at her old home in Plymouth, Ind., resting and in preparation of her coming season, gave an exhibition of versatility one day last week which still further endeared her to the people of the Indiana city, which has so often been delighted with her singing.

A Chautauqua was in course at Plymouth, and an orchestra which was scheduled for a concert on last Tuesday afternoon before a sold-out house telegraphed at 11 in the morning that it would be impossible to make the railroad connections.

Miss Neff was appealed to to take the place, and as it happened that a first-rate accompanist was at hand, she consented to do so, and at 2:30 the same afternoon went on and sang a long and varied recital so well as to create a genuine sensation.

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YOST SUMMERING IN OHIO

Gaylord Yost, the violinist and composer, is spending the summer months at Meadowview Lodge, Fayette, Ohio. Many new works will be added to his repertoire for the coming season, which will begin with his appearance at the National American Music Festival, Lockport, N. Y., the first week of September. Mr. Yost will be heard in Cecil Burleigh's Second Concerto and a group of his own compositions. Winifred Lamb, a gifted Chicago pianist, who is to appear at this festival, will play one of Mr. Yost's piano works.

♯♯♯

N. A. O.—The convention of the N. A. O. will be held in Pittsburgh on August 5-8. Headquarters at Carnegie Institute.

Music in Chicago

AMERICAN CONSERVATORY

The American Conservatory announces the engagement of Mrs. Letitia Kempster-Barnum as director of the School of Expression and Dramatic Art. In accepting this engagement Mrs. Barnum will continue to hold the position of president of the Chicago School of Expression at the Fine Arts Building, a school of which she is the founder and which has met with conspicuous success.

Mrs. Barnum has been prominently identified with dramatic training for many years and is recognized as an authority in that line of work. Students of the American Conservatory will have the privilege of enjoying the advantages offered by both schools.

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The Summer session of the American Conservatory closed July 26 with a record attendance, including almost every state in the Union. The public recitals at Kimball Hall were a feature of the session, introducing a number of prominent artists, each performance drawing a large and musical audience. The climax was reached with the fifth and last one, when David Bispham appeared, and hundreds of people were unable to gain admission to hear this great artist.

♮ ♮ ♮

John J. Hattstaedt, president of the American Conservatory, and family will summer in Charlevoix, Mich.

♮ ♮ ♮

Henry Levy will spend his vacation in Denver, Colo.

♮ ♮ ♮

Allen Spencer is in Wequetonsing, Mich. He is also engaged for the Bayview Chautauqua.

♮ ♮ ♮

Ragna Linne is resting in Pasadena, Calif.

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MUSIC TO COME

Ravinia Park—Opera on Tuesday, Wednesday, Thursday and Saturday evenings. Symphony Concerts, Monday and Friday evenings, Saturday and Sunday afternoons. Sailors and Soldiers' Concert, Friday afternoons.

Orchestra Hall—Photoplay, orchestra and organ, and special soloists, every afternoon and night.

Municipal Pier—Concert every Friday night.

Fourth Presbyterian Church—Organ concert every Thursday at 4:30.

Chicago Musical College—Concert at Ziegfeld Theater, Saturdays, at 11 a. m.

Chicago Piano College—Concerts in Lecture Room, Kimball Building, Tuesday and Friday evenings.

♯♯♯

FLORENCE CARO LINDLEY

Florence Caro Lindley, soprano, sang at the M. E. Convention at Columbus, Ohio, two weeks, June 29 to July 13.

Last Sunday Miss Lindley was soloist at First M. E. Church, La Grange.

LETITIA V. BARNUM

Mrs. Barnum, after the most successful summer season in the history of her work (Chicago School of Expression and Dramatic Art), will start early in August on a motoring trip through the Adirondacks, returning in time for the opening of the fall term in September.

The final recital of the summer normal class was given last Thursday and was a very successful event.

The program was as follows:

First Act of Polyanna.....Porter
Lillian Salzer
The Wild Rose.....Anon
Joan Clement
Tenna Stars on Tag Day.....Bolan
Tammie Wilcox
Musical Reading—The Old Fashioned Girl.....Price
Ruth Conklin
Gretna Green.....Mr. Kay
The Lindley.....Harry Pearson
Avis.....Eleanor Hudgens
Maria.....Vivien Percel
Arrangement from Scandal.....Hamilton
Ruth Frank
The Frenchman's "Spider and the Fly".....Anon
Bess Barrow
The Clown's Prayer.....Harris
The Owl.....Martin
Antonette Schwein
Catherine's Appeal to Henry VIII.....Shakespeare
Cornelia Semper
The First Lesson in Golf.....Cook
Linda Nelson
Musical Reading—Just June.....Goeffrey O'Hara
Georgia Hale
Snubby Delegation.....Porter E. Brow
Mildred Swanson
Hustling Hi
Alma Polk
Pantomime.....Arranged by Manilla Thompson
Ophelia (scene from Hamlet).....Shakespeare
Glad Downing
'Tis Signed.....Clifford B. Cressen
Claire Smith Schrier
A Christmas Present for a Lady.....Myra Kelly
Edna Cochrane Mabey
"Song".....Dunsoni
Ida Hanson
Arrangement from The Fourth Estate.....
.....Patterson and Ford
Eleanor Kavanaugh O'Brien
Butterflies.....Price
Dorothy Gnaedinger
Pauline Pavlovna.....Aldrich
Ruth Bartholomew, Esther Cohen

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AT ORCHESTRA HALL

The bill for last week included an unusually good picture—"A Sporting Chance"—in which the admirers of Ethel Clayton had an exceptional opportunity to revel in her talent and her charm; and there were besides pictures of current events away beyond the average.

The music remained at the same high standard, and Mr. Mangold, director of the orchestra, himself appeared as soloist of the week.

The concerted numbers included an arrangement of the "Kammanoi Ostrow" (No. 22), by Rubinstein, which has not been excelled at any time in effectiveness.

The orchestral part of this was in itself sufficiently good, but the whole number was vastly augmented in beauty through the most skillful introduction of the organ by Mildred Fitzpatrick and also through the use of bells and of the piano in simulation of the prescribed harp effects.

Not only in this did Miss Fitzpatrick again show her definite talent and her great musical feeling, but also in her accompaniments to the big picture she displayed an uncanny sympathy with the subject and a skill in embellishment which place her almost in a class by herself in so far as picture organ playing is concerned. C. E. W.

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A RAY OF SUNSHINE

In fact, there were two of them—Mrs. Ray, a Chicago teacher of piano, and Miss Ruth Ray, who is soon to enter a professional career as an American artist violinist and whose presence will illuminate Carnegie Hall in her first New York recital in October.

. . . . . .

Miss Ray is spending the Summer at her Chicago home after a Winter in New York under the tutelage of Leopold Auer, and with Mrs. Ray was a most welcome visitor to Music News office recently.

Many of us have watched the career of Ruth Ray with constantly growing appreciation and regard for the past ten years—for she began the study of violin in this city when a very small child.

From the very first she has shown the greatest of talent and the finest sort of individualistic music feeling.

She has played in a great many Chicago functions, some of them at top-notch of importance, and she has appeared also with the utmost of success in concert tour throughout the West.

And now, under the management of Antonia Sawyer, the New York manager with a vision, she is being booked for the coming season in the most dignified and legitimate way, and following her appearance at Carnegie she is bound to find many other outlets for her beautiful gifts.

Her Chicago friends congratulate her to the utmost on her recent successes and join in the hope and the belief of a very great future for her, and they await impatiently, also, the announcement of a Chicago appearance.

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WINONA LAKE MUSICAL CONTEST

The Annual Music Contest at Winona Lake, Ind., under the direction of H. W. Owens, is dated this year for Thursday, August 14, and will follow this program:

Mixed Quartet—Magic of Your Eyes.....Penn
Prize $12
Ladies' Quartet—Mammy's Song.....Harvey B. Gaul
Prize $12
Male Quartet—Mary Jane.....Palmer John Clark
Prize $12
Comic Quartet—(Any voices; any selection)
Prize $8
Trio for Ladies—Sing, Smile, Slumber!.....Gounod
Prize $9
Duet (tenor and baritone or bass)—The Battle Eve .....Bonheur
Prize $8
Duet (soprano and alto)—O Lovely Night (Tales of Hoffman).....Offenbach
Prize $8
Soprano Solo—Fear Ye Not, O Israel.....Dudley Buck
First Prize, $6; Second Prize, $3
Mezzo Soprano Solo—In Italy.....Jeanne Boyd
First Prize, $6; Second Prize, $3
Contralto Solo—Eye Hath Not Seen.....Gaul
First Prize, $6; Second Prize, $3
Tenor Solo (Recitative)—
Thy Rebuke Hath Broken His Heart.....Handel
Behold and See If There Be Any Sorrow.....Handel
First Prize, $6; Second Prize, $3
Baritone or Bass—Christ in Flanders....Ward Stephens
First Prize, $6; Second Prize, $3
Piano Solo—Etin Celles.....Moszkowski
First Prize, $6; Second Prize, $3
Recitation—The Man Without a Country.....
.....Edward Everett Hale
First Prize, $6; Second Prize, $3

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McShane—Mrs. Eugenia McShane was accompanist for Miss Julie Bruer, soprano, at the Hamilton Club on July 26 and at Great Lakes July 30.

♯♯♯

Fraser—Arthur Fraser and the choir boys of Grace Church, Oak Park, spent last week at Crystal Lake, Ill.

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Theaters

AT THE GARRICK

After waiting nineteen weeks for the opportunity, and after hearing scores of people express an opinion about "Scandal," this writer finally found time one day last week to see the play and to record a few impressions of it.

That "Scandal" is popular was proven at this time through the fact of an absolutely sold-out house, in spite of the hot weather. But it must be confessed that the audience was not the most discriminating in the world, for much of the finer play of words inherent in the drama was distinctly "over their heads," while there was a constant watchfulness for the risque lines and a constant distortion of the humorous ones, which was trying to the serious listener, to say the least.

For, in spite of its reputation of being the most daring thing ever put on the American stage, "Scandal" is yet, in reality, a very brilliant piece of literary work, and its story, though highly impossible, and its situations, though absurd in the extreme, are yet fascinating, and its people, though so highly colored, intensely interesting.

It is too late in the day to offer any analysis or synopsis of the story—nearly everybody knows it now—but for the benefit of the few who may not have seen it a brief statement may not be amiss.

Beatrix Vanderdyke is a pampered daughter of the Very Rich, and while inherently good and even brilliant, she has allowed herself to grow into an attitude where her whole aim is to extract amusement from the world, and, tiring of lighter amusements, she is, when the story opens, engaged in that giddy pastime known as "playing with fire." Inasmuch as she offers every possible encouragement to the professional roue of the story short of actual acceptance of his offers, and, suddenly discovering that she has gone a step too far, and realizing that she must explain a night visit to a bachelor building immediately to her outraged family (just come into possession of the facts), she claims as her husband another occupant of the building than the one she really was visiting, and he magnanimously allows the deception that they are husband and wife to stand.

But, although there had been previous overtures as to a real marriage between Beatrix and himself, he is thoroughly disgusted with the selfishness and the heedlessness of the girl and resolves to give her a lesson that will last her through life.

The way in which he does this is hardly a proper story for mere black and white, but in the telling of it on the stage at the Garrick it is so deftly and delicately handled that it passes muster night after night before a mixed audience and leaves most hearers palpitating with sympathy for the man rather than the girl.

For, as the man says a little earlier in the story, "what she really needs is the proper application of the back of a hair brush."

However, the last act belongs all to the girl, and she is shown before the play ends to be really lovable as well as bright, and of course the happy ending involves the real marriage of the two who have played at cross-purposes throughout the story.

Francine Larrimore as The Girl is very pretty and in the emotional moments rises to fine heights.

She has a most irritating way of speaking, however, in ordinary conversation, and it is difficult indeed to understand what she says.

She "swallows" her words distressingly and seems to take not the slightest pains to make it possible for the audience to understand what she says.

Mr. Cherry, on the contrary, is a model of distinctness as well as of refined and forceful style, and his performance of the part of The Man is very nearly without flaw.

The others are all good and equally balanced, but they do not matter much, for, as stated above, the whole play is a battle royal between The Man and The Girl, and the others are merely to fill in and to "feed" these two parts.

By all means go to see "Scandal" if you have not already seen it, but do not say afterward that I failed to warn you that the play is uncomfortably and at times unnecessarily risque, but also, and just as emphatically, it is brilliant and thoroughly interesting, and on the whole its morale is a really high one, for it proves most convincingly the dangers of an idle life and it shows as nothing else on the stage has ever shown that no woman, be she ever so beautiful and clever, can afford to play with fire.

C. E. W.

♮ ♮ ♮

AT THE COLONIAL

The chief reason for a review of "Angel Face" lies in the fact that the music for it was written by Victor Herbert.

It was a bit of bad advice which named the piece, for "Angel Face" has no special significance in the story and it might just as well (and more euphoniously) be called "Bright Eyes," "Golden Hair" or even "Dimpled Chin."

In this production two things are to be especially noted other than the characteristic music, one of these being agreeable to chronicle, the other disagreeable.

To take up the latter first, it must be confessed that it is disheartening to find in "Angel Face" a confirmation of the suspicion that the coming season in the theater (or one had better say the musical comedy theater) is to be devoted in a sickening degree to dancing.

This form of art when administered in appropriately small doses is agreeable enough, but when it dominates everything and slops all over the stage continuously, as in "Angel Face," it becomes monotonous.

It must be admitted, however, that much of the "Angel Face" dancing is pretty and skillful, it is all well dressed, and the eccentric work of Jack Donahue is exceptionally fine.

The more agreeable factor in the presentation of "Angel Face" is the absence of a big chorus.

Always, to this writer—the fact of twenty or thirty girls and men lined up behind the soloist and, all together, singing songs, doing certain steps and making absolutely the same gestures, has seemed the acme of humor.

But in this new musical comedy, while there are a great many people on the stage they are all in name parts and each one, when on the stage, has something to do with the actual story.

No lining up for chorus numbers—no unanimity of facial expression or posture.

And this, I take it—is distinctly more artistic than the old way and, equally, it is infinitely more agreeable.

The book of "Angel Face" incorporates a very definite and thoroughly interesting story and the diction employed is sane, crisp and humorous.

It is also, to the credit of the librettist, generally very clean, and at times it is really poetical and elevated in trend.

With one exception—and this is so glaring an exception that if the librettist is responsible he deserves to be hissed by each audience that hears the vulgar line, and if John E. Young is responsible he needs to be disciplined.

For it is Mr. Young who, after playing with perfect naturalness and ease throughout two acts and uttering many nice lines and filling many clean and manly obligations—suddenly, in the last act, delivers himself of a line which is of unparalleled vulgarity and which constitutes a decided blemish on the whole performance.

Mr. Young is otherwise neat and attractive and has a nice part, the singing numbers of which he does exceptionally well.

All the cast is good—some better. Alan Edwards as the sculptor has a good voice and nice presence—also, he dances well.

Marguerite Zender is a very pretty Betty, but does not sing very much or very convincingly, while Ada Meade, who sings better, does not look quite so pretty.

An eccentric part is well done by Minerva Grey, and a grandmother part by Sarah McVicker is good, as those done by her always are.

This character, inheriting a lot of money, comes from Keokuk to Chicago to spend it, and she tells her Chicago nephew, "The first thing I want to see is the peacocks in peacock alley."

. . . . . .

The Herbert music (saving the best till the last) is really delightful.

There is no attempt at the grand opera style, but each special number is characteristic and "catchy," while the whole play is knit together by a series of musical links at once logical and binding.

There is a very wonderful "ragtime" exhibit in the second act, and one or two of the set numbers are fine, especially the waltz song, but, personally, I do not care for "I Might Be Your Once in a While," and wonder that Herbert would consent to set music to such awkward verse.

C. E. W.

SYBIL COMER, Soprano

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AT THE STUDEBAKER

The program of "Sunshine," in which Richard Carle is appearing at the Studebaker, says that the book is by Duncan, the music by Alexander Johnstone, and the "colloquialisms" by Mr. Carle.

The colloquialisms are by far the best of the three items—for of quip, smart talk and witty repartee Mr. Carle is unquestionably a past master.

As an example, a few remembered items are here quoted:

"I have written an opera," says Richard Skinner (played by Carle), "which I am calling 'Ivan Awfulitch.'"

"Is it about the revolution?" asks someone.

"No," he replies; "It was one of the causes."

"I am a true American," he says, too. "I can even sing the second verse of 'The Star Spangled Banner.'"

"When were you married?" he asks Mrs. Trotter, a bright young woman of the Follies.

"Usually in June," she replies.

"What did Juliet make out of Hamlet?" he asks this same gay lady.

"A ham, of course," she replies. "And Cleopatra made a mark out of Marc Antony."

"Well," retorts Mr. Skinner, "Lydia Pinkham made a pill out of Mr. Pinkham."

Mr. Carle, as everybody knows, is droll, unctious and natural. He walks through the Skinner part quite unconcernedly, dropping witticisms as he ambles along and embellishing the scenes with many a merry song and dance.

Milton Dawson as Mr. Trotter is a splendid first lieutenant to him; Gertrude Alexander as Mrs. Trotter proves herself amiable and talented even though only a moderately good singer, while the young woman who plays the part of Santa shows both dramatic talent and an exceptionally good voice.

The locale of the play—very nebulous for the most part—is Spain, and this, of course, gives warrant for splendid color schemes in the dressing.

The plot is tenuous but logical, and the stage settings and management are sumptuous.

The music is of very ordinary caliber, but a good deal of it is well presented.

C. E. W.

———###———

Kilby—Lemuel Kilby has removed his vocal studio from the Lyon & Healy Building to 417 Fine Arts Building and will teach throughout the Summer on Tuesday and Friday afternoons, or by phone appointment (Graceland 9275).

NORTHWESTERN UNIVERSITY

Tuesday evening at Music Hall, Evanston, Ruth Goodsmith, pianist, and Herman Ashbaucher, tenor, from the classes of Charles J. Haake and Walter Allen Stults, gave a delightful program before an audience enthusiastic in approval of the artistic work.

Miss Goodsmith has been heard by this writer and it must be said with sincerity that she has developed under Mr. Haake's guidance in a way worthy of high praise.

She has a fleet, sure technic, a keen sense of rhythm and a musicianship that make her interpretations sane and artistic. Miss Goodsmith was heard in the last two groups of Debussy, Straus-Tausig, Grainger and Liszt.

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Excellent playing and solidity made her work distinctive.

Mr. Ashbaucher has fine gifts musically and a lovely tenor to set them forth. His guide, Mr. Stults, has set him on the road that will take him somewhere, not anywhere. His progress is to be noted in all types of songs, not counting a two years' war vacation.

"In Native Worth," I am told, was a fine piece of work—I am told by good authority—and in the second hearing Mr. Ashbaucher set forth a group that called for tone color, musicianship and story-telling. He met all three demands with ease and fine artistic style. He should be heard often the coming season.

Miss Jane Watt gave him musicianly support at the piano.

H. J. P.

———###———

Andrus—The very successful appearance of Bessie Andrus at the Hippodrome will be reviewed next week.

CHARLES W. CLARK IN RECITAL

At the Bush Conservatory, last Thursday, Charles W. Clark assisted in a recital given by Richard Czerwonky and Moses Boguslawski. Accompaniments were played by John J. Blackmore and Ruth Bradley, and the whole affair was most successful and pleasing to an unusually large audience.

Following is the program:

Sonata in D minor for Violin and Piano.....Brahms
Allegro (moderato); adagio; un poco presto e con sentimento; presto agitato
Messrs. Czerwonky and Boguslawski

Romance
Two Modern Sketches
Dance
.....Czerwonky
Mr. Czerwonky

Trois Ballade de Francois Villon.....Claude Debussy
Ballade de Villon a s'amye
Ballade que feit villon a la requeste de sa mere pour prier Nostre-Dame
Ballade des Femmes de Paris
Mr. Clark

Six Caprices .....Paganani-Liszt
Mr. Boguslawski
Accompaniments by John J. Blackmore and Ruth Bradley

The three Debussy Ballads which Mr. Clark sang were fascinating bits of old French poetry set to airs with quaint atmosphere and color. Mr. Clark cleverly introduced the audience to the ancient French with a story of his varied experiences with these songs. He said when he sang them in Paris the press praised his mastery of the old French pronunciation, and that, some time afterward, he had occasion to sing them in New York, and the critics criticized him severely for his bad French.

Mr. Boguslawski played with artistic acumen and technical skill, as did Mr. Czerwonky also.

Two more capable and efficient accompanists could not have been found than Mr. Blackmore and Miss Bradley. They were both technically equipped and artistically alive to the nuances and delicacies of the accompanist's art.

MARY CARVER WILLIAMS.

———###———

Best—C. W. Best, pianist, teacher and Chicago manager, is spending July in Montana and will proceed, with Mrs. Best, from there to Alaska, whence they return at the end of August, when they will sail for Honolulu, where they will spend the winter. After that, and before returning to Chicago, they will make an extended trip which will include visits to the South Sea Islands, New Zealand, Australia, the Philippines, China, Japan, India, Persia, "and," Mr. Best adds naively at the end of his letter, "a few other countries."

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EDWIN STANLEY SEDER IN ORGAN RECITAL AT EVANSTON

Few indeed are the young artists who have come to Chicago and found such immediate and enthusiastic acceptance as has Edwin Stanley Seder. This brilliant young organist came here from the Southwest less than two years ago, and yet in that short time he has served as the soloist in the Fourth Presbyterian Church Thursday afternoon organ recitals and some of the Sunday services throughout the incumbency of Eric De Lamarter as conductor of the Chicago Symphony Orchestra. He has been the regular organist at the splendid First Congregational Church of Oak Park for the past year, and just now his engagement as head of the organ department of Northwestern University School of Music (Evanston) has been announced, as also his listing as head of the organ department at the Cosmopolitan School of Music in Kimball Hall.

As an introductory function in Evanston he was presented in recital at Fisk Hall on last Thursday evening.

For once Evanston was very late in arrival, and also—for once—Evanston was very noisy in finding seats, so that the first number of the program was much disturbed by the dropping of seats, the scuffle of feet on the bare floor, etc.

In spite of this, however, the function proved to be exceptionally fine; for, though the audience was small, it was uncommonly appreciative, and—very complimentary to Mr. Seder—it was increasingly so throughout the evening.

Fisk Hall, though out of the beaten path quite a little, is nevertheless an ideal place for organ recitals.

It is right alongside the lake, and when the windows are all open, as on last Thursday, the audience can not only see the lake and feel the cool breezes from it but can also, and very distinctly, hear the swish of the waters, which, of course, when not boisterous, amalgamate most pleasantly with the music inside the hall.

Particularly apropos and lovely was this accompaniment in the case of "Midsummer Idyl," a charming little piece written by Mr. Seder, in which the melody line, definite and original, has the effect of a high, light voice singing over a peculiar but very effectively droning accompaniment which, while it suggests the Lemare Andantino, is in no sense a plagairism.

The program opened with the Sonata in E minor by James H. Rogers, a very pleasing though not too profound composition, of reasonable length.

The Allegro is brisk and full-throated, the Andante rather uninteresting, the Scherzo a sparkling joy, and the Intermezzo e Fuga a skillful, pleasing bit.

Mr. Seder presented it for every iota of its musical and poetical significance.

This artist has remarkably vivid interpretative abilities, and while his playing is beautifully suave when that style is the requirement of the piece, it also is capable of the most dramatic and brilliant treatment of numbers so disposed.

His playing of the Fantasie and Fugue in B flat (A. P. F. Boely) was therefore a bit of scintillant virtuosity seldom attained and never excelled, and the same statement may be made of his work in the Yon Toccata, the Bonnet Variations de Concert, and

the Finale from the Sixth Symphony of Widor.

Widor was further represented by the Adagio from the same work and Yon by his L'Organo Primitivo, a unique and pleasing piece which was played unusually well by Mr. Seder.

These numbers were at a high point of refinement and of well-colored cantabile style, and these points were well conserved also in an Andante of Debussy.

Altogether Mr. Seder showed rare skill in his general outlook upon his numbers, fine discrimination in his use of combinations, virtuosity of the greatest sort in technic, especially that of the pedals, and a general knowledge of organ style and repertoire which placed him positively in the front rank of organists who have delighted the discriminative public of Evanston.

C. E. W.

DANIEL MAYER REACHES ENGLAND

A cable received at his office the past week announced the safe arrival in Liverpool of Daniel Mayer, the New York concert manager. Mr. Mayer crossed on the Baltic and will be away five or six weeks.

MARIA WINETZKAJA

A mezzo of fine accomplishments is Maria Winetzkaja, for she belongs to that unusual class of artists to whom the operatic and concert fields are equally available.

It is not often that the successful opera singer meets with the same degree of favor when giving a recital program, but Mme. Winetzkaja has proved by her appearance in opera throughout cities of the United States and Cuba and by her recent New York recital, which won for her a huge success, that she is not limited to either field.

Mme. Winetzkaja is of Russian birth. She is an accomplished linguist, speaking English, Russian, Italian, French, German and Spanish. Her English enunciation was particularly praised by the New York critics, and her Russian is unqualifiedly one of the very best ever heard on this side of the Atlantic.

She began her training abroad at the Imperial School of Music at Kishenev, Russia, but finished it in this country. From the Institute of Musical Art in New York she received the degree of artist. She has been a member of the Boston National Grand Opera Company and of the Bracale Opera Company, and her career has been notable for many operatic successes.

MME. LISETTE JOSTY-HAMMOND SCHOOL OF SINGING—THE ART OF BEL CANTO

Mme. Lisette Josty-Hammond, the well-known expounder of "perfect emission of voice through correct enunciation of Italian vowels and syllables," owing to the urgent demand made upon her time and the necessity of larger quarters has transferred her studio to apartments 64-65 Metropolitan Opera House Building, New York.

Mme. Lisette Josty-Hammond's method, based on the principles and laws governing the art of bel canto, which has met with the greatest success everywhere and has been adopted by some of the foremost concert and opera singers of Europe and America, deals with the natural emission of the singing voice through the correct and distinct enunciation of Italian vowels and syllables. The artist is thereby enabled to sing and speak clearly not only in Italian but in all modern languages, and most especially in English.

Already the method has proved to be invaluable to American vocalists in that it has corrected the many rooted evils which compress the sounds through bad enunciation. It does away with throaty and mouthy voices and places the tones immediately forward, giving them a full and clear resonance and that warm quality so prized in Italian voices.

However, let it be understood that it is not enough for the English singer to have mastered the Italian language in order to acquire all that this wonderful method, based upon scientific, physiological principles, can give. Indeed few are the pupils who, through the study of the language alone, succeed in understanding the secret of its purity and musical qualities, and in eliminating from their diction the strong characteristics of their mother tongue, thus missing that which forms the greatest prerogative and charm of "la bella lingua Italiana."

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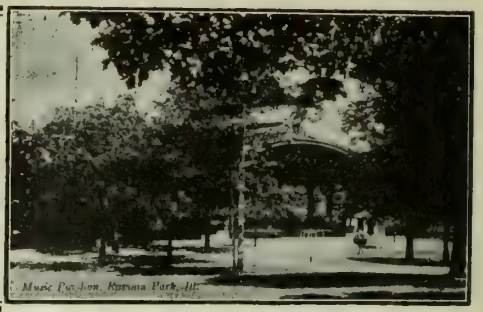

Ravinia drew a succession of splendid audiences throughout the past week, and the performances were kept up to the same splendid standard which this year seems to have been determined upon for every afternoon and every evening.

♮ ♮ ♮

Monday Evening

The following splendid orchestra program was given with great effect under the baton of Richard Hageman, the soloists being chosen from the membership of the orchestra:

The Star Spangled Banner
Overture—The Impresario ..... Mozart
Symphony Oxford, G major ..... Haydn
Adagio, allegro spiritoso; adagio; menuetto; presto
Solo for Harp .....
Polonaise in E ..... Liszt
Adagio ..... Bruch
Solo for Violin .....
Slavonic Dance ..... Dvorak

♮ ♮ ♮

Tuesday Evening

On Tuesday evening was given a "Cavalleria" performance, with Alice Gentle in her fine delineation of Santuzza, disclosing again the remarkable qualities of her voce. She was supported by a good, all-around cast.

This was followed by a concert, in which was included numbers by Saint-Saens, Dubois and Liszt, under Mr. Hageman's direction reaching a fine height of artistry.

♮ ♮ ♮

Wednesday Evening
"L'Elixir D'Amore"

This charming opera of Donizetti, the novelty of the season at Ravinia, and for us a revival, proved just the type of opera to make a great impression on an out-of-door stage. There was, on Wednesday night, a splendid audience in the spirit to enjoy, and they were certainly not disappointed, for the singers and the audience both went away in the best of moods. And why not? A lovely, rustic, old-fashioned opera, with just enough comedy in it, just enough of

RUTH FRANK

good chorus singing and just enough of love-making. The roles of hero and heroine were admirably done from every standpoint. The singing as well as the histrionic grace of "one of America's foremost coloraturas" was a treat to this writer.

And the tenor "Una furtiva Lagrima" aria was very dramatic and carried off with great skill.

The other characters in the cast were equally interesting—Millo Picco was pompous and blustering, Daddi was the usual successful comedian, and Philine Falco was pleasing in the small part allotted to her.

MARY CARVER WILLIAMS.

♮ ♮ ♮

Thursday Afternoon

The children's program, which began at 3 o'clock, consisted of community singing, three dramatic dances by Ruth Frank, a pageant by the Junior Drama League, and the following orchestra program, exquisitely carried out by Mr. Hageman:

Overture Stradella ..... Flotow
Andante from Symphony No. 4 ..... Haydn
A Caucasian Sketch ..... Ippolitow-Ivanow
Ballet Suite ..... Tschaikowsky

The Caucasian Sketch, "In the Village," was the most popular number of this program. All the atmosphere possible was present in this very atmospheric piece, and the work of the solo violinist was worthy of special comment.

The pageant represented the triumph of peace, in whose train came happiness. The allied nations were personified in a striking manner, and various persons represented Peace, War, Sorrow, Justice, and, of course, old Father Time.

Miss Ruth Frank, a very young solo dancer, made her way straight into the hearts of her audience. Her lithe motions are a spectacle, her face a study in moods, and, moreover, she tells a story in each dance. In one she portrayed a girl bearing wine to a god and tempted, against her judgment, to taste it. Another dance told of the awakening of spring, another of the fortunes of a pretty Gypsy beggar. For one so young a remarkable depth of feeling and height of artistry were evinced, and it was interesting to see how completely the audience was carried along with her. A dancing child is indeed a lovely picture, and Thursday's treat will not soon be forgotten.

♮ ♮ ♮

Thursday Evening

A repetition of "Tosca" brought to Ravinia one of the largest audiences of the week and intense enthusiasm for the colorful and highly musical Tosca of Florence Easton and the wonderfully fine Cavaradossi of Morgan Kingston.

This is a part in which the famous tenor excells signally, and the performances of which have brought him to a still higher plane in the esteem of Ravinia habitues.

♮ ♮ ♮

Friday Afternoon

Soldiers and Sailors' Day has become so firmly fixed in the North Shore mind that each Friday afternoon sees a throng in attendance and witnesses also the greatest possible appreciation for the splendid programs of orchestra music provided by the Chicago Symphony Orchestra under the baton of Mr. Hageman.

The well chosen and beautifully played program of last Friday read as follows:

The Star Spangled Banner
March Triumphale ..... Borowski
Overture La Gazza Ladra ..... Rossini
Largo from The New World Symphony ..... Dvorak
Ballet Suite Coppelia ..... Delibes
Excerpts from Traviata ..... Verdi
Under the Linden Tree ..... Massenet
Duet for Cello and Clarinet .....

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Menuet of the Flies ..... Czibulka
Boyards March ..... Halvorsen

♮ ♮ ♮

Friday Evening

The concert on Friday evening, heard by a large audience, had the following program:

The Star Spangled Banner
Overture Solonelle, Op. 73 ..... Glazounow
Adagio from Symphony No. 4 ..... Beethoven
Notturno from a Midsummer Night's Dream ..... Mendelssohn
Scherzo ..... Mendelssohn
Solo for Harp .....
Scenes Neapolitain ..... Massenet
A Group of Songs .....
Intermezzo ..... Wolf-Ferrari
Czardas ..... Delibes

♮ ♮ ♮

Saturday Afternoon

The program was as follows:

The Star Spangled Banner
Overture Martha ..... Flotow
Legend for Orchestra Zorahayda ..... Svendsen
Moonlight Waltz, Op. 123 ..... Godard
Symphonic Poem Les Preludes ..... Liszt
Prelude to Act III, A Basso Porto .....
Serenade ..... Pierne
Waltz Movement from Serenade for String .. Volkmann
Waltz—Morning Journal ..... Strauss

♮ ♮ ♮

Saturday Evening

A repetition of "The Elixir of Love" brought one of the finest audiences of the season to Ravinia Park on Saturday evening.

It was blisteringly hot in the city, as you will well remember, but at Ravinia it was delightfully cool, and the huge audience enjoyed a performance which was top notch in cast and in rendition.

The old Donizetti opera is almost unknown to Chicagoans, although it has been in the repertoire of the Metropolitan in New York constantly because of the fact that Caruso loves to appear in it.

After seeing it on Saturday, one does not wonder at this preference of his, for the score allotted to tenor (Nemorino) is elaborate, musical, brilliant and logical.

Likewise the role of Annina, which is assigned to coloratura soprano, is one to conjure with, and as these two parts were excellently done at this time the effect was fine.

The part of Belcore suits Millo Picco to perfection, and he acted and sang with that same intelligence and musicianship which are rapidly making him an indispensable factor at Ravinia.

Miss Falco, a charming young singer, found in the part of Gionetta one very much suited to her gifts, and she presented it with style and finish.

Dr. Dulcamara is one of the best comedy parts ever put into an opera, and Daddi, of course, realized every iota of its unctuous humor.

Unfortunately, Donizetti assigned the character an elaborate vocal score which, on Saturday night, seemed quite beyond the present capacity of Mr. Daddi.

The "Elixir" is simple as to its scenic requirements and an al fresco setting is ideal for it, therefore it fitted into Ravinia Park so beautifully as to become a distinct charm.

The chorus has never done more intelligent acting or more musical singing, and the Chicago Symphony Orchestra simply reveled in the lovely old score.

Gennaro Papi conducted with authority and distinction, and not only did he carry this opera to resounding success, but also did a like service on Tuesday for "Cavalleria," and on Thursday for "Tosca."

C. E. W.

♮ ♮ ♮

Bills of the Current Week

Besides the customary concerts of Sunday, Monday and Thursday, and that for Sailors and Soldiers this (Friday) afternoon, "Faust" was given on Sunday night, signalizing the return to Ravinia of Edith Mason. "Butterfly," with Easton and Kingston, was given on Tuesday evening, "La Boheme" on Wednesday, "Traviata" on Thursday.

There will be the usual Orchestra Concerts tonight and Saturday afternoon, with a repetition of the opera "Butterfly" on Saturday evening.

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A PROGRAM STUDY CLASS

Beginning with the first week of the Chicago Symphony Orchestra programs, an Orchestra Program Study Class will be conducted by Lester W. Groom, which will meet on Saturday afternoons at 3:30 during the season. In these classes the symphonies, overtures, suites, etc., which the orchestra plays the same week, will be studied as to form, themes, and history, and at some of the sessions several of the orchestral instruments will be explained and played by able musicians.

Details can be obtained by telephoning Mr. Groom at Lincoln 8753.

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NEW ORLEANS

Word has been received at Music News office that Ernest E. Schuyten, the brilliant conductor of the New Orleans Symphony Orchestra, is founding a new conservatory of music in New Orleans which will open in September. More detailed announcement of this will appear in our columns later.

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Faculty Appointment, Coe College Cedar Rapids, Ia.

MASON SLADE
Organ
Lawrence Conservatory, Appleton, Wis.
Christ Episcopal Church, Chicago
Phone Midway 930

JENNIE F. W. JOHNSON
CONTRALTO
American Conservatory. 700 Oakwood Blvd., Chicago

Edgar Nelson
BUSH CONSERVATORY

Chant Sans Paroles
A New Composition for Piano and Violin by HENIOT LEVY
Published by - - The Clayton F. Summy Co.

DR. FRANCIS HEMINGTON
Concert Organist Pupils Received
Phone Oak Park 2464

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Chicago Musical College
Pres. Columbia Conservatory, Aurora, Ill.

Cleveland Bohnet
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137 20th Street SOPRANO Milwaukee, Wis.

Jessie Nichols Baldwin
Soprano Teacher of Singing Recitals
617 Kimball Hall and Orchard School

FREDERICA GERHARDT DOWNING
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709 South Harvey Av., Oak Park, Ill. Phone O. P. 1478

HAROLD HENRY, Pianist
417 Fine Arts Bldg., Chicago
Management Harry Culbertson, Del Prado Hotel, Chicago

MRS. EDWARD MacDOWELL
Programs of MacDowell Music Steinway Piano
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Proceeds of these recitals revert unreservedly to the MacDowell Memorial Association

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Auditorium Musical-Dramatic Conservatory
AUDITORIUM BLDG. CHICAGO

National American Music Festival

Lockport, N. Y., September 1 to 8, 1919—A Splendid List of Artists in a Program of American Compositions—The Official Program Complete

MONDAY, SEPTEMBER 1

MORNING

Reception committee will meet all trains.
9:45—Registration of artists, speakers and guests. Presentation of festival badge of identification.
10:00—Formal opening of festival.
America—Led by Lynn B. Dana, Dana's Musical Institute, Warren, Ohio.
Prayer—Rev. Gustav A. Papperman, M. A., B. D.
The Music of America—M. A. B. Evans.
Address of Welcome—Charles W. Moss.
Response—Leonard Liebling, editor Musical Courier.
Address: American Music and Americanism—Prof. Carl Wachter, University of Buffalo.
Southern Melodies—C. Mae Fierson, Soprano, famous Black Patti of the South.
Star Spangled Banner
A little time left to greet your old friends and meet new ones.

AFTERNOON, 2 O'CLOCK
Special Labor Day Program

Soloists—
Pittsburgh Artists' Ensemble Trio
Lillian May Ginrich, Soprano
Hazel Peck, Pianist
Sara La Mere, Violinist
Bessie Bown Ricker, Reader

PROGRAM

Andante ..... Noel Johnson
At Night on the Terrace High ..... L. Marianne Genet
Pittsburgh Artists' Ensemble Trio
Ruth Bowers Gibson, Violin
Myrtle June McAteer, Cello
Blanche Sanders Walker, Piano
A Country Bright and Fair, Hora Novissima ..... Horatio Parker
The Lark Now Leaves His Watery Nest ..... Horatio Parker
Lillian May Ginrich, Soprano
J. Warren Erb at the Piano
Suite, Op. 46 ..... Adolph M. Foerster
Prelude
Waltz
Intermezzo
Finale
Hazel Peck, Pianist
Bitterness of Love ..... James Dunn
An Invitation ..... Harold V. Milligan
Lullaby (American Indian Song) ..... Arranged by Thurlow Lieurance
The Year's at the Spring ..... Mrs. H. H. A. Beach
Lillian May Ginrich, Soprano
J. Warren Erb at the piano
Caprice (for violin alone) ..... Theodore Spiering
Waves at Play ..... Edwin Grasse
Wah Wah Taysee (Little Firefly) ..... C. W. Cadman
From the Canebrake ..... Samuel Gardner
Sara Lemer, Violinist
J. Warren Erb at the piano
Readings and Song Stories
Bessie Bown Ricker

EVENING, 8:15 O'CLOCK

Soloists—
Marie Sundelius, Soprano
Frederica Gerhardt Downing, Contralto
Arthur Middleton, Baritone
Oliver Denton, Pianist

PROGRAM

To One Away ..... Alexander Rihm
The Faltering Dusk ..... A. Walter Kramer
He Stole My Heart (Revolutionary melody) ..... Harmonized by Samuel Endicott
Return of Spring ..... Frances Wyman
Romanza (from the American Opera, The Temple Dancer) ..... John Adam Hugo
Marie Sundelius, Soprano
Harry M. Gilbert at the piano
In the Dawn of an Indian Sky ..... Ward Stevens
Christ in Flanders ..... Ward Stevens
Uncle Rome ..... Frank Grey
Arthur Middleton, Baritone
Harry M. Gilbert at the piano
Spring Song of the Robin Woman (from the opera Shanewis) ..... Charles W. Cadman
The Heart Call ..... Frederick Vanderpool
The Gray Wolf ..... Harry Burleigh
Frederica Gerhardt Downing, Contralto
J. Warren Erb at the piano
The Eroica Sonata ..... Edward MacDowell
Oliver Denton, Pianist
(Mr. Denton uses Stieff piano exclusively)
Indian Canoe Song (from the American opera Shanewis) ..... John Adam Hugo
The Bird ..... Dwight Fiske
Mavourneen ..... Margaret Lang
The Heart Call ..... Frederick Vanderpool
Joy ..... Alexander Rihm
Marie Sundelius, Soprano
Harry M. Gilbert at the piano
Barrack Ballad ..... Bell
Smugglers' Songs ..... Marshall Kernochan
Sorter Miss You ..... Clay Smith
Think, Love, of Me ..... Frank Grey
How's My Boy? ..... Sidney Homer
Arthur Middleton, Baritone
Harry M. Gilbert at the piano
Ecstasy ..... Mrs. H. H. A. Beach
Twilight ..... Glen
At Morning ..... Jeanne Boyd
Frederica Gerhardt Downing, Contralto
J. Warren Erb at the piano

TUESDAY, SEPTEMBER 2

MORNING, 10 O'CLOCK

America
Round Table on Voice—Discussion, Suggestions
Yeatman Griffith, Chairman
"Diction," Mrs. Adele Baldwin
Address—Charles E. Watt, editor Music News

AFTERNOON, 2 O'CLOCK

Soloists—
Harriet Case, Soprano
Earle Tuckerman, Baritone
Cleveland Bohnet, Pianist
James Liebling, Cellist
Edna F. Indermaur, Contralto

PROGRAM

Sweet Peggy O'Neil ..... Waldrop
Spring's a Lovable Ladye ..... W. Keith Elliott
Values ..... Frederick Vanderpool
Lass o' Mine ..... Florence Turner Maley
King Solomon and King David ..... Will Marion Cooke
Earle Tuckerman, Baritone
Harry M. Gilbert at the piano
We Two ..... A. Walter Kramer
Tarantella ..... Jeanne Boyd
Mistletoe ..... Bainbridge Crist
Joy in Spring ..... R. Huntington Woodman
Harriet Case, Soprano
J. Warren Erb at the piano
Prelude ..... Arne Oldberg
Etude Caprice ..... Noble Cain
Lake at Evening ..... Charles T. Griffes
Night Winds ..... Charles T. Griffes
Theme and Variations ..... Edward Royce
Cleveland Bohnet, Pianist
Ah! Love but a Day ..... Mrs. H. H. A. Beach
Before the Crucifix ..... Frank La Forge
Dawn in the Desert ..... Gertrude Ross
I Am Thy Harp ..... Huntington Woodman
By the Waters of Minnetonka ..... Thurlow Lieurance
Edna F. Indermaur, Contralto
Soloist Divine Paternity Church, New York
Give a Man a Horse ..... Goeffry O'Hara
A Bag of Whistles ..... Bainbridge Crist
I Stood on de Ribber ob Jordan ..... Cecil Burleigh
Standin' in de Need o' Prayer ..... William Reddick
De Ole Ark's a-Moverin' ..... David Guion
Earle Tuckerman, Baritone
Harry M. Gilbert at the piano
Elegie ..... Henry Hadley
Gavotte ..... Henry Hadley
Lullaby ..... Ethelbert Nevin
James Liebling, Cellist
J. Warren Erb at the piano
Snow ..... Louise Drake Wright
Auld Daddy Darkness ..... Sidney Homer
Who Knows? ..... E. R. Ball
Nobody Knows the Trouble I See ..... J. R. Johnson
As a Bird ..... Herbert Hyde
Harriet Case, Soprano
J. Warren Erb at the piano

Important meeting called at 4 p. m. All artists, publishers and composers are requested to attend.

EVENING, 8:15 O'CLOCK

Soloists—
Lila Robeson, Contralto
Melvena Passmore, Coloratura Soprano
Mme. Sturkow-Ryder, Pianist
Frederick Gunster, Tenor

PROGRAM

Spring's a Lovable Ladye ..... W. Keith Elliott
Values ..... Frederick Vanderpool
Serenade ..... Oley Speaks
The Dream ..... Edward Horsman
The Pines ..... Berthold Neuer
Frederick Gunster, Tenor
Harry M. Gilbert at the piano
The Lute in the Grass ..... Florence Turner Maley
A Whispering ..... Mana-Zucca
Sleep, My Darling ..... Mana-Zucca
Robin, Robin, Sing Me a Song ..... Charles G. Spross
Melvena Passmore, Coloratura Soprano
J. Warren Erb at the piano
Little Suite in C minor ..... Sturkow-Ryder
Invention
Pastoral
Giguette
Mme. Sturkow-Ryder, Pianist
La Gitanina (from Roumanian Fields) ..... F. Di Nogero
Lila Robeson, Contralto
J. Warren Erb at the piano
A Song in the Night ..... Marshall Bartholomew
When That I Love a Maiden (dedicated to Mr. Gunster) ..... Marshall Bartholomew
O Were My Love Yon Lilac Fair ..... Harry M. Gilbert
Two Japanese Sword Songs ..... Fay Foster
The Red Heart
A Nipponese Sword Song
Frederick Gunster, Tenor
Harry M. Gilbert at the piano
Elf and Fairy ..... John Densmore
He Who Moves in the Dew ..... Charles W. Cadman
June ..... William Thayer
O Come Hither ..... Bainbridge Crist
Melvena Passmore, Coloratura Soprano
J. Warren Erb at the piano
Fantasie Pastoral ..... Sturkow-Ryder
In the Park (The Zoo)—
The Sunday Crowd. The Mall. Foxes. The Door-Park and the Kangaroo. The Monkey. The Mall. Sea Lions. The Polar Bear. The Monkey House. The Mall. The Bengal Tiger, the Big Boa-constrictor. The Mall. The Aviary. Pelicans and Ducks. Prairie Dogs at play. The Return to the Cars.
Mme. Sturkow-Ryder, Pianist
When Your Dear Hands ..... Frank La Forge
Stom (Dedicated to Miss Robeson) ..... Ferry
Regret ..... Frederick Vanderpool
Life's Paradise ..... Mary Helen Brown
Lila Robeson, Contralto
J. Warren Erb at the piano

WEDNESDAY, SEPTEMBER 3

MORNING, 10 O'CLOCK
Special Recital by Young Artists

Soloists—
Minnie Carey Stine, Contralto
Aeolia Martin, Pianist
Ruth Helen Davis, Soprano
Florette Oliver, Soprano

PROGRAM

Thy Beaming Eyes ..... Edward MacDowell
To a Wild Rose ..... Edward MacDowell
Song of Joy ..... Anita Kimball
A Forest Song ..... Benjamin Whelpley
Florette Oliver, Soprano
Dawn ..... Pearl G. Curran
Yasmin ..... Tom Dobson
The Time for Songs ..... James H. Rodgers
I Have a Rendezvous With Death ..... Jeanne Boyd
Minnie Carey Stine, Contralto
Theme and Variations in A minor ..... Edward Royce
Aeolia Martin, Pianist
The Crying of Water ..... Campbell-Tipton
Elf and Fairy ..... John Densmore
Ecstasy ..... William Morse Rummel
Ruth Helen Davis, Soprano
The Lament of Ian the Proud ..... Charles T. Griffes
Mood ..... Alice Barnett
O Mother, My Love ..... R. Farley
Were I Yon Star ..... Fay Foster
Minnie Carey Stine, Contralto
Blanche Sanders Walker at the piano

Address—The Passing Show in Music
Leonard Liebling, Editor Musical Courier

AFTERNOON, 2 O'CLOCK

Soloists—
Vera Kaighn, Soprano
Harvey Hindermyer, Tenor
Marguerite Potter, Contralto
Elizabeth Siedoff, Pianist

PROGRAM

Summertime of Long Ago.....Florence Turner Maley
The Faltering Dusk.....A. Walter Kramer
Wait Till Ah Put on My Crown.....William Reddick
The Call.....Charles Gilbert Spross
Give a Man a Horse He Can Ride....Geoffrey O'Hara
Harvey Hindermyer, Tenor
Harry M. Gilbert at the piano
Carry Me Back to the Pine Woods.....H. T. Burleigh
Will o' the Wisp.....Charles Gilbert Spross
Spring's a Lovable Ladye.....W. Keith Elliot
Your Kiss.....Fay Foster
Vera Kaighn, Soprano
J. Warren Erb at the piano
Sonata Heroic .....Campbell-Tipton
Elizabeth Siedoff, Pianist
Hiawatha's Death Song.....Frederick Burton
Her Shadow .....Frederick Burton
Love Song.....Thurlow Lieurance
Far Off I Hear a Lover's Flute.....C. W. Cadman
Her Blanket .....Thurlow Lieurance
Zuni Lover's Song.....Carlos Troyer
The Sunrise Call.....Carlos Troyer
Marguerite Potter, Contralto
Harry M. Gilbert at the piano
Earth Is Enough.....Claude Warford
De Whip o' Will.....William Stickles
It's A' for Love of Thee.....Homer N. Bartlett
Colleen o' Mine.....Lily Strickland
The Americans Come.....Fay Foster
Harry Hindermyer, Tenor
Harry M. Gilbert at the piano
Prelude, Op. 33, No. 1—At Evening.....
.....A. Walter Kramer
American Indian Rhapsody.....Preston Ware Orem
Elizabeth Siedoff, Pianist
Sunset .....Alexander Russell
The Heart of June.....Anna Priscilla Risher
A Song of Joy.....Nicholas Doughty
The Nightingale Has a Lyre of Gold.....
.....Benjamin Whelpley
Vera Kaighn, Soprano
J. Warren Erb at the piano

EVENING, 8:15 O'CLOCK

Soloists—
Florence Macbeth, Soprano
Charles W. Clark, Baritone
Arthur Hartmann, Violinist
Wynne Pyle, Pianist
Trio (Arthur Hartmann, violin; Leonard Liebling, piano; James Liebling, cello)

PROGRAM

A Sea Poem.....Frank Bibb
Absent .....Frances Weyman
Girl of the Red Mouth.....Bainbridge Crist
When Death to Either Shall Come.....Sidney Homer
Lone Dog .....Sidney Homer
Charles W. Clark, Baritone
Harry M. Gilbert at the piano
Largo .....Vivaldi-Hartmann
Humoresque .....Tschaikowski-Hartmann
Chant De'Automme .....Gretschaninow-Hartmann
Poupee Valsate .....Poldini-Hartmann
Arthur Hartmann, Violinist
Harry M. Gilbert at the piano
Come Unto These Yellow Sands.....Frank La Forge
To a Young Gentleman.....John Alden Carpenter
Midsummer Lullaby .....Edward MacDowell
The Wind's In the South.....John Prindle Scott
Florence Macbeth, Soprano
Harry M. Gilbert at the piano
Keltic Sonata .....Edward MacDowell
Wynne Pyle, Pianist
Don't Be Weary, Traveler.....William Arms Fisher
Little Wheel a-Turnin' in My Heart.....
.....William Arms Fisher
Some o' These Days.....David Guion
Courtin' Liza Jane.....Mary M. Howard
Ma Little Banjo.....Dichmont
Charles W. Clark, Baritone
Harry W. Gilbert at the piano
Trio—Serenade (dedicated to the National Festival) .....Leonard Liebling
Arthur Hartmann, violin
Leonard Liebling, pianist
James Liebling, cellist
Values .....Frederick Vanderpool
If .....Alexander MacFadyen
A Sonnet .....James Bliss
From Hills of Dreams.....Marion Bauer
Mother of My Heart.....Frank H. Grey
Moonlight Starlight.....Hallett Gilberte
Florence Macbeth, Soprano
Harry M. Gilbert at the piano

A Cradle Song
Air in the Olden Style
Souvenir
To a Humming Bird .....Arthur Hartmann
Waltz .....Brahms-Hochstein
Arthur Hartmann, Violinist
Harry M. Gilbert at the piano

THURSDAY, SEPTEMBER 4

MORNING, 10 O'CLOCK

America
Round Table On Piano—Discussions, Suggestions
Leonard Liebling, Chairman
Lecture—Lynn B. Dana
Dana's Musical Institute

AFTERNOON, 2 O'CLOCK

Soloists—
Alma Hays Reed, Soprano
Kathryn Meisle, Contralto
Dr. Carver Williams, Bass
Pittsburgh Artists Trio

PROGRAM

Two Loves.....William Reddick
Echoes.....Harry M. Gilbert
Wake Up.....Phillips
Summertime.....Ward Stevens
Alma Hays Reed, Suprano
Harry M. Gilbert at the piano
The Medlar Tree
Springtime
The Watcher .....Marian Coryell
A Song .....Palmer Christian
The Ways of Love.....Clarence Dickinson
Dr. Carver Williams, Bass
Mary Carver Williams at the piano
Sheep and Lambs.....Sidney Homer
Ma Little Sunflower, Good Night.....
.....Frederick Vanderpool
Dark and Wondrous Night.....A. Walter Kramer
Deep River.....H. T. Burleigh
The Last Hour.....A. Walter Kramer
Kathryn Meisle, Contralto
J. Warren Erb at the piano
Trio in D, Op. 83 .....Adolph M. Foerster
Maestoso Moderato
Intermezzo
Allegro
Pittsburgh Artists Trio
Ruth Bowers Gibson, violin; Myrtle June McAteer, cello; Blanche Sanders Walker, piano
Negro Spirituals—
Leaning on the Lawd
Wait Till Ah Put On My Crown
Standin' in the Need o' Prayer
.....William Reddick
Alma Hays Reed, Soprano
Harry M. Gilbert at the piano
On the Shore.....W. H. Neidlinger
Song of the Rider.....Charles Braun
The Eagle.....G. A. Grant-Schaeffer
At Tapertime .....Mana-Zucca
Roadways.....John T. Densmore
Dr. Carver Williams, Bass
Mary Carver Williams at the piano
Leaves .....Mana-Zucca
A Serenade at the Villa.....Marshall Kernochan
Ev'ry Little Nail.....Frederick Vanderpool
To An Impromptu of Chopin.....Alice Barnett
Only of Thee and Me.....Mariam Bauer
Kathryn Meisle, Contralto
J. Warren Erb at the piano

EVENING, 8:15 O'CLOCK

Soloists—
Mable Corlew Smith, Soprano
Oscar Seagle, Baritone
Edith Thompson, Pianist
James Liebling, Cellist

PROGRAM

Dawn.....Pearl Curran
The Death of the Nightingale.....William Lester
A Song for You.....Frederick Vanderpool
When Lovers Part.....Fay Foster
Awake My Soul to Gladness.....John Densmore
Mable Corlew Smith, Soprano
J. Warren Erb at the piano
Impromptu.....John Alden Carpenter
The Buddah of the Lotus Pond.....Charles Roepper
Igualada (Spanish Dance).....Romon Zuera
Edith Thompson, Pianist
Ye Moanin' Mountains.....Frederick Vanderpool
Smugglers' Song.....Marshall Kernochan
Silhouettes.....John Alden Carpenter
Crying of Water.....Campbell-Tipton
Oscar Seagle, Baritone
Harry M. Gilbert at the piano
Romance.....Ethelbert Nevin
Valse Scherzo.....James Liebling
Intermezzo.....May Liebling
Berceuse.....May Liebling
James Liebling, Cellist
J. Warren Erb at the piano

Song Cycle (Songs of the Seasons) (words by Mrs. Anne Gilberte).....Hallette Gilberte
Spring
Summer
Autumn
Winter
Mable Corlew Smith, Soprano
The composer at the piano
Danse Andalouse
By Smouldering Embers
Polonaise .....Edward MacDowell
Edith Thompson, Pianist
The Lily and the Dove.....H. T. Burleigh
Wait Till I Put on My Crown .....William Reddick
Standin' in De Need of Prayer.....William Reddick
De Old Ark's a Moverin'.....David Guion
Oscar Seagle, Baritone
Harry M. Gilbert at the piano

FRIDAY, SEPTEMBER 5

MORNING, 10 O'CLOCK

Special Recital By Young Artists
Edith Crill Wild, Soprano
Reba Dal Ridge, Soprano
Rose Schwindler, Mezzo Contralto
Ralph Soule, Tenor
Harold Branch, Tenor
America
My Days Have Been So Wondrous Free.....
.....Frances Hopkinson
O'er the Hills
(The first American Composer 1737-1791)
Edited and augmented by.....Harold V. Milligan
Sorrowing Hands.....Harold V. Milligan
Edith Crill Wild, Soprano
Mr. Wild at the piano
The Bitterness of Love.....James Dunn
By the Pool at the Third Roses.....Cecil Burleigh
Yesterday and Today.....Charles Gilbert Spross
Ralph Soule, Tenor
Blanche Sanders Walker at the piano
By the Waters of Minnetonka.....Thurlow Lieurance
Two Roses.....Hallette Gilberte
A Golden Thought.....Gertrude Ross
Reba Dal Ridge, Soprano
Blanche Sanders Walker at the piano
Unmindful of the Roses.....Edwin Schneider
Your Eyes .....Edwin Schneider
Bedouin Love Song.....George W. Chadwick
Three Shadows.....Cecil Burleigh
Harold L. Branch, Tenor
Blanche Sanders Walker at the piano
Hesperus.....Alma Goatly
The Streanis Secret.....Florence Newell Barbour
To a Hilltop.....Ralph Cox
Edith Crill Wild, Soprano
Mr. Wild at the piano
Irish Folk Song.....Arthur Foote
Song of Egyptian Princess.....Clayton Thomas
Sunset.....Dudley Buck
Rose Schwindler, Mezzo Contralto
Blanche Sanders Walker at the piano
Carry Me Back to Old Virginny.....James A. Bland
I Love You Truly.....Carrie Jacobs-Bond
Reba Dal Ridge, Soprano
Blanche Sanders Walker at the piano
Address
"The National American Music Festival, Its Aims and Purposes," George W. Pound, General Counsel and Manager Music Industries, Chamber of Commerce.

AFTERNOON, 2 O'CLOCK

Soloists—
Marie Sidenius Zendt, Soprano
Marguerite Ringo, Soprano
Gaylord Yost, Violinist
Special appearance Mrs. Edward MacDowell, wife of the late composer
Deserted.....Edward MacDowell
A Little Dutch Garden....Harvey Worthington Loomis
Ma Little Sunflower, Good Night.....
.....Frederick Vanderpool
A Bedouin Love Song (words by M. A. B. Evans).....Adolph M. Foerster
Tristram and Iseult.....Adolph M. Foerster
Marguerite Ringo, Soprano
J. Warren Erb at the piano
Forty-five minutes with Mrs. Edward MacDowell
Short talk on the work of the MacDowell Memorial Association
To the Sea.....
Sea Song (A. D. 1620)—"Ocean, Thou Mighty Monster"
A merry song, a chorus brave
And yet a sigh, regret,
For roses sweet in woodland lanes
Ah, love can ne'er forget.
The yellow setting sun
Melts the lazy sea to gold
And gilds the swaying galleon
That towards a land of promise
Lunges hugely on.
Prelude from Op. 10.....From Sea Pieces

From a Forest.....From Fireside Tales
Of Brer' Rabbit
Largo from Sonata Tragica
The Joy of Autumn.....From New England Idyls
From hill-top to vale
Through meadow and dale
Young autumn doth wake the world,
And naught shall avail
But our souls shall sail
With the flag of life unfurled.
Improvisation (March Winds).....
.....From Virtuosen Studies
Mrs. Edward MacDowell, Pianist
Her Love Song.....Mary Turner Salter
My Soul Is Enchanted Boat..R. Huntington Woodman
Roses.....Eleanor Marum
Waltz Song (from Ode to Music).....Henry Hadley
Marie Zendt, soprano
(J. Warren Erb at the piano)
A Maiden.....Fay Foster
Swinging.....Fay Foster
De Ol Ark's a Moverin'.....David Guion
The Fairy Isle of Janjira.....Frederick Jacobi
The Joy of Spring.....R. Huntington Woodman
Marguerite Ringo, soprano
(J. Warren Erb at the piano)
Evening, Serenade, Negro Dance, Farfalla.....Gaylord Yost
Gaylord Yost, violinist
(J. Warren Erb at the piano)
The Nightingale.....Ward Stephens
If I Could Have My Way.....Frederick Vanderpool
I Did Not Know.....Frederick Vanderpool
Christ in Flanders.....Ward Stephens
Marie Zendt, soprano
(J. Warren Erb at the piano)

♮ ♮ ♮

EVENING, 8 O'CLOCK

Soloists—
Lucille Stevenson, soprano
Edna Gunnar Peterson, pianist
Cecil Burleigh, violinist
Rubinstein Chorus of Buffalo
Conductor, Mary M. Howard
Accompanist, Clara M. Diehl

KIWANIS NIGHT

(Given in special recognition of the splendid financial support given the festival by the Kiwanis Clubs of the Niagara Frontier.)

Program:
Come Down, Laughing Streamlet.....
.....Charles Gilbert Spross
Bugle Song.....Mary M. Howard
Sweet Miss Mary.....W. H. Neidlinger
Rubinstein Chorus
Ascension Sonata.....Cecil Burleigh
Cecil Burleigh, violinist
(J. Warren Erb at the piano)
There Sits a Bird on Every Tree.....Arthur Foote
Les Silhouettes.....John Alden Carpenter
The Lawd Is Smilin' Through th' Do'.....
.....John Alden Carpenter
A Birthday.....Arthur Whiting
Lucille Stevenson, soprano
(Harry M. Gilbert at the piano)
The Brooklet.....Henry Holden Huss
Three Preludes, Op. 33.....A. Walter Kramer
An Evening
An Oriental Sketch
Tristesse
Valse de Concert.....Frank La Forge
Edna Gunnar Peterson, pianist
Love Leads the Way.....Mary M. Howard
Two Negro Spirituals.....Arr. by Mary M. Howard
Steal Away to Jesus
What Dat Sinner Man Guine Do in Dat Day?
Serenade (arr. by Victor Harris).....Ethelbert Nevin
Rubinstein Chorus
To the Prairie.....Cecil Burleigh
Hills
Fairyland
The Fisherman
Cecil Burleigh, violinist
(J. Warren Erb at the piano
Return of Spring.....Frances Wyman
I Send My Heart Up to Thee.....Gena Branscombe
I Heard a Cry.....William Arms Fisher
The Song in My Heart.....Phyllis Fergus
Vox Invicta.....Mary Turner Salter
Lucille Stevenson, soprano
(Harry M. Gilbert at the piano)

The annual banquet tendered artists, composers, speakers and guests will be held immediately at the close of this concert. The local Kiwanis Club will also join in this event and have as their guests the members of Kiwanis from Buffalo, Niagara Falls, Rochester and Hamilton.

The entertainment for this banquet will be one hour of musical vaudeville and tonal humor in charge of Leonard Liebling. The best American fun ever seen on a concert platform. Followed by grand march and dancing.

SATURDAY, SEPTEMBER 6

MORNING—ONE-HALF DAY OF PLAY

9:30—Assemble at Auditorium. Grand march with band to the famous locks. Official picture taken.

10:00—Automobile sightseeing tour, returning for lunch at 12:30.

AFTERNOON, 2 O'CLOCK

Soloists—
Olive Nevin, soprano
Florence Keniston, soprano
Rosa Hamilton, contralto
James Liebling, cellist

Program:
The Dream.....Edward Horsman
Berry Brown.....Ward Stephens
Welcome, Sweet Wind.....Charles W. Cadman
Florence Keniston, soprano
(Harry M. Gilbert at the piano)
Before the Crucifix.....Frank La Forge
The Eagle.....G. A. Grant-Schaeffer
The Roads Lament.....Ralph Cox
Rosa Hamilton, contralto
(Mr. Wild at the piano)
Exaltation.....Mrs. H. H. A. Beach
The Cell of Rahda.....Harriet Ware
A Garden Is a Lovesome Thing.....Alma Goatley
Wings.....Gena Branscombe
After.....Mrs. H. H. A. Beach
Olive Nevin, soprano
(Mr. Wild at the piano)
Prelude.....George F. Boyle
Humoresque.....George F. Boyle
James Liebling, cellist
(J. Warren Erb at the piano)
Laughter Wears a Lillied Gown.....Gena Branscombe
The Year's at the Spring.....Mrs. H. H. A. Beach
Duet—Olive Nevin, soprano; Rosa Hamilton, contralto
(Mr. Wild at the piano)
Autumn.....James H. Rogers
Sonny Boy.....Pearl G. Curran
One Golden Day.....Fay Foster
Florence Keniston, soprano
(Harry M. Gilbert at the piano)
A Cycle of Love Songs.....Gena Branscombe
The Morning Wind
Noon
In Arcady by Moonlight
The Open Road
Rosa Hamilton, contralto
(Mr. Wild at the piano)
Come Unto These Yellow Sands.....Frank La Forge
Moonlight.....C. Wakefield Cadman
Make Me a Song.....Henry Hadley
Summertime.....Ward Stephens
Olive Nevin, soprano
(Mr. Wild at the piano)

EVENING, 8:15

Blanche Da Costa, Soprano
John Powell, Pianist
Gaylord Yost, Violinist
Special appearance of Carrie Jacobs-Bond, beloved composer

PROGRAM

The Holiday.....Pearl Curran
The Retreat.....Frank La Forge
Today Is Fair.....Lilly Strickland
Blanche Da Costa, Soprano
Harry M. Gilbert at the Piano
At the Fair (Sketches of American Fun).....
.....John Powell
Hoochee-Choochee Dance
Circassian Beauty
Merry-Go-Round
Clowns
Snake Charmer
Banjo Picker
John Powell, Pianist
Awake! 'Tis the Dawn.....Annie Andros Hawley
A Japanese Sketch—The Shadow of the Bamboo Fence.....Fay Foster
The Wind's in the South.....John Prindle Scott
Blanche Da Costa, Soprano
Harry M. Gilbert at the Piano
Second Concerto, A Minor.....Cecil Burleigh
Gaylord Yost, Violinist
J. Warren Erb at the Piano
One-half Hour With Carrie Jacobs-Bond, World-Famous Composer
Kathleen Howard will sing a group of Mrs. Bond's songs, with Mrs. Bond at the Piano

SUNDAY, SEPTEMBER 7

MORNING

The churches of the city extend a special invitation to the artists and guests of the Festival to attend the regular morning services, which begin at 10:30.

AFTERNOON, 2:30

Soloists—
Marie Conde, Soprano
Bessie Bown Ricker, Reader
Pittsburgh Artists' Ensemble Trio

PROGRAM

Trio in D, Op. 83.....Adolph M. Foerster
Maestoss Moderato
Intermezzo
Allegro
Andante.....Noel Johnson
Pittsburgh Artists' Ensemble Trio
Ruth Bowers Gibson, Violin
Myrtle June McAteer, Cello
Blanche Sanders Walker, Piano
A Birthday.....R. Huntington Woodman
Don't Ceare.....John Alden Carpenter
Comin' Thru the Rye.....Arr. by Frank La Forge
Marie Conde, Soprano
J. Warren Erb at the Piano
Readings—
Bessie Bown Ricker
The Daisy Maids.....Frank La Forge
Heart Mislaid.....Frank La Forge
Love Has Wings.....James Rogers
Marie Conde, Soprano
J. Warren Erb at the Piano

SPECIAL RECITAL

Winners of the National Federation of Music Clubs Contest, held at Peterborough, N. H., June 26 to July 6, for Piano, Voice and Violin:
Piano, Arthur Klein, New York City
Voice, Ruth M. Hutchinson, Los Angeles, Cal.
Violin, Alice M. Roberts, Providence, R. I.

Permission is granted the winning contestants the right to use the same numbers as used in the contest. Their programs will be announced from the platform.

EVENING, 8:15

Soloists—
Kathleen Howard, Contralto
Edna De Lima, Soprano
Orville Harrold, Tenor
Winifred Lamb, Pianist

PROGRAM

The Secret of a Rose.....F. Morris Glass
Sheep in Clusters.....Samuel Endicott
The Nightingale.....Howard Brockway
Frog Went A-Courting.....Harold Brockway
How Much I Love You.....Frank La Forge
Edna De Lima, Soprano
J. Warren Erb at the Piano
Mistress Mine.....Augustus Barratt
Pieta.....Claude Warford
Life.....Oley Speaks
Spring Serenade.....Hallett Gilberte
Orville Harrold, Tenor
Harry M. Gilbert at the Piano
My Son.....Carrie Jacobs-Bond
I Heard a Cry.....William Arms Fisher
Joy.....A. Walter Kramer
Kathleen Howard, Contralto
Harry M. Gilbert at the Piano
Prelude Solennelle.....Gaylord Yost
The White Peacock.....Charles Griffes
Novellette.....Carl Beutel
Winifred Lamb, Pianist
The Player Queen.....John Alden Carpenter
On a Screen.....John Alden Carpenter
Idalisque.....John Alden Carpenter
Come, Dance the Jig.....John Alden Carpenter
Edna De Lima, Soprano
J. Warren Erb at the Piano
A Thought.....Emil Polak
In the Ilex Shadows.....Fay Foster
To Helen.....James Dunn
The Secret.....J. Prindle Scott
Orville Harrold, Tenor
Harry M. Gilbert at the Piano
Legend.....Rosseter Cole
Gavotte and Musette.....Frank La Forge
Winifred Lamb, Pianist
Home Road.....John Alden Carpenter
Such a L'il Fellow.....Dichmont
Sing to Me, Sing.....Sidney Homer
Kathleen Howard, Contralto
Harry M. Gilbert at the Piano

The favorite of the young artists' recitals will sing a ten-minute group at the close of this program.

——— ♯♯♯ ———

MacFadyen—Florence Macbeth has announced her intention to include Alexander MacFadyen's new song, entitled "If" (published by the Oliver Ditson Company), on her program at the National American Musical Festival at Lockport, N. Y., in September. She has been singing this song everywhere, with great success. Another new song by MacFadyen is entitled "Confession," and is published by the John Church Company. He has just completed three new songs, "Homage to Spring," "Tonight," and "The Valley of Rest," which will be brought out in the near future.

AT THE LEILA BREED STUDIOS

On last Sunday evening Miss Breed invited her clientele to hear Rose Kuper sing an interesting program at her studio in the Fine Arts Building and the result was an hour of uncommon interest.

Mrs. Kuper makes an attractive picture on the stage—she is handsome and bright and her expressive face tells the story of her songs in unusually illuminative fashion.

Her voice is a rich dramatic soprano, with clear quality in the upper scale and produced throughout with ease and good effect.

Her musicianship is very good also—her enunciation of all texts excellent, and her general interpretative ability above the average.

All these assets were intensified and beautifully complemented in the artistic accompaniments afforded by Gavin Williamson.

A very special feature of the evening was a group of songs (Russian), sung in Yiddish and comprising a Russian Folk Song (Zimbalist), "Slumber Song" (Gretchaninoff), "Eili Eili" (Schindler), and "Tra-la-la" (Lefkowitch).

These were sung and interpreted with great skill and the effect on the audience was to arouse unusual enthusiasm for the special gifts of Mrs. Kuper which made them possible.

The program opened with two Old Italian arias, sung with smooth tone, delicate quality and nice enunciation of text, these being followed by a French group, in which the same things were in evidence, enhanced and made more brilliant through dramatic expression as the number required.

"Charmant Papillon" (Campra) was especially facile as well as scintillant in the Kuper presentation and "L'etoile" (Faure) was serene and steadfast in tonal quality and in musical climax.

The last group opened with two Old English songs, which, through clear enunciation of text and nice tonal coloring, became very charming.

Eckert's "Ay, more than bliss" made a nice impression also, while Carpenter's "The Cock Shall Crow," which closed the program, made a sensation by the clarity and brilliance with which it was presented.

C. E. W.

ERIC DE LAMARTER

Eric De Lamarter, the popular and talented organist of the Fourth Presbyterian Church, who has made himself deeply felt in Chicago music circles during the past few years, gave his usual weekly organ recital last Thursday. Part of the program was heard by the writer, who was most favorably impressed, especially with the chorale prelude of Leo Sowerby, which was a difficult composition, built up in a most original and musicianly way.

The program is printed herewith:

Paean ..... Basil-Harwood
Chorale-Prelude (on a Melodic Fragment from a Palestrina Motet) ..... Leo Sowerby
Scherzo in D minor ..... Faulkes
Pastorale ..... Cesar Franck
Persian Suite ..... Stoughton
The Courts of Jamshyd
The Garden of Iram
Saki
Evening Chimes ..... Wheeldon

Ricker—Bessie Bown Ricker, a favorite reader and child impersonator at Lockport, N. Y., who is at present still in France, is scheduled for appearance at the National American Musical Festival in September.

MARIO RUBINI

MARIO RUBINI A COMING OPERA STAR

Mario Rubini, although he was born in Trieste, somehow got to this country without seeing "Milanno" or, in fact, any part of "Italia," and with real Italian enthusiasm he is counting the days until he may visit that delectable place. He dreams of going there within a year and cherishes the prospect of hovering around La Scala to his heart's content. Meantime this elated young musician is working, and enjoying musical Chicago.

You would be elated, too, if you were a tenor lyrico-spirito and a protege of Raisa herself, and if you possessed autographed photos of Dolci and Pollaco, Raisa and Stracciari, all of whom believed in you and wished you the best of success. Life is worth living for Rubini.

Trevisan was his teacher, then Signor Dolci took him with him for several months on an opera tour, and three hours a day, when possible, were spent in coaching and study. During Dolci's absence (Covent Garden, London) Rubini is again studying with Trevisan. There are piano lessons, too, for he has set out to be an all-round musician. He is going to be prepared, when the time is ripe, to spring into a glorious heyday of lyrico-spirito—whatever that is—and there will be few to equal him. But first, Italia for a year.

Watch for him—Signor Mario Rubini.

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NEWS OF CHICAGO OPERA

The following facts have been given out concerning the coming opera season:

Tita Ruffo, baritone, will return to the company and will be heard in Chicago, New York and Boston. He has just returned to Italy from Mexico City by way of New York. Mr. Campanini expects him to be a greater favorite than ever. He will return to this country in November and will be heard in Leoncavallo's "Zaza" as well as his regular repertoire.

Much is expected of Tita Schipa, regarded by many critics in Europe and Latin America as the best lyric tenor that Italy has produced in years. Two other new members of the company who are more or less well known in this country, are Edward Johnson, tenor, and Carlo Galeffi, baritone. Mr. Schipa is now in Buenos Aires at the Teatro Colon, singing his third season in the Argentine capital. He will come here from South America. Born in Lecce in 1890, he studied music in the conservatory there and sang in the cathedral choir. Later he went to Milan. After two years' study there and in Florence he made his debut in "Traviata" in a small theater in south Italy. In the following season he made a tour of Italy, singing the general Italian repertoire. He then returned to Milan to the Dal Verme, then for six seasons he sang in Italy and Spain. In 1916 he went to Buenos Aires with Edward Johnson, Giovanni Martinelli and others.

Besides being a fine singer, Mr. Schipa is credited with being an excellent actor. He also is a thorough musician. He has composed church music and orchestral works. Last winter one of his symphonic works was played by the Madrid Symphony Orchestra, he conducting it. Later it was given, at the request of King Alfonso XIII, at the royal palace and the king gave the young artist a gold medal. Mr. Schipa's best operas are "Tosca," "Rigoletto," "Barber of Seville," "Traviata," "Manon," "I Puritani," "Elisir d'Amore" and "La Boheme."

Herbert M. Johnson, business controller of the Chicago Opera Association, who has just returned to Chicago from New York, announces that the annual autumn tour of the company will start on October 13 and will embrace Milwaukee, Peoria, St. Paul, Omaha, Kansas City, Oklahoma City, Fort Worth, Houston and Little Rock. The operas will be "Aida," with Miss Rosa Raisa, Alessandro Dolci, Miss Sophie Braslau, Georges Baklanoff, Constantin Nicolay and Virgilio Lazzaro; "La Boheme," with Alessandro Bonci, Mme. Alma Gluck, Miss Myrna Sharlow, Giacomo Rimini and others, and "Madame Butterfly," with Tamaki Miura, Forrest Lamont and Clarence Whitehill. Mr. Campanini will conduct all performances of "Aida." Miss Anna Ludmilla will be the premiere danseuse.

———♯♯♯———

Fitch—Mary Reckard Fitch, soprano, who has long been a voice teacher in Chicago, and who has been the very popular director of music of the Ingleside Avenue M. E. Church for five years, has been elected voice teacher at the Denison University Conservaory of Music, at Granville, Ohio, and will go to her new field of work in September.

———♯♯♯———

Thibaud—Jacques Thibaud, French violinist, will tour the Pacific Coast next March.

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For Illustrated Catalogue Address, Charles A. Sink, Secretary

THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

"The Downfall of Aida"

This would be an appropriate title for the various attempts made in recent years to give "Aida" a really sumptuous production with disastrous results. After a fairly worthy production of this opera was given at the Greek Theater a short time ago, Mr. Hrubanik repeated the work at the Exposition Auditorium on Wednesday evening, July 2. The principal characters were: Aida, Maude Fay; Rhadames, Albert Rappaport; the King, Evaristo Alibertini; Amneris, Blanche Hamilton Fox; Amonasro, Marion Vecki; Ramphis, Giuseppe Corrallo; a Messenger, N. Personne; High Priestess, Emma Mesow Fitch; premiere danseuse, Frances Wakefield; musical director, Pietro Marino.

In reviewing a performance, whether it be concert or opera, we must take into consideration the character of the production. It must either have been a complete performance, or it must have been an unsatisfactory production. There is no middle way. It will not do to say that under the circumstances such and such was the case. Even though we feel that the soloists are entitled to recognition for the work they did, and the handicaps they worked under, we must maintain the dignity of a musical journal by refusing to give recognition to a performance of "Aida" without chorus, and without the most important spectacular accessories that help to make it such a splendid opera.

The fact is "Aida" was not presented and even though some of the artists showed pluck and ability we cannot grant them the satisfaction of a review, because the entire performance lacked professional atmosphere and artistic ensemble. The best we can do under the circumstances, and the most charitable act we can be expected to do, is to close the incident in silence. However, we cannot refrain from trusting that Mr. Hrubanik, no matter what excuses he may offer, is ashamed of himself for treating San Francisco opera lovers in such a slovenly manner as to give grand opera a "black eye" in this city. Under the cimcumstances the performance should not have been given at all, and the money should have been returned.—Pacific Coast Musical Review.

♮ ♮ ♮

Remarkable Concert in Aurora

East High auditorium was packed Thursday afternoon by an audience composed of pupils and friends and music lovers in general who came to hear a most interesting program given by east side pupils, assisted by Miss Rosemary Pfaff, soloist, of Chicago.

Miss Margaret Pouk, supervisor of music in the east schools, is one of the most successful directors possible in that she not only teaches the best in music, but succeeds in getting an exquisite volume of the clear young voices, and best of all, a tone which is true to key. Particularly in two part music is it apparent that the pupils have been so trained as to know instinctively correct pitch.

The songs by the fifth and sixth grades, the sixth and seventh and the eighth grades were utterly charming—not the hit and miss so called "school songs," but the dainty and beautifully composed bits which grownups are glad to sing well. The rhythm was good and in this connection it can be said that much was added by the intelligent accompaniments furnished by Miss Florence Kelley. Miss Pouk and two of the teachers, Misses Benn O'Donnell and Catherine Ebersoll, led during the choruses.

Miss Rosemary Pfaff, a young girl just past 15 years of age, was extremely interesting. She is a sweet faced, blond headed little lady, who most certainly possesses a remarkable voice, which, it can be believed, will as the years go on develop into the really great voice found only now and then. It is apparently placed most naturally and the listener thought of the stories of Nellie Melba, who "never had to learn to trill." Rosemary has a most unaffected manner, and has apparently been taught wisely, for her singing is done with no apparent effort. She has also that which is not always true of the possessor of a fine voice—intelligence, and her phrasing was that of a far older woman. She sang "Pastorale," "Veracini" and "Villanelle" (Del 'Acqua), later facing the chorus upon the stage and singing that most trying of numbers, "Lo! Here the Gentle Lark" of Bishop, which all great sopranos attempt at one time or another.—Aurora Beacon-News.

♮ ♮ ♮

Olga Carrara

She has a dramatic style of singing. She interpreted with intense dramatic feeling.—New York Herald.

Miss Olga Carrara, the vocalist, showed splendid resources in a large voice.—Brooklyn Eagle.

Her voice is remarkable for its freshness and beautiful quality. She gave "Caro mio ben," by Giordani, and Groossis' "Non temere" and "Quel laccio ch'umto" with intelligence and poetic taste.—New York American.

♮ ♮ ♮

Winetzkaja in Recital

Following is some comment of the New York press:

A richly colored contralto voice used with judgment and effect. Really good contraltos are rare, and Miss Winetzkaja is one of them.—New York Herald.

Winetzkaja has a pleasing voice, temperament and comprehension of the songs she sings.—Sylvester Rawling, New York Evening World.

Mme. Winetzkaja is a mezzo-soprano of power, tenderness and much cultivation, and a considerable audience expressed great satisfaction with her singing.—New York Telegraph.

Mme. Winetzkaja's voice stood without difficulty on its own merits. It is of pleasurable quality and she is well aware of how best to use it. The evening's program she afforded was hence one to be grateful for. There was much well chosen music in it which she sang with great grace and nicety of feeling. Her mezzo voice exhibited a rounded warmth and a luscious quality.—New York Evening Sun.

Mme. Winetzkaja possesses a voice of warmth and color, which is an excellent medium for the publication of feeling. She displayed temperament and dramatic instincts in her singing, and was always interesting.—New York Sun.

Mme. Winetzkaja has a charming personality, a voice with much dramatic intensity in its full tones, and a graceful stage presence.—Katherine Lane, New York Evening Mail.

A good resonant mezzo-soprano, tending to the dramatic soprano color. The audience, which filled the room, discovered that they were in for an evening of artistic enjoyment.—H. E. Krehbiel, New York Tribune.

Maria Winetzkaja, a mezzo-soprano who has been heard here in opera, gave a song recital. Miss Winetzkaja has plenty of voice and feeling and is particularly at home in songs in her native Russian.—New York Evening Globe.

For the first time in an American concert one could feel the real Russian atmosphere, and this was due only to the wonderful singing of the Russian artist, Maria Winetzkaja.—New York Russky Golos (Russian Voice).

♮ ♮ ♮

The Mandy School at Waukegan

Artistic quality in work and high standard in teaching was in evidence at the recital held last night at the parish house by the pupils of the Mandy School of Music, assisted by vocal pupils of Mrs. Mary Hotchkiss Love.

The outstanding feature of the program was the symphony by Hayden for four violins and piano played by Blenda Sterner, David Cohn, Marshall Meyer, Carl Linnemann and Frank Mandy. It was played with spirit and perfect ensemble and was very well received.

Special mention should be made of the playing of Blenda Sterner, Carl Linnemann, David Cohn, Millard Heyman and Marshall Meyer for their fine work, which was greatly enjoyed. Max Goodman, only six years old, impressed the audience with his good playing on his violin. The entire program was very good.—Waukegan Daily Gazette.

♮ ♮ ♮

Hans Kronold

Hans Kronold played the cello in the most artistic manner.—Pittsburgh Dispatch.

A soulful cellist is Kronold and the audience manifested high appreciation for his rendition.—Pittsburgh Post.

Perhaps the artistic triumph of the program was the cello playing of Hans Kronold, whose exquisite phrasing and fine feeling and expression make him an unusual artist.—Pittsburgh Gazette-Times.

His fine feeling and skilled musicianship mark him the artist.—Pittsburgh Sun.

Hans Kronold played beautifully on the cello and was forced to give a couple of encores.—Pittsburgh Press.

The celebrated cellist delighted music lovers with his finished playing.—Indianapolis Star.

Hans Kronold, a cellist of international note, is a real artist.—Indianapolis Daily Times.

A musical treat was afforded by Hans Kronold.—Cincinnati Times-Star.

By the sweetness of his tone and the sincerity of his performance he made a very favorable impression.—Cincinnati Enquirer.

He is a master of that full, exquisitely haunting quality of tone which this instrument gives under the hand of an artist.—Milwaukee Sentinel.

———###———

MARGUERITE RINGO TO SING AT LOCKPORT

Marguerite Ringo, New York soprano, who is to sing at the National American Music Festival at Lockport, N. Y., in September, will have on her program two very interesting new compositions, these being "Tristram and Isault," a fine dramatic number by Ad M. Foerster of Pittsburgh, and also a setting by him of "A Bedouin Love Song," the poem being by M. A. B. Evans of Lockport.

Miss Ringo will give a song recital at Aeolian Hall, New York, on January 13.

On July 4 she had great success singing with the New York Military Band at Columbia University, presenting "The Americans Come" (Foster) and, for encore, "Love's in My Heart" (Woodman).

On the 17th she appeared in a Globe concert in New York, giving songs in English and Russian and including the Waltz from "Romeo and Juliet" (Gounod).

On the 30th she sang at the Yacht Club in Rockaway, and on the 31st gave a private recital in New York.

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THEODORE HARRISON

The important announcement is now given out that Theodore Harrison, for five years head of the voice department of the University School of Music, Ann Arbor, Mich., has been secured by the Lyceum Arts Conservatory, Lyon & Healy Building, Chicago, as voice teacher and director of the music department. Mr. Harrison is recognized as one of the leading voice teachers of the country. Frank A. Morgan, the manager of the school, states that he and Elias Day, director of the school, each visited Mr. Harrison more than two years ago to undertake to persuade him to come to Chicago, but at that time Mr. Harrison did not feel that he could make the change. However, they continued their efforts, and Mr. Harrison signed the contract with them in May to take up his work in the Lyon & Healy Building at the opening of the seventh year of the conservatory, but did not wish the announcement of his decision to be made until the present time.

THEODORE HARRISON

Mr. Harrison will be an important acquisition to the musical activities of Chicago, and his many friends bid him welcome. Some of the leading singers of Chicago have studied with Mr. Harrison in Ann Arbor. He has filled many important engagements as soloist with orchestras, oratorio societies and other organizations.

Elias Day will continue as general director of the varied activities of the school, the organizing of concert companies which are coached by Mr. Day being an important feature of their work. This conservatory has been making fine progress, and with Theodore Harrison as the new director of the music department the outlook is most promising.

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CHAUTAUQUA, NEW YORK

Music continues to be an important feature of the Chautauqua Assembly programs. Alfred Hallam is general director, H. B. Vincent official organist, Frederick Shattuck accompanist, and the instrumental soloists are Sol Marcosson, violinist, and Ernest Hutcheson, pianist. The quartet for July consists of Miss Vahrah Hanbury, soprano; Miss Emma Gilbert, contralto; Robert Quait, tenor, and Fred Patton, bass.

♮ ♮ ♮

Horatio Connell, head of the voice department, gave a very interesting recital at 5 o'clock Monday, July 21. His work was highly appreciated by his audience, as was that of the accompanist, Mr. Shattuck.

The program follows:

O God, Have Mercy.....Stradella (1645-1681)
Nel cor piu non mi sento.....Paisiello (1741-1816)
Lasciatemi morire .....Monteverdi (1567-1643)
Come and Trip It.....Handel (1685-1759)
Serenade, The Post, My Abode.....Schubert
Lochinvar (Scott's Marmion).....G. Chadwick
Hour of Dreams.....Ward-Stephens
Of Troubles Know I None.....H. Farjeon
Where Go the Boats (MSS.) (By request).....Stanley Muschamp
Rain (MSS.).....Grace A. Hammon
My Menagerie.....Fay Foster

♮ ♮ ♮

The large auditorium was filled on the evening of July 21 to hear Handel's "Judas Maccabaeus" given by the Chautauqua Choir, Jamestown Choral Society, Chautauqua Orchestra, the July soloists, with H. B. Vincent and Fred G. Shattuck accompanying, all under the direction of Alfred Hallam.

Especially notable were the fine tenor solos of Robert Quait.

♮ ♮ ♮

The writer has rarely enjoyed an organ recital more than that of Dr. H. A. Fricker, given on the afternoon of Tuesday, July 22. Dr. Fricker is director of the Mendelssohn Choir and organist-choirmaster of the Metropolitan Church of Toronto, Canada. His technic is thoroughly adequate and he plays with style, finish and authority.

His program consisted of the following numbers:

Concert Overture in C minor.....Fricker
L'Etoile (The Star).....Clifford Roberts
Fantasia on the Hymn Tune Hanover.....Lemare
Entra'acte in G major.....Schubert
Minuetto (Danse Louis Quatorze).....Harry Rowe Shelley
March Flambeaux .....Guilmant

MRS. E. D. BEVITT.

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UNIVERSITY SUMMER CONCERTS

Clarence Eddy, organist, will play the following program this (Friday) evening in the Hyde Park Baptist Church:

Prelude and Fugue on B. A. C. H.....J. S. Bach
Romance Without Words.....Joseph Bonnet
Caprice Heroique .....Joseph Bonnet
Hope (New).....Pietro A. Yon
Dedicated to Clarence Eddy
Caprice .....William Wolstenholme
Evening Harmonies.....Sigfrid Karg-Elert
Neptune (New).....R. S. Stoughton
Ave Maria.....Franz Schubert
Scherzo in G minor.....M. Enrico Bossi
Morning Song.....Alfred Hollins
Night Song.....Herbert J. Wrightson
Festal March.....Oscar E. Schminke

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MUSICIANS' CLUB OF WOMEN

A new department of the Musicians' Club of Women, formerly the Amateur Club, is being formed under the name Composer Membership. Requirements for admission are as follows:

1. Applicants for Composer Membership shall meet the same requirements relative to indorsement as do those for Solo Membership. Each applicant must sign an application card, which can be secured at the club studio, 621 Fine Arts Building, which card must also bear the indorsement of two active members who are acquainted with the qualifications of the applicant. These cards, properly filled out, must be sent to the chairman of the Composer Membership Committee on or before the date of submitting compositions.

2. Candidates for admission shall submit THREE compositions as follows:

a. One developed song.

b. One developed composition for piano.

c. One composition for piano and another instrument (violin, cello, etc.) or other ensemble.

3. Compositions must be in the hands of the chairman not later than September 1, and the decisions of the judges will be announced on October 13. Compositions should be sent to the Club Studio, 621 Fine Arts Building, addressed to Mrs. R. G. Cole, Chairman Composer Membership Committee.

4. The names of applicants shall not be known to the judges. All applicants must sign each of the three compositions submitted with a nom de plume (correct name and address of the applicant to be inclosed in a sealed envelope, on the outside of which shall be written the nom de plume). In case a composition submitted is a published work the name of the composer must be concealed and a nom de plume substituted. Manuscript submitted must be legibly written in ink.

5. A majority affirmative vote of the judges shall elect applicants to membership.

COMMITTEE,
Mrs. Rossetter G. Cole, Chairman.
Mrs. Edith Lobdell Reed.

———♯♯♯———

Votichenko—It is interesting to note how the different artists spend their vacations or find relaxation during the summer months. Votichenko is one of the few artists who seldom takes a vacation, preferring to remain in the city during the summer months in order to work on his compositions in his New York studio. However, during the weekends, he visits his wife and baby at Edgemere, where he is often seen fishing, driving and motoring, or enjoying some other form of outdoor amusement.

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American Syncopated Orchestra—James R. Saville has booked the American Syncopated Orchestra, of which he is manager, for an extended Southwestern tour and is having unprecedented demand for its services from all parts of the country.

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Hopkins—Richard J. Hopkins, Attorney-General of Kansas, was a Music News visitor on Friday. Mr. Hopkins formerly was a resident of Chicago and has a wide acquaintance among the musicians of this city.

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Orchestra Hall—The bill at Orchestra Hall this week is "Fires of Fate," a picture in which the stars are Catherine Calvert, Eugene O'Brien and Ruby De Remer.

WAR CAMP COMMUNITY SERVICE

As an effort to relieve to a certain extent the increased demand for community song leaders—an outgrowth of the war emergency—the War Camp Community Service is to inaugurate in New York on August 1 a training school for volunteer leaders and accompanists. The purpose is to provide the various organizations, stores, factories, etc., with the means of carrying on, without outside assistance, the community singing which they initiated during the war. The course of training, which will be given without fee, will be conducted on Monday, Wednesday and Friday evenings from August 1 to August 22. The place of meeting has not yet been determined. A large number of registrations for the course have already been received by the Department of Community Singing, W. C. C. S., 15 East Fortieth street, New York City.

This action has been taken by the W. C. C. S. to supplement the work of its community organizers of singing, who in their task of instituting the singing among the various groups in a community have been held back by the insufficient number of qualified local leaders. The scheme of the present school is that the different groups are to select from among their members persons who may be adapted for the work, with the idea of equipping as leaders those who prove especially gifted along that line, thus making the group independent of outside help as to leadership. The training is also designed with a view to giving the most talented candidates a preliminary schooling for a place in this new profession, though this phase is not emphasized by the organizers.

The candidates will be given the practical ground work of the essentials of leading community singing, and each session will include talks by recognized leaders in the movement—talks which shall give the vision of the future of community singing in America. Among the speakers will be Dr. O. F. Lewis, Lee F. Hammer, Robert Lawrence, Harry Barnhart, W. C. Bradford, Frank E. Slyde, F. J. Tyler and Kenneth S. Clark. The class training is to be in the hands of W. W. Norton and Frank E. Hayek, while the supervision of the accompanists will be in charge of Frederick Hall.

Similar schools are to be started by the W. C. C. S. in various important centers.

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Sparkes—Lenora Sparkes, soprano of the Metropolitan Opera, is spending the Summer in England.

DEEP BASS, TRANSFORMED TO BARITONE, AMAZES AUDIENCE

With this striking headline, Herman Devries of the Chicago Evening American goes on to say:

"I doubt if there could be a better Scarpia than Leon Rothier. In fact, the performance of "Tosca" seems to have been staged to bring out the glittering vocal and histrionic talents of this prize product of French operatic training and tradition.

"We have been used to hearing Mr. Rothier in his official and registered capacity of bass-baritone, and we have marveled at the carrying power and resonance of his low E's. But on Saturday night the bass was transformed into a baritone who could live in the rarified atmosphere of high F's with equal ease.

"Rothier's voice in the Scarpia music was glorious—there is no word but this—and if the praise is generous the cause is genuine.

"All the technical accomplishments of singing were readily exhibited by Mr. Rothier's obedient organ, and the quality of mezza-voce he produced was like the touch of velvet."

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Jacques Thibaud Plays at Spalding's Wedding

On the occasion of Albert Spalding's wedding to Miss Mary Vanderhoef Pyle, Jacques Thibaud, a lifelong friend of our American genius, played for his colleague at Ridgefield, Conn. It was not a wedding march that Jacques Thibaud played, but genuine classics, and in a fashion to arouse the enthusiasm of bride, bridegroom and guests. Andre Benoist, the accompanist of Spalding's pre-war days, also rendered several pieces. Albert Spalding with his wife left for a trip through New England, and will return in August to Monmouth Beach, N. J., to divide his time between vacation joys and practice on his violin.

♮ ♮ ♮

The Rialto

This movie music house has furnished our opera houses some excellent singers, which means that Mr. Riesenfeld's ears have always selected some of the best vocalists for his patrons. The magnates induced certain soloists to desert the movie for the opera house. That's how Jeanne Gordon was engaged for the next Metropolitan season. Another example of happy choice was Mr. Riesenfeld's engagement of Miss Athens Buckley, a Canadian mezzo-soprano, for the week ending July 27. Miss Buckley is a pupil of Paul Morenzo, and proved her teacher's efficiency as a genuine and legitimate pedagogue. Miss Buckley's voice was shown to advantage in the rendition of the "Suicidio," from "La Gioconda" (Ponchielli). With exception of rare off-pitch singing, the aria was given an effective interpretation. I would not be surprised if, some day, a discriminating impresario robs the Rialto of this excellent singer.

The orchestra rendered Ambroise Thomas' overture, "Raymond." It was conducted ably by Nat Finston. Greek Evans, baritone, sang "In the Garden of My Heart" (Ernest Ball).

When will the management spare us of the nonsensical and absurd Sunshine Comedies? George C. Crook played on the organ Scherzo from Sonata in E Minor (James Rogers). "Sari" (Kalman) was the most popular offering executed by the orchestra.

J. De V.

The Strand

Carl Edouarde conducted the orchestra, which rendered excerpts from "Carmen." The interesting feature of the program was Walter Pontius, a tenor from Philadelphia. His voice and style of singing remind one of John McCormack, with only one exception—the tenor is not as expressive and animated as the genial Irish tenor. After singing a song he granted an encore consisting of "Just a Little Bit of Heaven," in which McCormack has no rival. Dorothy South was the soprano soloist. The accredited organist was at his post.

P. S.

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Daughter of P. A. Tirindelli to Sing in "Chu Chin Chow"

Enrico Caruso's recommendation may have helped to secure for Miss Tirindelli, a young lady of twenty, an engagement for the performances of "Chu Chin Chow" to be given at the New Century Theater, beginning the month of August, but her voice was the prime factor for her engagement, which was tendered to her by Morris Gest, the impresario of New York. Miss Tirindelli comes from a musical family. Her father was formerly connected with the Cincinnati Conservatory, as head of the Violin Department. He is also an excellent composer. Mr. Tirindelli is established in New York, where he is expected to teach advanced pupils.

P. S.

♮ ♮ ♮

THEATERS

"She Is a Good Fellow" at the Globe

The libretto of Anne Caldwell has nothing in common either with the music or anything else. Miss Caldwell wrote it, but only once did I find any reference to the title, and it meant little to the development of the comedy. I couldn't understand why Robert McLane objected to marrying Jacquilline. If I go again the puzzle will puzzle me more. Jerome Kern wrote some charming music, especially "Some Party" delighted the ears. It was a welcome relief to listen to pleasing tunes, and more to have the drums and the brass instruments spared us, as Mr. Kern wrote the quiet, "sweet," melodious strains; in fact, a score superior to the lyrics and books. Ann Orr, in spite of a poor voice, was delightful in action of the vivacious nature. The Duncan Sisters were excellent in their songs and semi-pantomime movements. I preferred Joseph Santley, as Pepita, more than in the balance of his work. Robert J. Higgins and Scott Welsh contributed with some fun.

J. De V.

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HENRY B. RONEY

Henry B. Roney will have charge of the selection of singers and players for the "Informal Hour" daily at 4 o'clock at the annual convention of the International Lyceum and Chautauqua Association at the La Salle Hotel September 14 to 19. The object of this hour is to give singers, players, concert companies, pianists, violinists and other instrumentalists an opportunity to be heard by the assembled managers of bureaus, Chautauquas, and lecture courses, with the view to engagements.

This will be a rare chance for young singers and players of real talent and achievement to appear before a large number of managers in a fine hall with fine piano, under the best possible auspices. People are coming from all over the United States, even as far as California, to compete for a chance to enter the ranks of the professionals, and the contests will be intensely interesting.

Mr. Roney desires to give a personal hearing to all applicants not known to him before agreeing to place them on the program, and also promises to play the accompaniments of all young artists who desire it who are not otherwise provided for. The selections must be purely musical and of a high order. Vaudeville "stunts" will not be entertained. Applications should be made at once to Henry B. Roney, 1021 Leland avenue, Chicago. Telephone Sunnyside 6912.

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Nakutin—Alexander Nakutin, Russian tenor, will appear in October in a number of characteristic recitals. His Kimball Hall studio will remain open all Summer for the benefit of the large class of singers who wish to continue lessons during that time.

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Ffrench—Mr. and Mrs. Burton C. Lester (nee Miss Florence Ffrench) will live in Casper, Wyo.

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MARIO SALVINI

MARIO SALVINI GIVES A DINNER PARTY TO PUPIL DEBUTANT

Not even the ten days' rain could mar the little, festive dinner tendered to Mr. Green by his excellent vocal teacher—the sympathetic Mario Salvini.

We assembled by invitation at one of the Latin restaurants and we enjoyed the special menu arranged by the teacher, who is also an expert culinary judge. We were, naturally, in good humor, but young Green and his tutor were the happiest. By the way, this young chap is a Wisconsin boy, who come to New York to recommence his vocal studies, interrupted by his enlistment in the navy. His progress took unusual strides, until his tenor voice became, indeed, eligible for professional work.

As soon as the boy proved efficient, he was offered a flattering engagement, accepted it, and by the time this appears in our columns he will be delighting the Middle West audiences. Some weeks have elapsed since he was heard at a public recital given at the Wanamaker auditorium, in New York, and the writer observed his splendid qualifications for a public career. Now an engagement has been accomplished and the young man is happy and his teacher is justly proud of him.

After the dinner we retired to Mr. Salvini's studio and there enjoyed a little concert. After the rendition of "Una furtiva lagrima," from "L'Elisir d'Amore" (Donizetti), young Green received showers of appreciation from the guests.

Mr. Green is the possessor of a light tenor voice, but it has the power of carrying far into the depths of a musical room. In quality one can easily say it is unusually beautiful. The production of the voice exhibits superb teaching. His aria was immensely enjoyed and, then, encores piled up in countless numbers.

A new recruit of Mr. Salvini's studio gave us further delights of singing as well as of dancing. I am speaking of Miss Nella Joy Richards. The young lady, upon whom nature has bestowed physical qualities of fascination and charm, gave a splendid exhibition of terpsichorean dances, delightfully interpreted, and concluded her part of the program with the rendition of several songs. I am quite certain that, under her present capable tutelage, she will succeed in becoming a double artist, i. e., singer-dancer. Mr. Salvini, in spite of the rain, came from his country home at Edgemere, Long Island, to tender his tribute to a pupil who is to try his wings in the concert field. There were several prominent guests, but to enumerate the names would occupy too much space. I noted Mr. Driggs, the editor of the Musical Advance; Mr. Pierre Scoglio, representing the Secolo of Milan and the Tribuna of Rome, and several others.

JOSEPH DE VALDOR.

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AUGUSTA COTTLOW MAKES A CORRECTION

An erroneous impression seems to have become prevalent that Augusta Cottlow, the well-known American pianist, was married in Berlin to a German. Miss Cottlow wishes to correct this by stating that her husband, Edgar A. Gerst, is a Californian, was born in Livermore, California, and lived the greater part of his life in San Francisco.

Miss Cottlow first met her husband during her prodigy days on her first tour of the Pacific Coast. Later they met again when he was traveling abroad with his father on the night of her first concert with orchestra in Berlin. After a lapse of several years they met again in Frankfort on the Main, where Miss Cottlow was giving a recital and where Mr. Gerst was studying singing. This was in 1910. In 1911 they became engaged and in 1912 were married in New York City, at the Hotel Laurelton, where Miss Cottlow and her mother were then residing.

Both Miss Cottlow and her husband, Mr. Gerst, are loyal Americans, and the latter proved his patriotism by going into the shipyards of his native State of California and working there until the close of the war.

Miss Cottlow hopes that this will forever silence the rumors that have been afloat regarding her husband's nationality and the place of their marriage.

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Dorr—William Ripley Dorr of the Aeolian Company and organist at Emmanuel Church, La Grange, was married early in June to Miss Dorothy Countryman of St. Paul, Minn., in the chapel of Christ Episcopal Church, by Rev. Walter Howard, of which church Mr. Dorr formerly was organist. Mr. and Mrs. Dorr are now at home at La Grange, Ill.

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PART V

CHAPTER 6

Faults and Their Remedies

In this chapter I am trying to indicate a few of the faults toward which a young singer is apt to incline, suggesting the remedy, and also the punishment, which in this work usually fits the crime. For in perhaps no other art is it so perilous to go astray as in that of vocal music, for this reason: the resulting trouble is so apt to be physical. And while the cure for this trouble is in most cases possible, the chances are very much against the singer's falling, at just the right time, into the hands of the person who may understand how to handle it.

For instance, a young pianist may follow a poor method of study for a year or two, and then, upon realizing her mistake, set to work in the right direction, with no more serious loss than that of time and money. But the young singer who is unfortunate in her choice of method faces not only the loss of time and money, but the possibility of a condition of throat that may necessitate the most skillful treatment in order that the singing voice may not be permanently lost.

This is why parents cannot be too careful in their choice of the first teacher. We so often hear it said: "Oh, Mary Jones will do for the child to begin with, until we find out whether she has a voice or not. Then, later on, we can send her to a really good teacher." Now, in some cases, this plan may work out. Mary Jones may know more about voice culture than she seems to, or she may realize her shortcomings and proceed so cautiously that she does little damage; or, again, she may be lucky and have to deal only with voices that are naturally well placed, and whose owners do not happen to stray from the straight and narrow path. But when you consider that, on the other hand, the inexperience or lack of knowledge of Mary Jones is perfectly able to bring on throat conditions requiring months to cure, I think you will agree with me that if ever an ounce of prevention is worth a pound of cure it is in the department of vocal music.

As an instance of the inconsequence with which many people approach the choice of a teacher, a successful pianist told me one day of her early efforts along the line of singing. She said, "You see, I lived in a small town where there were just two vocal teachers, both of them very good friends of mine. I didn't want to offend either by studying with the other, so I took lessons from both of them at the same time. As each had a quite different theory of singing from the other, my own ideas became so involved that I finally gave up vocal music and turned to the piano."

Of course it is easier to say "Choose only a good teacher for your child" than it is to do it. As in the case of a physician, it is not invariably the one with the greatest reputation who is the safest choice. Still, while acknowledging the difficulty for a layman in choosing a wise teacher, one must admit that it is not impossible. One can, by listening to pupils, and by taking the advice of those who know something of the study and the studio, often make a successful choice.

It is no fairer, to be sure, to judge the teacher by one or two pupils, good or bad, than to judge the physician by one or more cures or failures to cure. All teachers have failures which should not be laid at their doors, as well as successes in which they can claim little part. But I think that no honest teacher will fear to be judged by his class as a whole. Careful listening to a class, all of whom are working under one leadership, is bound to bring out this fact—providing the teacher is following the right method; a majority of these pupils, although in different stages of development, should give evidence of an understanding of the main principles of voice culture, and of an effort at least to go in the right direction in spite of individual faults.

In a recital of a dozen pupils of one teacher one expects faults in each pupil. This is normal—otherwise they would be artists and not pupils. One does not, however, expect to find the same fault in all the pupils. When this is the case something is wrong. When you hear twelve pupils singing off the key, or twelve pupils employing imperfect breath control, or twelve pupils with voices which have no carrying power in the middle register, it is safe to say that the teacher of the unhappy twelve has, to say the least, extremely sketchy ideas of the particular principle that the twelve are violating, and is, therefore, not a safe guide. The principles of correct singing are not many or difficult, and no teacher who does not thoroughly understand them, or who has not the ability to impart them to a majority of his pupils, has the right to practice the profession of an instructor of vocal

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music. He is not only a faker, but a very dangerous malpractitioner.

When I speak of the principles of vocal culture I do not mean either the anatomical structure of the throat or the art of interpretation; I mean those three fundamental, underlying rules of voice work which we have studied under the names of Breath Control, Voice Placing, and Voice Building. These existed in the minds of vocal teachers long before the laryngescope laid bare the truth that underlies them. Upon these three great principles rests the Law and the Prophets as far as the science of voice culture is concerned.

As for interpretation, if I may touch upon it without encroaching upon a succeeding chapter, let me say this: Many teachers who are splendid "coaches," who have the traditions of opera, oratorio, and lieder at their finger tips, are not safe exponents of the rudimentary principles of which we speak, and should only be trusted with the voice which has been carefully grounded along these lines.

Now to mention a few of these faults which crop out in so many voices, and which, unless understood and corrected in their early stages, may become barriers to one's successful career. Let us begin with False Pitch, because it is perhaps the fault which is most obvious to the person who is not educated in music. It requires a certain amount of knowledge of voice culture to detect bad control of the breath, or a poorly placed tone, but so many of the laity have a correct ear for music that a deviation from pitch does not usually pass undetected.

It is not correct, in a majority of cases, to lay the blame of singing off the key to a poor ear on the part of the singer. Even in these days of increased study of music very few people who are what we call "tone deaf" make the effort to sing. Even of those who have what we might call a "careless ear" there is only a small percentage among students. The majority of people who sing off the key do so because of bad voice production. This is perhaps fortunate, as the case of the pupil who sings off the key from this cause is much more easily reached and helped than that of the one who has not a musical ear.

I have had many cases of pupils in whom I have had to correct a tendency to sing "flat" in that portion of the voice in which the change is made from the medium to the head register; and I have found that the cause lay largely in the fact that the pupil had not placed the tone high enough to begin with, and had then allowed it to fall back into the throat—had flattened it, instead of arching it—in other words, had failed to place it high enough in the head register. Sometimes she was conscious of it, knew that she was singing off the key, and sometimes she was too much absorbed in the difficulty of tone placement to hear its falseness; but in either case the remedy was the same. A tone that is correctly placed, arched, supported by the breath, will not be off the key.

Overproduction of tone is often the cause of singing "sharp." The pupil thinks too high. Her mental placement of the tone overreaches—we might say, overproduces it. Such a tone must be deepened, expanded, put "on the breath." The pupil must be told to think lower and so the tone which was sharp becomes a rounded and beautiful note. As you see, we are constantly returning to the three principles—the Rule of Three, we might call it, of voice culture.

As it happens, this vocal vice is not entirely restricted to the young and ignorant. We are conscious sometimes with a horrid shock that this or that person who we know to be a good singer, an artist of standing, perhaps a teacher, has just sung a note off the pitch! We are offended and hurt. We want to know why he does it. His other singing has shown that he understands the placement and use of the voice, so why should he—a veteran—commit this schoolboy error of singing off the key?

The reason is pure carelessness. He is too sure of himself and does not use the care in the placing of every note that should have become second nature to him. Or, possibly, his attention has been engrossed by something difficult in a preceding passage and he has not used his mentality on the easy note, but has allowed it to go its own way. He is like the old trail horse who carefully and safely comes down the hair-raising part of the trail and then allows himself to stumble as much as he likes on level ground.

Often the incorrect pronunciation of a vowel sound will throw a note off the pitch. "Past" with the flat "A" instead of the broad "A" will sometimes produce the note that falls below the pitch. We find also that to flat is a more common fault than to sharp. So we see that singing off the key is more apt to be the result of mistaken mentality and consequent bad tone production than of an ear that is at fault.

There are cases, however, where the ear is the cause of this trouble, and they are not easy cases to remedy. These cases are few, I believe, in the musical world, because this defect which we commonly hear spoken of as "not being able to carry a tune" is usually discovered early in life and the victim is not encouraged to pursue music as a career.

I have had two pupils, both young men, whom I was able to cure of this trouble. I patiently set to work and educated the reluctant ear, accustoming it to the different tone pitches by carefully playing every note over and over, making the boy listen attentively before forming his idea of the tone, and stopping him at every deviation from pitch. Both of these young men had good voices and both learned to sing acceptably during their college years. Just how far they might have been able to carry this progress I cannot say, as neither of them made music his profession. It is natural, of course, that very few of these people should choose a profession which is hedged about for them with so many difficulties. I believe, however, that except in the very worst cases the ear can be educated to correct pitch.

Another dangerous fault which sometimes has to be reckoned with in pupils is the stroke of the glottis. You will remember that in a previous chapter, in speaking of the use of the vowel "E" in practice, we said that with many pupils it was necessary to put before the "E" the sound of "C," making "CE" in order to avoid an attack. This attack, or stroke of the glottis, is most harmful in its effects. Dr. Holbrook Curtis, the famous throat specialist, says of it:

"The shock or coup de glotte is death to the voice; it is born of ignorance, and to teach or allow its continuance is a crime. We have no words strong enough to properly condemn it. Having seen the dire effects upon many pupils of those who advise it, are we not justified in considering its advocates parties to either gross ignorance or atrocious malpractice?" This at-

(Continued on page 29)

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ASTOLFO PESCIA-OLGA CARRARA

The season of 1919-20 will disclose a surprise for music lovers. After an absence from the professional field Olga Carrara, one of the foremost sopranos of the day, will re-enter the musical field, and by sheer force of her splendid voice she is bound to capture the hearts of the music lovers. In the near future we will be able to comment extensively on this soprano, whose qualifications entitle her to a worthy place in our two prominent opera houses.

Arnold Volpe, the conductor of the Stadium concerts, when he heard her at a private audition immediately engaged her to appear as soloist at the Stadium on Friday evening, August 22. She is a native of Florence, the city which witnessed the birth of Luisa Tetrazzini; came to America in 1916 after a very successful career in the Italian opera houses.

Ever since her arrival she has coached with Astolfo Pescia, the famous New York vocal teacher.

♮ ♮ ♮

The young master has just received the joyous announcement that a pupil of his, Pasquale Rippa, a young Italian basso, has conquered his countrymen when appearing at the Naples Opera House.

♮ ♮ ♮

At a recent matinee musicale Mr. Pescia presented his pupils in a very enjoyable audition. Those who proved that their studies are not in vain were the recipients of admiration from the listeners. Special note should be made of the following: Jeannette Van Euchen, Miss Laurie, both sopranos; Miss Carpenter, Miss Schmid, Marguerite Cameron, Mrs. Blum, mezzo-sopranos, and Mr. Grunberg, baritone. Every one of them showed vocal efficiency, and through hard studies they are bound to attain the desired results.

JOSEPH DE VALDOR.

ASTOLFO PESCIA AND HIS PUPIL, OLGA CARRARA

♮ ♮ ♮

Olga Carrara to Sing Aida at the Stadium

The management of the Stadium concerts does not spare any efforts to make their offerings most interesting for those who prefer New York to the seashore. A remarkable event is announced for Tuesday evening, August 5, when a special performance of "Aida" is contemplated by the management.

For this event Signora Olga Carrara, a

ASTOLFO PESCIA IN HIS STUDIO

OLGA CARRARA

soprano with an enviable European reputation, will appear by special engagement. She will interpret the role of the Ethiopian slave in a manner which will be a surprising feature to the music lovers. Since her arrival in America some three years ago she has been studying constantly with Chevalier Astolfo Pescia. This will be her first important appearance in New York.

Olga Carrara was born at Florence, Italy. Before extolling her operatic successes it will be necessary to add that she possesses a soprano voice, "lyric-dramatic," of unsurpassed beauty, ductile, and her method of singing is complete, artistic and irreproachable.

Though young in years, Olga Carrara has already made operatic conquests in her own country. She made her debut as Amelia in "The Masked Ball," achieving a veritable triumph. Following her unusual success she was immediately engaged to appear in various roles. At the Mercadante and Bellini theaters she created a furore as Leonora in "Trovatore," in "Fedora" (Giordano) and as Santuzza in "Cavalleria Rusticana." At the Verdi of Padova her interpretation of Fiora in "L'Amore dei Tre Re" (Montemezzi) was the greatest event in the history of that theater. Her success crossed the borders of Spain. The Teatro Reale of Madrid, the most famous of the Iberian opera houses, engaged her to especially interpret Wagnerian parts, and in them she duplicated her artistic feats of the Latin repertory.

She created a sensation as Siglinda in "Valkyrie" and in subsequent Wagnerian roles she took the Spaniards by storm. Of her singing in "The Dusk of the Gods" and "The Rhine Gold" the Spanish press bestowed upon her unusual comments. Following her Madrid triumphs Italy claimed her again, and immediately after her return she sang Aida at the Politeama Verdi in her native city.

In 1916 she went to New York and devoted her time between studies and occasional appearances. On April 4, 1916, she appeared at Carnegie Hall. On March 2, 1918, she sang at Aeolian Hall. She has many important engagements for the season of 1919-1920.

———♯♯♯———

CHICAGO MUSICAL COLLEGE

The last concert of its season will be given by the Chicago Musical College this Saturday morning at 11 o'clock in Ziegfeld Theater, when the program will be presented by students of the Guest Teachers.

Following is the program:

Piano—
Lullaby from Tribute to Foster.....Grainger
Country Gardens (English Morris Dance Tune) .....Grainger
Cornella D. Lampton-Forrest, Chicago
(Percy Grainger)

Vocal—Ah, Mon Fils (Le Prophete).....Meyerbeer
Verna Lean, West Allis, Wis.
(Herbert Witherspoon)

Violin—Concerto, B minor, First Movement.....
..... Saint-Saens
Abraham Sopkin, Chicago
(Leopold Auer)

Vocal—Le Mort de Jeanne d'Arc.....Bemberg
Ruth Benkert Wunchel, Des Moines, Iowa
(Oscar Saenger)

Violin—Concerto, G minor, Adagio and Finale..Bruch
Max Glickstein, Newark, N. J.
(Leopold Auer)

Vocal—
Lullaby .....Gretchaninow
My Soul Is an Enchanted Boat.....Woodman
Lucille E. Martindale, Columbus, Ohio
(Herbert Witherspoon)

Violin—
Nocturne, D major.....Chopin-Wilhelmj
Preludes and Allegro.....Pugnani-Kreisler
Sylvia Lent, Washington, D. C.
(Professor Leopold Auer)

Vocal—Vissi d'Arte (Tosca).....Puccini
Mrs. S. Bowen, Marianna, Ark.
(Oscar Saenger)

Piano—Concerto, A minor, Second and First Movements .....Grieg
Edith Friedman, McKeesport, Pa.
(Percy Grainger)
Mr. Grainger at the second piano

———♯♯♯———

Kanders—Helene Kanders, soprano, will make her first New York appearance of the coming season in recital at Carnegie Hall on November 15.

PAUL MORENZO

Paul Morenzo is telling an interesting experience which he had several years ago in Paris. He was then singing in opera, but during the summer vacation he stored all his valuable belongings, including books, paintings, press clippings, etc., together with his costumes, in one of the storehouses across the Seine. It was at the time of the big flood, when the Seine rose over all the bridges, and the officials of the health department, fearing an epidemic, confiscated everything which was damaged from the water. Everything was burned up, and nobody cared what treasures had been lost. In Mr. Morenzo's trunk were some photographs which can never be replaced, as they were copies of oil paintings from his grandfather, who was a famous portrait painter.

Mr. Morenzo gave an interesting story of these experiences to a newspaper friend, relating an incident which happened at that same time, several years before the war. He was engaged to sing at the special celebration concert on Bastile Day at St. Cloud on July 14th, when he sang the "Love Song" from Wagner's "Walkure" in French, which he had just heard a week previous to that occasion, given by his famous colleague, Van Dyke, who sang the same opera, "Walkure," in French at the Paris Opera.

———♯♯♯———

MRS. FREER AWARDED FRENCH RED CROSS

Mrs. Archibald E. Freer of 1420 Lake Shore drive has been awarded the distinguished service medal by the French Red Cross for her work for French soldiers since 1914. Mrs. Freer organized the War Relief Club, of which she was chairman. She also is the founder and treasurer of the Chicago Hospital Foundation which will be built in Paris as a "tribute to the nations whose sons have fought together for freedom."—Chicago Tribune.

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The commencement exercises of the Metropolitan School were given last Thursday evening before a large, enthusiastic audience, members of the faculty furnishing the musical numbers.

Jeannette Peterson, pianist, opened the program with the Italian Concerto by Bach, in which she was clear and definite, as well as scholarly in interpretation.

Kenneth Rayer, a talented violinist, played the Mozart Sonata in E Minor with rich, full and sympathetic tones, and gave evidence of a sincere appreciation of the style of the classic master. Mr. Rayer was very musical in the "Kol Nedri" and invested it with feeling akin to the religious fervor of the Hebrew.

Stanley Wilkinson, the popular tenor, sang three selections well suited to his voice and ability. His is a well-trained voice, and he uses it with skill and musicianship.

Mrs. O. H. Hold, a graduate of the American Conservatory, played the Liszt Rhapsody with brilliance and precision and a nice conception of dynamic values. Her performance was very enjoyable, and she was wholly temperamental in unfolding the various moods of the rhapsody.

Alice Corcoran closed the program with the Etude in D Flat, by Liszt. She skillfully and expressively conserved the melodic lines, but infused the accompaniment with just enough vigor to give it life, but yet always in subordination to the melody.

Helen Hawk furnished the accompaniments in artistic and sympathetic manner, and was a worthy coworker with the soloists.

Misses Peterson and Corcoran and Mrs. Hold are pupils of Theodore Militzer, Mr. Wilkinson of Dr. Carver Williams, and Mr. Rayer of Ralph Michaelis and Herbert Butler. The performers were all definite and excellent examples of the high standards of these eminent instructors and of the school with which they are connected.

EDITH POTTER SMITH.

———♯♯♯———

ZION CITY

The following program was successfully given last Friday evening under the direction of John D. Thomas, with Frederick Faassen at the organ:

America (first and last stanzas; audience joining)....Smith

Starry Emblem (march)....Skaggs

Zion Band

By Babylon's Wave....Gounod

Zion Choir

Jubilee Overture, Op. 66....Bach

Zion Orchestra

O Lord, I Will Exalt Thee....Parker

Daybreak....Fanning

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Hungarian Characteristic, No. 7....Brahms

Zion Band

All Men, All Things (from Hymn of Praise)....Mendelssohn

Zion Choir, Orchestra and Organ

A Concert in the Forest (descriptive)....Eilenberg

Zion Orchestra

Allegro Assai Vivaci (from Sonata No. 1)....Mendelssohn

Fred Faaseen

Old Gold Overture....Rockwell

Zion Band

Gloria (from Twelfth Mass)....Mozart

Zion Senior and Junior Chorus, Band, Orchestra and Organ

———♯♯♯———

Dana—Lynn B. Dana, president of the Dana Musical Institute at Warren, Ohio, will deliver an address at the Lockport (N. Y.) convention in September.

OTTO KAHN A FAMOUS PATRON OF MUSICAL ART

Otto H. Kahn, chairman of the committee in charge of the reception to the Saint Cecilia Orchestra from Rome, which is to make an American tour following a gala premiere at the Metropolitan Opera House in October, is the foremost patron of music and dramatic art in the United States. His artistic associations have been with the most brilliant and successful musical organizations in the world, including the Metropolitan, of which he is Chairman of the Board; Covent Garden, in London; the Chicago, and the late Boston companies. Last year he was decorated by the French government for his interest in French art. He was chairman of the committee which brought to the United States the Paris Conservatoire Orchestra, with Andre Messager wielding the baton, and a group of French artists which contributed largely to the success of last year as a season of musical excellence. The associates of Mr. Kahn on the committee to receive the Saint Cecilia Orchestra is an indication of the importance of the event. This group includes Frederick G. Bourne, Andre de Coppet, Henry P. Davison, Henry C. Frick, Robert Goelet, Myron T. Herrick, Clarance H. Mackay, John D. Rockefeller, Jr., Charles H. Sabin, William K. Vanderbilt, Henry Walters, and George W. Wickersham.

———♯♯♯———

Lockport—The official accompanists for the National American Music Festival at Lockport, N. Y., this Fall will be J. Warren Erb and Harry M. Gilbert, who already have made fine successes there.

———♯♯♯———

Pittsburgh Artists' Trio—The Pittsburgh Artists Trio will be one of the attractions at the National American Music Festival at Lockport in September.

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SIMPLICITY IN SINGING

(Continued from page 25)

tack can be felt at the back of the throat. Try it, as we have said, with the vowel "E," and then changing it to "CE" note the freedom and comfort of voice that is gained.

In my own teaching I have always held persistently to the thought that the throat is merely a tube for the tone to come through and that it must come through freely, comfortably, clearly, and without undue force or tension. This is not in any sense a denial of the scientific procedure of the various parts of the throat, such as the glottis, epiglottis, larynx, pharynx, etc.; it is merely a realization that for the purposes of rudimentary vocal teaching—that is, correct respiration, voice placing, etc.—discussion of these operations is harmful rather than helpful. Let the teacher read and study them if he wishes to, but let him be very careful how he confuses the mind of the pupil with them to the detriment of the absolutely essential principles of the art of singing, which can be and are taught with very slight reference to the physical formation of the vocal organs.

I do not wish to give very much space to the enumeration of possible faults, as I believe that more can be gained by a positive than by a negative outline of work; by a discussion of right ways of doing things rather than too much warning against wrong ones. Still, there are faults that are so universal that it is only sensible to mention them for the benefit of those who may be struggling along this sometimes bewildering path without a guide.

I have found it a tendency, for instance, with many pupils to neglect the use of the expanded tone in the upper or head voice; in other words, to let that part of the voice "sing itself." These pupils are usually young girls who, owing to naturally good voices and no unfortunate experience in study, have accomplished good results with comparatively little labor.

One girl, a particularly gifted student, always came back to me after an absence from study, with the voice itself in good condition, but with this lazy, inefficient manner of handling the head tones. Each time I would have to convince her that she was allowing her upper voice, in all but her pianissimo tones, to become dull and colorless and without resonance. It was so easy for her to sing high notes that she would not use her mental energy for the production of an expanded tone.

Another pupil, studying with me at the same time, illustrated the reverse case. She had lived in small towns where she had seldom been able to study, and with her progress had been the result of very hard work and persistence. When her voice began to develop and to show these brilliant upper tones, and when she realized exactly how the action of the expanded tone was adding richness and fullness to her head voice, she was so delighted that I seldom had to recall it to her mind. She COULD not forget anything that was to her so wonderful. This expanded tone, it must be remembered, not only gives these qualities of fullness and richness to the voice, but it helps to keep in it the charm of youth and freshness, and does away with tension and fatigue.

In the contralto voice we sometimes have to combat a natural somberness of tone; in which case we must brighten it by various expedients. Clear enunciation, bringing the voice to the teeth, will do this; also the choice of bright, lively music for practice. This natural somberness is not to be confused with that artificial "hollowness" which is heard in the voices of many contraltos, who carry the medium voice down into the chest register, thus doing away entirely with the chest notes, and who allow the breath to come through these medium tones with a hollow and owl-like sound. This, of course, entirely kills the beautiful warmth of tone that belongs by nature to the lower register of the contralto voice.

It is a good idea for a young singer to do much of her practicing before the looking glass, as she can see clearly many things which otherwise escape her attention. She must, for instance, note that her mouth is opened as it should be. So many girls, for some peculiar reason, fail to open their mouths sufficiently when they sing, yet how can you expect a full, round, high note to issue from a half-closed mouth? There are also stubborn chins which their owners are inclined to grip and clinch, and which make a free, pleasing note quite impossible. I have often found that this mirror practice has helped to loosen a rigid chin and so get rid of this obstacle to progress. Occasionally an obstinate tongue will insist upon rolling itself into an impediment to the clearness of the tone, and must be flattened and brought to touch gently the lower front teeth.

There is, too, that bugbear to many—the tremolo. This must not be confused with the proper and necessary vibration of the tone. I believe that with a firm expansion of the tone one can hold the voice steady and retain the vibration, while banishing the tremolo. The tremolo is apt to be the result of trying for strength with the throat.

I suppose that the most important thing about faults is to realize that we have them. To this end it is well for the pupil to hear good singing whenever she possibly can, that she may have before her good models from which to judge her own work. Fortunately, nowadays, there are comparatively few towns so small and so unimportant that they are not included in the concert tours of some of the many good singers who are before the public, thus making it possible for the student who cannot go to the musical centers to benefit occasionally from the hearing of good music.

(To Be Continued)

———♯♯♯———

Stumpf—Aimee Stumpf is spending the summer at Estes Park, Colo. Mrs. L. C. Stumpf, associated with her in the Stumpf Piano Studios, is spending a few weeks at Ludington, Mich.

———♯♯♯———

Hess—Myrtle June McAteer, artist pupil of Hans Hess, Chicago cellist, will appear at the National American Music Festival at Lockport, N. Y., in September.

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Music News

Vol. 11 No. 32

CHARLES E. WATT, Editor and Publisher

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Music News

Vol. 11 Chicago, August 8, 1919 No. 32

"There's a Divinity That Shapes Our Ends Rough—Hew Them How We Will!"—

Thus the familiar quotation was set up by the inspired compositor and thus we will let it remain—for a few moments. For surely the Divinity of the Times is shaping our "ends" exceedingly "rough."

* * * * * * * *

The war, with its endless chain of unpleasant after-results, especially to musicians—the blimp disaster and the horrible crime of the moron, Fitzgerald, have upset our mental equilibrium.

And then the disquieting race riots, a blot on civilization and a special disgrace to Chicago—although almost all other cities have had a taste of the same disagreeable medicine.

And first, last and all the time, the H. C. of L., which even Our President has finally concluded to be at the root of all social and political unrest and which is directly responsible for the exceedingly trying street car strike we have just weathered in Chicago and for the general railroad strike which seems to be in the offing.

* * * * * * * *

And all these things have had their decidedly unpleasant effects upon musicians just the same as on other people, and in many ways they have affected musicians more than almost any other class of people.

For, as often pointed out, every political and social upheaval, every disaster which occupies acute attention, invariably reacts against the arts and all the finer points of living.

Thus, the last week of the Summer Schools was somewhat curtailed in magnificence through the fact of the street car strikes—the final concerts of the teaching season did not receive quite so much attention as did those of earlier July, and the booking of lessons and of concerts for the coming year received a little set-back.

* * * * * * * *

But this will not be for long. The Public has shown, absolutely, that it can do without street cars if necessary, and has put a check upon unreasonable demands.

The railroad strike, if it comes, will be over even more promptly than was the street car strike, and as for the other disturbances and disasters, surely we have had about all that can be piled into one Century, and it may be hoped that Normality will again come to the fore with the passing of this uproarious Summer.

And, just as fast as normal times can be established—just as rapidly as the H. C. of L. can be brought under control—just that inevitable will be the revival in music and the other arts which has been hovering in the air the past several months.

People all over the country have shown a decided leaning toward study, and especially music study. The concert field has never looked so promising as for the coming season.

* * * * * * * *

The Music World has its own problems to settle, some of these growing out of the war and all of them being the direct result of the changing times in all other lines of endeavor. We must Democratize music and bring it home to the people—we must thoroughly Americanize it and show the World that our own music is as good as any in the World and, for us, the Best.

And, we must not forget for a moment that the music profession must be put on a much better Commercial basis than ever before. Musicians must study economics, they must learn to appraise their own values properly, they must learn co-operation, and they must defend themselves not only from every form of Foreign aggression but also from their own countrymen who have not yet learned that music is a business as well as a profession and that all music service must be paid for in proportion to its importance.

* * * * * * * *

But, thought has been aroused along all these lines. Many musicians have adopted the slogan, "Nothing for Nothing," and all of them are more awake to necessities and opportunities.

* * * * * * * *

Music News stands pledged to Democratization, Americanization and the proper Commercialization of music in this country, and will leave no stone unturned to further these ends.

* * * * * * * *

Again we say, Co-operation, and constant study of opportunities and the best methods to secure improvements should be the thought of all American musicians.

* * * * * * * *

And with this thought secured there is no need to fear any of the passing political or social unrest, for it will all come out right in the end and the musician, if he but look alertly enough to his own interests, will share in the general prosperity to come.

And so, we may end this Mid-Summer editorial with a correction of the quotation, improperly given above, for we believe implicity that

"There's a Divinity That Shapes Our Ends, Roughhew Them How We Will"

(Shakespeare)

Charles E. Watt

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PASSING COMMENT

The death of Oscar Hammerstein, which occurred in New York last week, removes one of the most interesting figures from the music world and changes completely the operatic situation in New York.

It was said, when Mr. Hammerstein first entered the field of grand opera production in the eastern metropolis, that he could not possibly make any headway against the competition of the Metropolitan Opera House.

That he did so most emphatically is musical history.

He not only assembled a wonderful company and produced an endless list of new operas, but he also won the approval of the public and registered unequivocal success.

He brought out all the new French operas and he found singers to present them.

"Thais," "Louise," "The Juggler of Notre Dame," and many other operas which have since become standard in the United States, might not have been produced here to this day except for the energy of Oscar Hammerstein, for the Metropolitan has never shown any alarming activity along the line of production of French operas—new or old.

And we must not forget that Chicago has been a direct beneficiary of the Hammerstein enterprise, for when he sold out his interest, scenery and contracts with singers to the Metropolitan, these were bought up by the Chicago Opera Company, and to this day, in our Auditorium, we are using the scenery and costumes made for Mr. Hammerstein in our "Samson and Delilah," "Thais," "Louise," and several other productions. And, not to mention the many singers who came here to fulfill their contracts with Mr. Hammerstein, we might never have discovered Mary Garden at all, if it had not happened that the Chicago Company bought with the Hammerstein operatic assets a contract with that singer which had several years to run at the time of the closing of the enterprise in New York, and these several years were fulfilled in Chicago, with the result that Miss Garden became, and has remained, our special property, although she has at intervals sung in Paris and New York also.

♮ ♮ ♮

Oscar Hammerstein was a brilliant figure in the musical field—a fearless man and one of fine instinct for the best in art and in his judgment of what would best appeal to the public.

And, as he was actively planning, at the time of his death, a resumption of his New York operatic activities, it can be repeated, with no fear of contradiction, that had not his death intervened just at this time, the operatic situation in New York, and in the country at large, too, would have been materially altered during the next year.

♮ ♮ ♮

All musical eyes are looking Lockportward.

The printing of the complete program of the September National American Musical Festival program in last week's Music News has created a sensation, and many who had not previously sensed the great importance of this event have come to a realization that it is indeed a stupendous and a signally indicative thing.

. . . . . .

This week the N. A. O. meets at Pittsburgh, with a program which certainly presages fine results.

Music News will print, next week, a detailed report of this, and, as a matter of course, the Lockport Festival (which will be held from September 1 to 8) will receive our undivided attention.

On Monday morning two little girls were on their way to school, and fearing they would be late, the youngest said to the oldest, "Let's kneel down and pray that we won't be late." The oldest said to the youngest, "Keep on hiking and pray as we hike."

S. McK.

"Bright Sayings of Children"
CHICAGO TRIBUNE

THOMAS FANNELLE AND CARO LINDLEY FOR THE HIPPODROME

Thomas Fannelle, tenor, and Caro Lindley, soprano, will appear in operatic duets and other duets at the Hippodrome in the early Fall.

———♯♯♯———

Vanderpool – Penn — "Values" (Vanderpool) and "Smilin' Thru" (Penn) were sung by George Reimherr in his recent concert at Placid, N. Y.

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CHURCH OF THE EPIPHANY, CHICAGO

At the 10:45 a. m. service last Sunday the Rev. Father Selzer read to the congregation the following resolution of appreciation and congratulation to Dr. Francis Hemington, the organist and choirmaster, on his twenty-first anniversary at Epiphany Church:

1898-1919. Resolutions of Appreciation and Congratulations to Dr. Francis Hemington, Organist and Choirmaster, on His Twenty-First Anniversary at the Church of the Epiphany, Chicago.

Whereas, Dr. Francis Hemington has on this day completed twenty-one years of service at the Church of the Epiphany, during which time he has been most devoted and efficient in the building up of the choir and the devotional music of the services, thus adding inspiration and true worship and the uplifting of all who use the privilege of attending the services of the church. His high Christian character is reflected in the personnel of the choir, whose loyalty to their leader and the church makes them self-sacrificing in their attendance at rehearsals and services, thus maintaining the high standard of efficiency that our music has attained. The Wardens and Vestrymen, wishing to show their high appreciation and gratitude for his long and faithful service, take this opportunity to express to him their confidence, love and esteem; therefore, be it

Resolved, That we extend to Dr. Francis Hemington our congratulations and sincere thanks for the great work he has accomplished to the "Glory of God and the good of men," and hope that for many years to come the congregation of the Church of the Epiphany and ourselves may enjoy the privilege and blessing of his services, and be it further

Resolved, That a copy of this resolution be given to Dr. Hemington, and that it be spread on the parish records.

By the Vestry:

George P. Blair, Senior Warden,
E. C. Ward, Junior Warden,
Darius B. Salisbury,
V. G. Gurinian,
John C. Leppert,
George Booth,
A. J. Greenfield,
Herbert Towlson,
Vestrymen.

Chicago, August 3, 1919.

Dr. Hemington was the recipient of many gifts from the choir and members of the congregation, and hearty congratulations were extended to him by everybody.

———♯♯♯———

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC

A concert will be given this (Friday) evening at Fisk Hall, Evanston, by members of the faculty of the University School of Music, this being the closing event of the summer season.

Among those who will appear will be a chorus under direction of Osbourne McConathy and E. S. Seder, who will play an organ group including the Fifth Sonata of Guilmant.

———♯♯♯———

Andrus—Bessie Andrus recently gave a program at a dinner party given by Charles Reiman, manager of the Elgin Motor Company.

ALTSCHULER ORCHESTRATING TSCHAIKOWSKY TRIO

Modest Altschuler, conductor of the Russian Symphony Orchestra, after a short stay at Delaware Water Gap, is now settled at Asbury Park, N. J., for the balance of the summer. He is now busily engaged in mapping out the programs for the orchestra for the coming season and, as usual, has discovered a number of interesting Russian novelties. He is also orchestrating the famous Tschaikowsky trio. The suggestion that he do this came from Rachmaninoff, who says that he knows that the composer felt that in limiting himself in this instance to piano, violin and cello, he had made a mistake, for there were possibilities in the composition which only a full orchestra could bring out. As Mr. Altschuler has in the past proved himself an adept in making orchestral arrangements, it goes without saying that the trio in its new form will be an important addition to the Russian Symphony repertoire.

———♯♯♯———

GEORGIA HARPSTER WEATHERS.

A new singer in the Chicago concert field who is to be available for church and concert work this fall is Georgia Harpster Weathers, a new arrival from Omaha, where she has had unprecedented success in oratorio, church, concert and Lyceum and Chautauqua work. For some time she was soprano soloist in the largest English-speaking Lutheran church situated in Omaha, and for a number of years she has directed her own choir of twenty-five voices. She is a singer who possesses, in addition to a splendid voice, fine musicianship, and she will undoubtedly fill a valuable place in Chicago's musical circles. M. C. W.

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DEATH OF OSCAR HAMMERSTEIN

By JOSEPH DE VALDOR

Only three months ago the great Oscar told me: "My hat will again fly in the operatic world!" But death has called Hammerstein. Surrounded by his children and wife, he expired at the Lenox Hill Hospital on Friday evening, August 1.

Much can be written of the picturesque impresario who, from a cigarmaker, climbed to the heights of a sensational producer. No operatic manager has promoted the French operas to such an extent as the valiant Oscar. No manager has reckoned the value of French artists for their own repertoire as did this grand old man. His roster of artists, numbering legions, his superb interpreters, challenged the Metropolitan Opera House. Oscar Hammerstein sold out to his competitors, but this did not disturb him. It was only a ten years' injunction, compelling his terrific operatic ambition to stop, and depriving us of a real fighter.

He died, but the man who has stirred two continents will not be forgotten. Money comes and goes, but there will be no two Oscar Hammersteins. He cannot be replaced. He may have imitators, but a second of his kind will never appear on the horizon. We all lose in him a figure which future generations will cherish in memory. He died at an age of seventy-two years, and the entire musical world regrets an irreparable loss.

———♯♯♯———

Weaver—Iva Bigelow Weaver, Milwaukee soprano, who has made many appearances in Chicago, is spending the Summer coaching in a musical colony in the Catskills.

Music in Chicago

CHICAGO OPERA ASSOCIATION

In line with its policy to make the coming season of opera the most eventful in its history the Chicago Opera Association has arranged with Mr. Norman Bel-Geddes to provide the scenery and costumes for "La Nave," the new opera by Italo Montemezzi, the composer of "L'Amore Dei Tre Re." The libretto is by Gabriel D'Annunzio, based upon his tragic poem of the same name.

Montemezzi is anxious to come to America in search of a subject for his future work. "I hope to find a librettist and a story, and I promise to put my best into the music," he says. "It is impossible to compose an opera on an American theme without staying in the United States, for, with the best intentions, one risks missing the necessary atmosphere, and, besides, I refuse to concede that jazz is the national music of America."

Gabriel D'Annunzio, the greatest Italian poet, has come to be known as the "stormy petrel of Italian politics." After a series of daring exploits while he served as an aviator with the Italian army, he has recently returned to private life and has since been busy acting as the mouthpiece of those who demand a "Greater Italy." His poem, "La Nave," which some declare is his masterpiece, has furnished the libretto of Montemezzi's opera of the same name, which will open the opera company's season. Almost every Italian composer of note has sought to utilize D'Annunzio's poems as librettos for their works, especially the younger school of composers, such as Zandonai and Montemezzi, but the only one who has succeeded, in the opinion of Italian critics, in transferring into music D'Annunzio's poetic thoughts is Montemezzi.

"Am I writing poetry at present?" D'Annunzio is reported to have stated in a recent interview. "This is hardly the time for poetic dreamers. My country needs men of action, and my greatest pride lies in the fact that I am able to serve my native land. Come to America? I really have no time, since Italy needs my services every minute, and, besides, much as America interests me, I see no reason for going there, and I am a bit too old to be attracted by hero-worship."

———♯♯♯———

HENIOT LEVY GOES TO DENVER

Heniot Levy of the American Conservatory will spend the month of August in Colorado, teaching one day out of each week at Denver and vacationing the rest of the time at Estes Park and elsewhere.

Word has just been received that the remarkable Passacaglia for violin and piano, written by Mr. Levy and played here once or twice in MS., is being published by Carl Fischer of New York.

———♯♯♯———

De Vore—Jessie De Vore, Chicago violinist, who has been playing for the Y. M. C. A. abroad, writes Music News that she will return in August. She is enthusiastic over the success of the concerts, which have been 87 in number and have reached 50,000 soldiers in France and Belgium.

PERSHING-RUSSELL

Music News offers congratulations and good wishes to David R. Pershing and Estelle E. Russell, who were married in Chicago on July 11.

Estelle Russell has long been one of the dependable and thoroughly successful Chicago vocal teachers, with studios in the Lyon & Healy Building.

Mr. Pershing is a young baritone with remarkable voice and a personality which will carry him far as a singer.

He has just returned from service in France.

———♯♯♯———

Moody Bible Institute—In connection with the graduating exercises at the Moody Bible Institute two important concerts were given this week, one on Wednesday morning and the other on Thursday afternoon. As usual in the concerts of this school, the programs were made up largely of sacred numbers and there was a deft and artistic admixture of classic and popular pieces, all presented in excellent style and with good effect.

———♯♯♯———

MARRIAGE OF LOUISE BURTON

Louise Burton, Chicago soprano, who has a legion of friends in this city, and who is known professionally throughout the country, was married on July 30 at the home of her parents in California to Benjamin Cooper Boer of Cleveland.

Mr. Boer is an attorney of the Ohio city, and after the first of September Mr. and Mrs. Boer will be at home at 15110 Clifton Boulevard, Lakewood, Ohio.

Mrs. Burton-Boer will no longer be active in the teaching field, which she has signally honored in Chicago, but will, in a limited degree, continue her public singing.

Music News offers congratulations and the best of wishes for prosperity and happiness.

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LEVITZKI TO PLAY THE DOHNANYI CONCERTO

Mischa Levitzki, who is summering at Avon-by-the-Sea, N. J., despite his devotion to swimming, golfing and motoring, is finding time to make some highly interesting additions to his repertoire for next season. The most important among them will be the Dohnanyi Concerto for piano and orchestra, which is practically unknown here, since it has been rarely given since it was played by the composer himself several years ago. It is a work of unusual values, and since Levitzki began his preliminary study of it when working with Dohnanyi in Berlin in antebellum days, his interpretation will be awaited with uncommon interest. It is likely that he will play it for the first time when he appears as soloist with the Minneapolis Orchestra in Minneapolis and St. Paul on November 6 and 7.

———###———

AUGUSTA COTTLOW TO VACATION IN VERMONT

Augusta Cottlow and her husband, Edgar A. Gerst, and her mother, will take a few weeks of rest at Pittsford, Vt. Miss Cottlow has had an arduous summer preparing programs for next season and teaching a number of interesting pupils. Miss Cottlow's services as teacher have been in demand, especially by teachers from the South, who have come to her for coaching on repertoire and ideas in teaching.

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Oscar Saenger
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Eric De Lamarter
Clarence Eddy
Helen W. Ross
C. Gordon Wedertz

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Violoncello—Herman Felber, Sr.

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Teachers' Normal Course (Vocal)—Harold B. Maryott.

Teachers' Normal Course (Violin)—Max Fischel.

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Ear Training and Musical Literature—Louis Victor Saar.

Sight Reading, Ear Training, Solfeggio—Harold B. Maryott.

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All Orchestral Instruments not named above taught by members of the Chicago Symphony Orchestra.

———###———

CARL BEUTEL SPENDING VACATION ON PACIFIC COAST

Carl Beutel, director of the Wesleyan Conservatory of Music at Lincoln, Neb., has recently closed an unusually successful summer session, and is now spending several weeks on the Pacific Coast. On the return trip he will visit Glacier and Yellowstone Parks. Mr. Beutel returns to Lincoln about September 15. He is looking forward to a record-breaking class for the coming year.

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CHICAGO MUSICAL COLLEGE

The last concert of the season last Saturday morning at the Chicago Musical College was given by pupils of the guest teachers and proved a most delightful hour. Mrs. Cornella D. Lampton-Forrest, a pupil of Percy Grainger, played two Grainger compositions with exquisite delicacy of touch and tonal color.

Verna Lean, a Wisconsinite, who is working with Witherspoon, sang Meyerbeer's "Ah mon fils" in a charming way. Miss Lean possesses not only a voice but personality and marked interpretative ability as well.

Abraham Sopkin, an Auer hopeful, played the Saint-Saens B Minor Concerto with good tone and ample technique. Another Auer pupil, Max Glickstene, just a boy, played the Bruch G minor with astounding verve and facility. Silver Lent was still another astonishing youngster of Auer product whose group was permeated with great ease and temperamental abandon.

Both of Mr. Saenger's pupils sang with brilliancy and tone which was well placed and pointed. They were Ruth Bechert Wunchel of Des Moines, Iowa, whose mezzo voice was not lacking in mellowness, and Mrs. Bowen of Arkansas, whose voice was high and brilliant in timbre.

Lucille Martindale of Columbus, Ohio, of the Witherspoon class did no small credit to Mr. Witherspoon in two well-chosen songs.

The program was brought to a brilliant and altogether satisfying conclusion by Miss Edith Friedman, who, with Mr. Grainger at the second piano, played the Grieg A minor Concerto with great expression and the acumen of a finished artist.

MARY CARVER WILLIAMS.

———♯♯♯———

Remington—Thomas Remington, who is acting precentor at Warren Avenue Congregational Church during August, sang as his offertory number last Sunday morning Allitsen's "The Lord Is My Light" with fine art and good vocal effect.

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VITTORIO TREVISAN MUCH IN DEMAND

Vittorio Trevisan of the Chicago Opera Company, who has recently returned from appearances in the City of Mexico and who will be in his Kimball Hall studio throughout the Summer, is a teacher of voice and an operatic coach with few equals in the country.

VITTORIO TREVISAN

It was he who discovered the fine voice of Mario Rubini (pictured in Music News last week) and taught him so well that he immediately attracted the attention of the singers of the Chicago Opera Company last Winter.

Dolci took young Rubini with him on tour and gave him daily lessons, and Rosa Raisa was interested to the extent that she has made the young "Lyrico Aspintto (not "Lyrico-Sprito," as printed in Music News last week) her protege and expects to see him safely placed in grand opera.

Both Dolci and Raisa chose Trevisan as the permanent teacher of the young tenor, and he is now under the instruction of that fine operatic master.

Mr. Trevisan is not only inimitable in his own parts, but he has also an unlimited knowledge of the voice and the repertoire necessary in opera, and at his studio there may be found many operatic singers who come to him for instruction in the art and who find in him an invaluable master.

———♯♯♯———

MARIA WINETZKAJA RE-ENGAGED WITH BRACCALE

Following her recent successes with the Braccale Opera Company, at Havana, the brilliant mezzo-soprano has been re-engaged for the third time to appear under the same management. Some time in September she will sing at Caracas, and later in the season through the Latin-American countries. She wishes to make the announcement that her interests will be no longer taken care of by the Music League of America, and that her bookings will be effected by her personal representative, Mr. A. Winetzky, 1772 Weeks avenue, New York.

NORTHWESTERN UNIVERSITY

Two students of the graduating class of Northwestern University School of Music gave a most gratifying short program on Monday, July 28. They were Miss Edna Jakes, contralto, a pupil of Mr. Grant-Schaefer, and Miss Marjorie Gallagher, pupil of Gail Martin Haake.

The program was as follows:

I Opened All the Portals Wide (Kate Chopin)
The Sea (Wm. Wordsworth)
The Wind Speaks
.....Grant-Schaefer
Sonata, F minor .....Scarlatti
Courante, F minor .....Scarlatti
For the Sake o' Somebody (Robert Burns)..... Grant-Schaefer
Lullaby of an Infant Chief (Sir Walter Scott)..... Grant-Schaefer
Young Colin (Robert Burns).....Grant-Schaefer
Soaring ..... Schumann
Andante Lagrimoso.....Liszt
A la bien Aimee, Valse.....Schuett
Molly (Young) .....Victor Herbert
Ma' Little Sunflower, Good Night (Louis Weslyn) ..... Vanderpool
Magical June (Wallace) .....Hilton-Turvey

The recital proved doubly interesting because of the attractive, unassuming manner of both girls, but especially of Miss Gallagher, who combined a modesty almost amounting to timidity with technical preparation and musical feeling worthy of the highest commendation. And not only did Miss Gallagher carry away honors for her solo work, but for her tasteful and artistic accompaniments for Miss Jakes.

Six Grant-Schaefer songs sung by Miss Jakes offered an interesting diversity of subject and treatment.

MARY CARVER WILLIAMS.

———♯♯♯———

MARY H. FLAGG

Ruth Cochrane, soprano, pupil of Mrs. Mary H. Flagg, will give the following program in Kansas City, Mo., on August 16, assisted by Mayme Rabinovitz, pianist:

With Verdure Clad (The Creation).....Haydn
In the Time of Roses.....Reichardt
The Lass With the Delicate Air.....Arne

Miss Cochrane

Notturno .....Naprawnik
Novellette .....Korsakow

Miss Rabinovitz

Com e bello (Lucrezia Borgia).....Donizetti
Serenata .....Tosti
Bon Jour Suzon.....Thome

Miss Cochrane

A la Gavotte.....Karganoff
L'Alouette .....Balakirew
Tarentelle .....Karganoff

Miss Rabinovtz

The Land of the Sky Blue Water.....Cadman
I Hear a Thrush at Eve.....Cadman
A Song of the Woods.....Draper
Sunbeams .....Ronald

Miss Cochrane
Accompanist, Mrs. Flagg

———♯♯♯———

JEANNETTE DURNO STUDIOS

Jeannette Durno is presenting a series of recitals in the Durno studios on Friday mornings at 11 o'clock for the class of pianists and teachers who are working with her throughout August.

A feature of the recital on August 15 will be the Brahms violin sonata in G major, in which Miss Durno will have the able assistance of Reber Johnson, a gifted young violinist, who plays first violin with the Damrosch Orchestra.

———♯♯♯———

Jones—Ethel Jones, mezzo, is spending the summer at The Devil's Backbone, near Lamont, Iowa, as hostess to a camping party.

BESSIE ANDRUS

At the Hippodrome a week or so ago, the soloist was in the charming person of Bessie Andrus, whose possession is not limited to a magnetic personality only, but a lovely coloratura voice as well. She sang

BESSIE ANDRUS
Photo by Daguerre

the Doll Aria from "Tales of Hoffman" exceptionally well and with atmosphere accruing to the title, with the insight only expected of an experienced and thorough artist.

Miss Andrus has been very successful in her interpretations of old-fashioned songs, and costume songs in general, and has received much commendation in this particular work. She has great clarity of tone, and her voice showed up in all its lightness and refinement in the songs which followed, including "Wait Till the Clouds Roll By," "Serenade" (Paladilhe) and a new song by Mme. Sturkow-Ryder, "Old-Fashioned Flowers." In this song she put all the sentiment and the exquisite delicacy and refinement for which her work is noted.

MARY CARVER WILLIAMS.

SILVIO SCIONTI

Mr. Scionti, who has taught one of the largest classes ever enrolled at the American Conservatory throughout the summer term, will spend the month of August on a well-earned vacation.

The roster of his summer class was as follows: Dorothy Rankin, Lake Village, Ark.; Inez Hale, Gurdon, Ark.; Glenn Kirkland, Plumerville, Ark.; Mrs. D. C. Kyle, Saskatoon, Canada; Abby Pushman, Chicago, Ill.; Elizabeth Sultan, Chicago, Ill.; Francis D'Audrea, Chicago, Ill.; Dorothy D'Audrea, Chicago, Ill.; Anna Ranga, Chicago, Ill.; Gladys Ogborn, Chicago, Ill.; Mabel Katzmann, Chicago, Ill.; Ruth Freeman, Chicago, Ill.; Olga Kuechler, Chicago, Ill.; Margaret Grieve, Chicago, Ill.; Rose Spana, Chicago, Ill.; Hilda Fieldman, Chicago, Ill.; Marjorie Ransom, Chicago, Ill.; William Osborne, La Grange, Ill.; Lela Ruth Doyle, Urbana, Ill.; Janet Brouse, Greenville, Ill.; Bernice Ivey, West Bend, Iowa; Martha Zehetner, Dubuque, Iowa; Mearle Lemon, Osage, Iowa; Ellen Strom, Lindsborg, Kan.; Florence Kirtland, Salina, Kan.; Marvel Liddy, Thompsonville, Mich.; Bettie Moore Jordan, Lexington, Miss.; Leora Buechler, Minneapolis, Minn.; Mrs. W. E. Crabtree, Norman, Okla.; Bessie Evans, Shawnee, Okla.; Pearl Evans, Shawnee, Okla.; Eulalie E. Parks, Tulsa, Okla.; Lois Ford, Bonham, Texas; Mrs. John M. Reed, Abilene, Texas; Irma Newburn, Jacksonville, Texas; Mamie Blankinship, Jacksonville, Texas; Ruby Gillespie, Jacksonville, Texas; Lucy Holt, Mart, Texas; Hilda Dallman, St. Cloud, Minn., and sisters from the following localities: Washington, D. C.; River Forest, Ill.; Bloomington, Ill.; Faribault, Minn.; St. Paul, Minn.; Cuba City, Wis.; Madison, Wis.; Green Bay, Wis., and Sinsinawa, Wis.

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CHICAGO MUSICAL COLLEGE NOTES

Re-engagement of Guest Teachers

Of the guest teachers whose work has aroused so much enthusiasm among the students at the Chicago Musical College, Percy Grainger, Oscar Saenger and Herbert Witherspoon have already entered into arrangements with the institution to return next Summer. Professor Auer and Clarence Eddy will not finish their period of instruction until next week. Their colleagues, previously mentioned, left Chicago last Sunday.

♮ ♮ ♮

Rudolph Reuter has been engaged to play with the Stadium Orchestra in New York this week. ♮ ♮ ♮

The Summer session of the Chicago Musical College has been the most successful which the institution ever has given to the public. Students so crowded the lesson periods and the classes of the guest teachers that it was impossible to allot any time to those who, having failed to register early enough, wished to avail themselves of the teaching of the distinguished instructors who had come to Chicago from New York. Nor were the permanent members of the faculty less busy.

♮ ♮ ♮

Walton Pyre, one of the most notable teachers of dramatic art in America, has been added to the faculty of the Chicago Musical College. Mr. Pyre will take charge of the School of Acting in the institution when it opens for the Fall term September 15. Frederik Frederiksen, violinist, is another acquisition that has been made by the college. Mr. Frederiksen, a pupil of Sauret, also will join the faculty next September.

♯♯♯

BAAS CONCERT COMPANY

The following program was successfully given at Sun Prairie on July 29 by the Baas Concert Company, headed by Alexius H. Baas, baritone, of Madison, Wis.:

Christ in Flanders.....Ward Stephens
Mrs. Evelyn Oldham Baas, Mr. Baas
Wishes.....Sans Souci
Just Awearyin' for You.....Bond
Mrs. Baas
The Americans Come.....Foster
Smilin' Through.....Penn
Mr. Baas
Danny Boy.....Weatherly
Where My Caravan Has Rested.....Lohr
Mrs. Baas
Reading—Scene from Julius Caesar.....Shakespeare
Mr. Baas
The Sandman.....Bond
It Is Not Raining Rain to Me.....Bingham
Mrs. Baas
Spring's a Lovable Ladye.....Elliot
Mr. Baas
Calm as the Night.....Goetze
Mr. and Mrs. Baas

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CLARENCE EDDY IN ORGAN RECITAL

Chicago proved two things conclusively on last Friday evening:

(1) That it can get along very well indeed without any street car or elevated trains, when put to the test; and

(2) That the drawing power of Clarence Eddy as an organ recitalist is far, far from being on the wane, and on the contrary was the cause of a remarkable demonstration at that time.

There was not a street car or an elevated train in the city in operation and, as you know, the Hyde Park Baptist Church is a good long walk from the Illinois Central Railroad (its nearest point of transportation) and, besides, it is far out on the South Side.

But, in spite of these facts, the large church was filled to the last place, every available extra seat was put in and even the pulpit was crowded with those who had paid their money to hear Mr. Eddy play in one of the series of University Summer Night Concerts, usually held at Mandel Hall, but on this occasion transferred to the church, because of its larger seating capacity and also the fact that the organ there is a really superior instrument.

There were no fewer than fifteen hundred people in the audience at this time—perhaps a good many more than that.

Mr. Eddy has long been regarded as the dean of Organists in America. The quality of his art has been proven to be of the best for many years, and his personality and general intelligence are such that he has been enabled to make a great fame for himself and to hold it securely.

There is a certain suavity in the playing of Mr. Eddy which pertains to the work of but few other organists.

He is such a past master of technic, so adept in registrations and so absolutely resourceful in all the possibilities of the organ that he never loses the smooth flow of whatever composition he may be playing, and his shading, coloring and climax building are always logical and convincing.

And he is a master builder of programs. On Friday he gave some of the Old Classics, some of the modern French master works, a good deal of American composition—"something new and something old" (an infallible recipe for holding attention), and, to cap the climax of expectation on the part of those not too highly versed in profundity as it applies to music, he played a most charmingly simple and ravishingly beautiful arrangement of the well-known "Ave Maria," by Schubert.

And this was a piece of wisdom which all recitalists might always copy, with good effect.

For nothing is more sure than that there are, in almost every audience, scores who will appreciate this kind of music, and will adore the player, when they might go away untouched by a program which was altogether technical and introspective.

The Prelude and Fugue on B-A-C-H (Bach) was clearly played, and the French school admirably depicted in a "Romance Without Words" and a "Caprice Heroique" of Bonnet.

"Hope," a new work of Yon, proved fascinating, as also a wonderfully played Caprice of Westerholm.

One is tempted to say that the "Evening Harmonies" (Karg-Elert) was the gem of the program, for it proved engrossingly

beautiful and clever beyond telling in the manipulation accorded by Mr. Eddy.

Stoughton's new "Neptune" is a big piece and seems, at first, a little too diffuse. It contains a wealth of fine material, however, and familiarity may make it standard. At all events, it is a good piece of American writing and another step along that desirable way.

The Scherzo of Enrico Bossi, beloved of concert organists, was played so well by Mr. Eddy as to provide an object lesson to most of them, and the program ended with a brilliant setting forth of the "Festal March," by Oscar E. Schminke.

Just before this was a thoroughly interesting number, consisting of the bracketed "Morning Song" of Alfred Hollins and the "Night Song" of Herbert J. Wrightson, the former being a well-known English composer and the latter a teacher in Chicago.

Both pieces proved grateful material for an organ concert, and together provided contrast as well as beauty.

The Wrightson piece was best and disclosed a remarkable flow of progression of effective harmonies, as well as of good melody, and rose at the climax to a point of dramatic color.

There was unlimited applause and the injection of several encores into the program, which was played without pause.

At least one of these encores was of exceptional interest, and I will find out more about it and tell you the details later.

C. E. W.

MRS. A. M. VIRGIL

A figure which has grown to stand at the very heights of importance in the piano-pedagogic world of New York is Mrs. A. M. Virgil, whose intelligence and fine art combined have served to make her a teacher without a superior.

And this importance has long since traveled far out of New York itself, where she maintains her piano school.

A remarkable personality is Mrs. Virgil—alert, resourceful and thoroughly en rapport with the best of educational principles and the latest word in piano technics.

For years she has studied the scientific as well as the artistic qualities of piano playing, and as a result has evolved a method which, when intelligently employed, never fails to produce remarkable results.

Her young pupils have often been heard in recitals of piano music when not only was the question of speed and accuracy eloquently answered, but when, also—piano playing with a story and a message underneath it was shown in all possible attractiveness.

Mrs. Virgil, besides being a teacher of piano, and especially along the lines of her own technical evolution—is also a composer and an inventor.

She has written many of the exercises, books and pieces which are used to develop her remarkable technic, and she is the inventor also of a practice keyboard, which is a marvel of ingenuity and skill.

Added to all these technical, scientific and artistic qualities, Mrs. Virgil is a woman of the broadest intelligence and has an unfailing interest in everything pertaining to life.

Her pupils swear by her and it is largely because she is so fine in her own personality that the success of her great technical discoveries has been so great.

C. E. W.

ARTHUR KRAFT

Arthur Kraft, tenor, writes from the Wellington Hotel, New York, which is his residence at present, that in a recent appearance at the home of Mr. and Mrs. W. Silverthorne in Sharon, Conn., he repeated with much success the manuscript songs of Arthur Nevin, which made so fine an impression when they were sung at the recent N. F. M. C. meeting at Peterborough, N. H.

On the same program Mr. Kraft used songs of Frank Waller and one of Louis Koemmenich called "A Sprig of Rosemary."

♮ ♮ ♮

Mr. Kraft will continue his work with Frank La Forge in New York until the latter part of September, when he will return to Chicago.

His booking of concert engagements for the coming season is a very heavy one.

Woodside Park—At Woodside Park, week of July 26 to August 1, Miss Gertrude MacDonnell was the soprano soloist, and among other songs used were "The Magic of Your Eyes," "Smilin' Through," "Today, Tomorrow, and Forever," "Sorter Miss You," "Dear Little Boy of Mine," "Starlight Love" and "Kiss Me Again." She is quite a favorite at the Park, where she has often sung with Rodia's Band in the past.

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Music at RAVINIA PARK

Events of Last Week

The week opened on Monday with this program, in which Riccardo Martin, tenor, was the vocal soloist, the other solos being presented by members of the Chicago Symphony Orchestra, which, as a body, gave a fine account of itself under the directorship of Richard Hageman:

The Star Spangled Banner
Symphony No. 4, F minor, Op. 36.....Tschaikowsky
Andante sostenuto-moderato con anima
Andantino in modo di canzona
Scherzo pizzicato ostinato
Finale allegro con fuoco
Harp Solo (select).....
Hungarian Rhapsody No. 14.....Liszt
Group of Songs by Riccardo Martin
In the Village (Caucasian Sketches).....
..... Ippolitow-Ivanow
Slavonic Dance .....Dvorak

♮ ♮ ♮

Madame Butterfly

On Tuesday evening (and again on Saturday) a gorgeous production of "Madame Butterfly" was made, both evenings witnessing splendid audiences, that of Saturday being a sell-out.

No opera has been so well presented at

FLORENCE EASTON

Ravinia and it was given practically in entirety, the cuts being so small as to almost escape notice.

The stage manager deserves unlimited credit for the skill he displayed in placing this opera on the Ravinia boards, and, in the opinion of many, not even the Auditorium productions of the Puccini work are more beautifully or appropriately costumed, staged and acted.

There was a surprising depth to the scene, a wonderfully beautiful out-of-door aspect to the garden of the Butterfly house, real field and garden flowers to embellish the second act, a sparkling display of fireflies in the garden scene—in short, an attention to detail which was convincing and realistic.

And certainly no Auditorium production has ever had so satisfactory a cast as had that at Ravinia.

Music News has commented again and again on the splendid team work of Florence Easton and Morgan Kingston, and in "Butterfly" there must be added to this the very unusual charm of the Suzuki as presented by Alice Gentle and the excellence of Thomas Chalmers, constituting the best quartet of singers ever seen in the opera.

Such opulence and beauty of tonal work has seldom been put into the Suzuki part as at this time—far and away surpassing the previous singer of the role at Ravinia.

And not only is Miss Gentle's voice of superlative worth and beauty, but also her histrionism is so far above the average as to be entirely remarkable.

This Suzuki was entirely original in costume and in pose, and she evinced a human interest in the play which was at times uncanny, and especially so when compared to the majority of Suzukis who go through the stereotyped and conventional part as first set forth by someone who had more voice than brains.

This Suzuki is alert to every scene; she listens from the doorway or from behind the screen to every sentence uttered on the stage; her mobile face registers constant understanding of the development of the plot, and at climactic moments she is equal in intensity to Miss Easton herself.

And this, I take it, is praise supreme, for Miss Easton is so superintelligent as well as so beautiful vocally as to have established herself without a peer among Ravinia sopranos.

In "Butterfly" she is particularly adept and her dramatic conception of the role ranges all the way from the timid unsophistication of the young girl of the first act to the tragic figure in the final scene, covering every aspect of the case fully and in a thoroughly satisfying way.

The Flower Duet with Miss Gentle was a superb bit of work, and this same charm and power were put into all the ensembles with Mr. Kingston, who as Pinkerton lived up to the very best traditions of his own art and far surpassed most of the long procession of Pinkertons who have moved across our stage.

Mr. Kingston's figure suits the part admirably; his personality is particularly apt to it, and his voice, as in every part he has sung this year, was glorious.

A splendid musician is Mr. Kingston, and not only did he present all solo work assigned to Pinkerton with splendid security but also, as said just now, proved himself absolutely en rapport with the fine art of Miss Easton in the abounding duets for Butterfly and Pinkerton, and, further, he was magnificent in the several forceful duet numbers with Sharpless.

This part was played so nearly faultlessly

RICHARD HAGEMAN AT BREAKFAST

by Thomas Chalmers as to make it a figure long to be remembered.

A peculiarly handsome figure it was, and as beautifully vocal.

Louis D'Angelo sang both Yamadori and The Bonze and did them both remarkably well, his voice covering every requirement of the vocal scores absolutely, and his histrionic ability being exceptionally well displayed, especially as The Bonze.

Daddi was sufficiently oleaginous as Goro;

MORGAN KINGSTON

Philine Falco an attractive Kate Pinkerton, and Mr. Toft, The Commissioner.

Gennaro Papi was in command of the performance and not only evoked some remarkable ensemble beauties from the chorus but also held the orchestra to a virility rarely attained and a fine art which reflected great credit on the organization as well as upon himself.

C. E. W.

♮ ♮ ♮

Carmen

Sunday evening brought the first performance of "Carmen" at Ravinia, with Alice Gentle in the title role, Riccardo Martin as Don Jose, and with Leon Rothier, Millo Picco, Louis D'Angelo and others in the cast. Mr. Hageman conducted the work with great artistry and style.

Miss Gentle has the voice for Carmen and she displayed histrionic gifts in her presentation, although the Ravinia version of the opera is not in favor of the name part.

Mr. Martin sang his aria well, but one can only wish he might be heard in a role more to his liking. Rothier was a tower of artistic strength, and Picco did his best to make a success of his role.

Miss Mason was lovely in the aria.

H. W. P.

♮ ♮ ♮

Other Operas

On Wednesday evening the fine "La Boheme" of Ravinia was repeated, and on Thursday evening Edith Mason appeared in "Faust."

On Sunday, August 3, "Carmen" had its first performance of the season, Alice Gentle appearing in the name part.

On Tuesday there was a repetition of "Tosca," and on Wednesday of "Cavalleria."

Tomorrow (Saturday) evening will see a repetition of "Carmen."

♮ ♮ ♮

Concerts

Following the usual schedule, there were matinee concerts on Friday, Saturday and Sunday, with the usual children's program on Thursday afternoon.

The concert this (Friday) evening will be of semi-classical character, and that of tomorrow (Saturday) afternoon is made up largely of comic opera selections.

AT THE MACBURNEY STUDIOS

It was very warm last Monday evening all over the loop, but the Barnum Recital Hall in the Fine Arts Building, where Mr. MacBurney presented Fred Hall Huntley in song recital, was a little cooler than most other places, and both Mr. Huntley and his splendid accompanist, Harrold B. Simonds, who were dressed in white flannels, seemed calmly cool and able to make an excellent showing with the attractive program prepared.

Mr. Huntley has a big voice and a rather serious style, and therefore he was on Monday, as always, best in his classic group.

This comprised "Oh, Ruddier Than the Cherry" (Handel), "False Phillis" (old English), "As on the Swelling Wave" (Caldara), "Where'er You Walk" (Handel) and "I Attempt from Love's Sickness to Fly" (Purcell)—a fine list, splendidly presented.

Mr. Huntley, however, has a neat sense of humor also, and his "Crabbed Age and Youth" (Loomis), "The Ladies of St. James" (Clarke) and "I've Got a Sixpence" (Whitney) were presented with style and unction as well, while "Light" (Sinding) and "Roadways" (Densmore), big songs both, gave full sweep to the dramatic power which, as a third asset, Mr. Huntley is easily able to bring forth on requirement.

"Come Away, Death," a peculiar song of Barratt, was well liked as done by this intelligent and artistic singer, and the program contained, further, the Deems Taylor Song Cycle, "The City of Joy."

The music of this work is interesting and at times beautiful, but the text seems labored and not in the least suitable for musical setting.

Mr. Huntley did a great deal with the number, but left me unconvinced as to its value.

Mr. Simonds throughout again proved his alert musicianship and fine intelligence, and the audience, a very good one for so hot a night, found the entire program very much to its liking.

C. E. W.

♯ ♯ ♯

CHICAGO OPERA ASSOCIATION

The simultaneous engagement of Titta Ruffo and Carlo Galeffi as members of the Chicago Opera Association will bring together the two principal aspirants and rivals for the honor of being called "The world's greatest baritone." The two singers have many partisans, and their respective claims are equally vociferous, but it will be the first time that the two will appear upon the same stage, and the first time a direct comparison will be possible.

It is needless to inform the Chicago public of the merits of Titta Ruffo. He has recently enjoyed a great triumph in Mexico, and his voice is said to be as marvelous as ever. Galeffi is a native of Parma, the home city of Mr. Campanini. Within the past five years he has been as popular as any baritone in Europe. In Italy he is looked upon as one of the greatest singers and actors the lyric stage has produced. The great hold he has upon his Italian admirers is quite equaled by his popularity in Spain and South America.

♯ ♯ ♯

FLORENCE CARO LINDLEY

Florence Caro Lindley, soprano, has returned from her vacation, spent in Michigan. She has been engaged for the remainder of August for the soloist at the M. E. Church at La Grange.

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Books and Music

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Art Publication Society, St. Louis

Piano—Jessie L. Gaynor, "The Tapping Woodpecker," "Canonette," "Happy-go-Lucky"; Henry Holden Hass, "Orientale," "Dolly's Cradle Song," "A Walk in Autumn," "The Two Comrades"; Thurlow Lieurance, "A Spring Suite"; James H. Rogers, "Bridal Wreath," "Johnny-Jump-Ups"; Wilson H. Smith, "Good Morning Song," "Dolly Dances," "Catch Me," "The Little Coquette"; Constantin von Sternberg, "Minuet of Ye Olden Time," "Playmates"; Adolf Weidig, "Darling Heart," "The Courteous Child."

Boston Music Company

Song—R. de Koven, "Roumanian Wedding Song."

Octavo—(Men's voices): A. H. Turner, "In Flanders' Fields"; (women's voices), G. Arno, "Sleep, Baby Mine"; G. Cotton Marshall, "Little Starlight."

Oliver Ditson Company

Songs—Russian: Alpheraky, "Spring"; Arensky, "Reverie"; Bagrinofski, "All the Bells, the Little Bells"; Balakireff, "Burning Out Is the Sunset's Red Flame"; Dargomyzsky, "O Thou Rose-Maiden"; Ippolitoff-Ivanoff, "Romance"; Rimsky-Korsakoff, "Song of the Shepherd, Lehl"; Vassilenko, "A Maiden Song."

Peri—Floridia, "Invocation of Orpheus"; A. Walter Kramer, "The Faltering Dusk," "Heart's Devotion"; C. P. Scott, "Life, Love and You"; H. B. Gaul, "Thou Art the Night Wind"; Arthur Nevin, "God is Everywhere," "Song of the Night Guard"; Jules Jordan, "Ave Maria"; Charles Huerter, "In the Homeland Far Away"; William C. Steere, "Lilac Time"; Louis A. Coerne, "As I Love You," "My Love"; Edmund Grinnell, "Snow Flurry"; James H. Rogers, "Ocean Lullaby," "The Time for Making Songs Has Come"; Pearl G. Curran, "The Holiday"; Florence Turner-Maley, "Voiceless Flowers," "The Lute in the Grass"; Will C. Macfarlane, "Alway Obey"; Ferdinand Dankley, "Ode to the Rose"; Arthur F. M. Custance, "The Weary Wisher"; Ossip Gabrilowitsch, "I Love Her Gentle Forehead"; F. Riker, "Create in Me a Clean Heart, O God"; Charles P. Scottt, "God Is a Spirit"; Mozart, "Her I'll Love," (vln. obb.); Dan J. Sullivan, "Yogiland."

Piano—T. H. Rollinson, "Under the Red Cross"; Homer N. Bartlett, "Third Ballade"; N. Irving Hyatt, "A Game of Tag"; G. F. Hamer, "Processional," "Airy Footsteps," "In the Sylvan Glade," "Woodland Frolic"; Adolf Frey, "Valse in A Flat" (four hands); G. Hines, "The Golliwog."

Organ—Louis Adolf Coerne, "Consecration," "The River of Life."

Violin and Piano—De Beriot, "Air Varie, No. 3 in E."

Carl Fischer

Song—A. W. Binder, "V'shom'ru."

Piano—George F. Boyle, "Gavotte and Musette," "The Lake," "Habenera."

Violin and Piano—Gustav Saenger, "Improvisation"; Eddy Brown, "Hebrew Folk Song and Dance."

J. Fischer & Bro.

Songs—Louis Koemmenich, "Spring," "O Cool Is the Valley Now," "A Sprig of Rosary"; J. Bertram Fox, "Evening"; Eastwood Lane, "Summer Glow."

Gamble Hinged Music Company

Song—Herbert J. Wrightson, "Hark! Ten Thousand Voices."

Gilbert Music Company

Two Pianos—Walter Keller, "Prelude and Fugue."

Hodgdon Music Company, Los Angeles

Songs—Francis M. Paine, "Dreaming of My Old New England Home and You," "My Vine Covered Cot by the Sea," "Rose of My Heart," "A Basket of Broken Toys," "Bonnie Lass Jeanie," "A Basket of Broken Toys," "Inconstancy."

Piano—F. M. Paine, "World Freedom," military march.

Clayton F. Summy Company

Song—Beatrice MacCowan Scott, "Joy."

Piano—Noble Cain, "Etude Caprice"; Cecil Burleigh, "Two Fancies" No. 1 in A, No. 2 in Dominor; Esther Gronow, "Across the Fields."

Organ—Dett-Nevin, "A Song 'Mammy,'" "The Deserted Cabin."

Violin and Piano—Beatrice M. Scott, "Invocation," "Morning Mood."

Octavo—Adolf Weidig, "'Tis May."

. . . . . .

Prominent among the sheet music are the Russian songs added to that series by the Ditson Company. Some of these compositions are among the most notable, in the

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sense of pure art, of the present day, and despite our patriotic indorsement of American music, it must be said that the class in which these Russian composers belong is seldom entered by our native productions, of which there is at least an enormous quantity. The boldest reviewer must shrink before the tidal wave of new publications which overwhelms him each month. There is of course much that is good, perhaps better than ever before. The Art Publication Society of St. Louis is putting out a number of worthy and eminently practical compositions, with pedagogical editing of a high order. Portrait and biographical notes of each composer are found on each piece, making the personal element a decided one, and the printing is of the best.

The Gilbert Music Company issues a rather remarkable composition by Walter Keller of Chicago. It is a Prelude and Fugue, for piano, the remarkable feature consisting in their being playable simultaneously by two pianos, or piano and organ. When it is added that this is by no means all, but that eight-part counterpoint is kept up from beginning to end, it will be realized that the labor involved in such an ingenious composition must have been great. And it really sounds very well, all together—in fact best of all in that manner of performance. The fugue has some departures from academical prescription, which, however, may well be pardoned by the critic when he makes the startling discovery that the Prelude and Fugue which he had looked through seriatim are to be rendered "en masse," so to speak.

It is always a question whether, in a work of this kind, there is not more lost than is gained, from a musical standpoint, on account of the mechanical difficulties involved. There is only about one composer the writer can recall in whose work artistic effect was always paramount, regardless of immense complexities, and his name was Bach. This much may be said of Mr. Keller's work, however: there are very many noted musicians who could not have done it at all.

BOOKS

Five Portraits for piano, by Helen Hopekirk. Price 75c. **Five Silhouettes** for piano by John Martel. Price $1.25 net. **Easy Teaching Pieces** in three books by Mana Zucca, 60c each. **In Pixie-Land** for violin and piano by George Dyson. Price 75c. **Rachmaninov Album** for piano. Price 75c net. (Boston Music Company.)

A good collection of little books is here. The last will need no special comment to be welcome to all pianists. The "Five Silhouettes" by Martel have a very attractive appearance, and a motto on the first page which at once arouses the interest.

Six Negro Melodies for piano by S. Coleridge-Taylor. Price $1. **Exercises for the Field Bugle** by F. M. Findlay, 75c net. (Oliver Ditson Company.

Six of the negro melodies which have had some publicity in recent years, such as "Deep River" and "Sometimes I Feel Like a Motherless Child," are arranged with characteristic skill by the noted African-English composer.

The field bugle exercises are by the teacher of Trumpeting and Bugling at the New England Conservatory and are in a little booklet of vest pocket size.

Happy Thoughts by Ella Harrison. Price 75c. (Clayton F. Summy Company.) A set of useful little pieces for little pupils.

Second Violin Concerts, Op. 43, by Cecil Burleigh. Price $2 net. (Carl Fischer.)

This work is one of those that contribute to the prestige of American music. It is a classic composition, constructed after the best models with ample technical resources in evidence. Harmonically it is rich and varied without being ultra modern. Although the idioms of Indian music are said to form the groundwork of the composition, the first movement is slightly suggestive of Grieg. The second movement is a very short "chant," "in pensive mood" and with muted violin, while the third is very brilliant and distinctly Indian in tone. Let us repeat, American music owes Mr. Burleigh a vote of thanks.

———♯♯♯———

Wilson—The seven weeks' summer course which Raymond Wilson, the American pianist, offered at Syracuse, N. Y., for piano students this year has just ended. A large number of students from distant points, as well as many local teachers, and others, sought enrollment on Mr. Wilson's schedule, which proved to be a very heavy one. So great was the success of the course this summer that the pianist is being strongly urged to give a similar course next season. Mr. Wilson is now at his summer home at Oxford, Pa., where he will be until the middle of September preparing his programs for next season. His recitals will start early in October, with several dates in the East, to be followed by a tour of the Middle West, including a recital in Chicago on October 29.

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SUMMER NOTES FROM MILWAUKEE

The final recitals and commencements of the various studios and schools were ended by the time the National Education Association opened its convention in the first week of July, and many of the local teachers attended the conferences pertaining to music. Many, however, took the week's respite for a rest in the country before the opening of Summer school terms.

♮ ♮ ♮

Schools

The Marquette University School of Music is holding a six weeks' term in all branches.

The State Normal School music department is also having a six weeks' term.

Teachers of the Wisconsin Conservatory of Music are carrying on lessons with individual pupils, but no regular Summer course will be held.

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Personals

Frank Olin Thompson, head of the piano department of the Wisconsin Conservatory of Music, spent the Fourth of July vacation at Bonnie Oaks, Briggsville, returning for work the month of July. On August 1 he left for a month at Bonnie Oaks.

Miss Katherine Clarke, head of the vocal department of the Wisconsin Conservatory of Music, with her pupils, Verna Lean (also member of the faculty) and Agnes Havenor Timme, is taking the special Summer course with Herbert Witherspoon at the Chicago Musical College. Miss Lean's splendid contralto voice and Mrs. Timme's lovely soprano voice have been commented upon most favorably by Mr. Witherspoon.

Georgia Hall Quick, the local pianist, and Otto Miessner are both convalescing from recent operations.

Lucille Wilkin, artist pupil of Jacob Moerschel, is spending part of the Summer in California.

Milton H. Rusch, Hugo Aubalt and Lewis Vantine of the Normal School faculty are all teaching in the Summer session, at the close of which Mr. Rusch and Mr. Aubalt will leave on a canoe trip in northern Wisconsin.

Iva Bigelow Weaver closed her season with a very interesting recital by a number of her pupils and will spend most of the Summer in the East.

The W. J. L. Meyer School of Music is continuing regularly through the Summer, and the scope of the school will be widened considerably next Fall.

Jacob Moerschel discontinued his teaching July 1 for two months and will take an absolute rest from all teaching until the Fall term opens at Normal, at which time he will also resume his private instruction.

Clementine Malek, soprano, and Elsa Bloedel, contralto, two of the most popular local artists, are eliminating some of their teaching during the hot weather, but as they are always two of the busiest singers in the city they are not taking a complete vacation. As members of the artist quartet to which their splendid musicianship adds much they have become widely known and justly popular with the park-going public, and their solo work is always of especial interest. A duet combination for concert work by Miss Malek and Miss Bloedel would soon gain more than local renown for them.

Alex. MacFadyen is spending the summer at home in Milwaukee and working on some new compositions.

Churches

The solo positions in the Christian Science churches are being filled regularly. Elsa Bloedel and Beecher Burton are singing in their respective positions. Verna Lean occupies the unique position of sole soloist at Emmanuel Presbyterian Church, and her attendance there has been prolonged and unusually regular.

St. Paul's Episcopal Church Choir sang its last big service on June 22, and W. H. Williamson, organist and director, had an unusually heavy program for that Sunday. A goodly number of the choir attended during the hot weather, but Mr. Williamson makes the work as light as possible. The musical part of the service at St. Paul's is always interesting to the lover of good music in church, and Mr. Williamson keeps his choir rehearsed in a large repertoire. A resumption of presentation of oratorios by his choir is contemplated for the coming Winter.

St. John's Cathedral choirboys were given a week's outing at camp, and Otto Singenberger, organist and director, is also giving his soloists considerable rest from regular routine this summer, but is already planning on big things for Winter. The first event will be a concert in November.

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Concert Announcements and Rumors

The Marion-Andrews Concert Bureau will open its season October 13 with the Chicago Opera Company. The operas to be presented are "Aida," "Madame Butterfly" and "La Boheme." The concert artists in the series include Galli-Curci, Toscha Seidel, Charles Hackett and Louise Homer. Miss Andrews reports an unprecedented advance seat sale.

Margaret Rice is having such a phenomenal subscription sale for the Chicago Orchestra series of ten concerts that there will probably not be enough seats to satisfy the usual single seat sale, and the orchestra will this season play to sold-out houses.

Joseph C. Grieb, manager of the Milwaukee Symphony Orchestra, of which Herman Zeitz is director, will shortly announce some interesting plans of the orchestra for this season, and he will also have a number of splendid attractions at the Auditorium this season.

George M. Lipschultz will direct the largely augmented orchestra at the Alhambra September 1 and plans a number of innovations and novelties. His own solo work is always a big feature wherever he plays.

F. V. K.

———♯♯♯———

HERBET GOULD TO CONDUCT BIG COMMUNITY SING AT QUIVER LAKE CHAUTAUQUA

August 10 to 17 Herbert Gould will conduct the Community Sing in Havana, Ill., at the Quiver Lake Chautauqua Association. On the night of August 17 Mr. Gould will sing the leading part in an oratorio performance.

———♯♯♯———

ELEANOR EVEREST FREER ENDOWS BED IN AMERICAN HOSPITAL IN FRANCE

Eleanor Everest Freer (Mrs. Archibald Freer) has set aside the royalties on her songs for the endowment of a bed in the new American Hospital to be built in Paris, which will be for the use of any American student studying in France.

HORACE CLARK

Two notices of recent recitals given by pupils of Horace Clark of Houston, Texas, are herein quoted as taken from the Houston daily papers:

Recital of Marked Charm

The spacious home of Mrs. R. E. Burt was taxed to its capacity Thursday afternoon on the occasion of Helen Neumann's recital. Since her appearance last year this gifted pupil of Horace Clark has developed remarkably. There is an ease and fluency, an artistic perception of music revealed in her playing that few pupils of 14 years have attained. The playing of the entire program was characterized by poise and a restraint with freedom that made it most satisfying to the listener. While each number was well done, the "Mendelssohn Spinning Song" was especially so. As it flowed from her fingers it was an unconscious effluence of music's voice, unhampered by the material medium of expression.

Mrs. Corrie Patteson Clark was heard in a group of songs especially suited to this gifted singer. In the song "Sylvia" (by Speaks) she gave as fine an example of sustained melodic flow as one seldom hears. Her "mezzo voice" floated upon the breath as effortless and unrestricted as the song of a bird. She caught the spirit of joyousness in the "Spring Dawn" (by Horace Clark) and sang it with telling effect.

The hostess, Mrs. Burt, served punch on the veranda after the program and the guests spent a delightful social hour together. The young pianist was showered with flowers and she will remember this event as one of the happiest of her young life.

Recital at Rice

A large and appreciative audience greeted the pupils of Horace Clark last Tuesday on the occasion of their recital at the Rice Hotel. It was interesting throughout, for the playing of each one showed a teaching in which there was a fine appraisement of their individual gifts, a rare judgment in the selection of music commensurate with their understanding and skill so that their playing seemed a natural expression of their individuality rather than something they had learned through imitation.

Space forbids an individual mention, so it must suffice to say that each pupil at her particular stage of progress showed a thoughtful preparation, a musical interpretation, culminating in the artistic performances of Margaret Hertford and Mrs. Henry Johns in the Chopin, Liszt and Schumann selections. This was unusually fine playing, of which any teacher might be justly proud.

Mrs. Corrie Patteson-Clark contributed much to the program by her singing of "Night Time" (Horace Clark) and "Nymphs and Fauns" (Bemberg). These were both beautifully done and the word is used advisedly, for in the latter there was a plasticity of voice, a grace of vocal embellishment which made it distinctly an artistic bit of work.

The program had the great merit of being not too long, so the note of personal interest from the audience was held to the close.

———♯♯♯———

Comer—Sybil Comer, soprano, has returned from her vacation on a ranch in Nebraska.

PUBLICITY MONTH

REALIZING that the stagnation in matters musical attending the war period is now being rapidly broken up—and

BELIEVING that the musical season about to open will be an infinitely better one than any of the past four, and even at that but a forerunner of the good times to come for Musicians,

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is the month chosen for this special effort and each of the five issues of that month will be

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* * * * * *

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* * * * * *

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HELENE KANDERS

HELENE KANDERS
A BIOGRAPHICAL SKETCH

The judicious mixture of many qualities lies in the make-up of the great singer, and not the least important of these is personality. She may be a beautiful woman by all the laws of symmetry; she may have a marvelous voice and flawless production, but without personality she will leave her audience cold. In a word, personality is the secret of drawing power, and drawing power is the secret of success!

That Helene Kanders has personality was proved beyond a doubt last season, when, in spite of inclement weather, a large and enthusiastic audience assembled to hear her Carnegie Hall recital, which proved a triumph.

Miss Kanders was born in California of Russo-Belgian parents, and early gave promise of what has developed into a beautiful voice of lyric-dramatic quality and of unusual power and range. "I feel that I owe all my success to my teacher in Vienna," she said when recently interviewed, and success was not slow in coming to this young singer. At the age of eighteen she signed a contract with the Strasbourg Opera Company for three seasons, where she sang the roles of "Butterfly," Mimi in "La Boheme," Nedda in "Pagliacci," "Mignon," Marguerite in "Faust," Tosca in "Tosca," Rosaura in "Le Donne Curiose," Elvira in "Don Giovanni," Elizabeth in "Tannhauser," and many others. Following this she was engaged by the Royal Opera in Brussels and received flattering offers to sing in Dresden and Munich. The outbreak of war found her still in Brussels and well on the road to fame. Rather than remain during German occupation, an unwilling witness of the cruel oppression of a brave little people, partly hers by birth, Helene Kanders left Belgium and came to this country, going first to her native California, but returning east to sign a contract with Mr. Gatti-Casazza for one season with the Metropolitan Opera, with the stipulation that she should sing leading roles.

Her initial recital in Carnegie Hall, which followed towards the close of the season 1918-19, was such an unqualified success as to justify her temporary abandonment of the operatic stage, that she might devote her energies to concert singing, where the possibilities are unlimited for one whose extraordinary quality of voice is equally adaptable to the light as to the dramatic element of the realm of song. Offers from Europe again tempted her, but indecision plays no part in the make-up of this young California girl, whose heart is set on an American career, which is well on the road to maturity. Having booked her already for recitals in Boston, Philadelphia, Harrisburg, Cleveland, Providence, Pittsburgh, Detroit and Chicago, her manager announces her as in the concert field for the season.

It is in Miss Kanders' favor that she is a beautiful woman, perfectly poised, and with a charm of manner that carries all before it.

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MINNEAPOLIS SYMPHONY ORCHESTRA

The Orchestral Association of Minneapolis announces a change in the management of the Minneapolis Symphony Orchestra that is indicative of increased activity on the part of that organization.

Edmund A. Stein, who has been for four years the assistant manager of the orchestra, goes to St. Paul, where he will devote his time to the management of the concerts of the orchestra in that city and endeavor to build up the patronage for the orchestral season there to the standard which has been reached in Minneapolis. His acquaintance from residence of long standing in St. Paul should be a big asset to him in this endeavor. In addition to managing the orchestra concerts he, in connection with Richard J. Horgan, will broaden out to considerable extent the activities of the firm of Horgan & Stein in recital management in the Twin Cities and surrounding territory.

Mr. Stein will be succeeded as assistant manager in Minneapolis by Carlo Fischer, who held this position for four years previous to Mr. Stein's incumbency. The past four years Mr. Fischer has been second cellist of the orchestra in addition to writing the program notes and editing the program books, which latter work he will continue.

The present will be Mr. Fischer's fourteenth year that he has been connected with the Minneapolis organization, his first five years having brought him an enviable reputation as solo cellist of the orchestra and made for him a host of friends.

Wendell Heighton, manager of the orchestra, continues in this capacity, having charge of the engaging of the artists, the booking of the tours and the general direction of the business affairs. He is at present in California arranging for the third Midwinter tour of the orchestra to the Pacific Coast.

Emil Oberhoffer, the orchestra's distinguished conductor, is spending his vacation at his beautiful summer home in southern Minnesota, where he divides his time between farming, studying new scores, preparing the programs for the coming season and running his new automobile.

Arrangements for the seventeenth season are well under way, and both Mr. Fischer and Mr. Stein are actively engaged in preparing for the local seasons in Minneapolis and St. Paul. Prospects point to the most brilliant musical Winter in the Twin Cities under the management of these two well-known and capable men whose broad and varied experiences in the past well fit them for the important positions which they occupy.

———♯♯♯———

Stein—Karl Buren Stein presented the following pupils of the Waukegan Branch of the Auditorium Conservatory in recital at the Parish House in that city on August 1: Dorothy Douglas, Merlin Morgen, Elsie Higginbotham, Lottie Krivicka, Frank Ruth, Irene Loehr, Anna Sorrensen, Janet Havens, Lydia Abrahamsen, Ernest La Chapelle, Cornelia Lindemann, Otto Pykonen and Della Gordon.

———♯♯♯———

Phillipson—Mary E. Phillipson, soprano, will spend the week of August 10 in Iowa, where she will be heard professionally.

A GREAT QUARTET OF TENORS

"The greatest quartet of living tenors" is the way the Italian newspapers describe the tenors belonging to the Italian contingent of the Chicago Opera Association—Bonci, Dolci, Di Giovanni and Schipa.

"Is Eduoardo di Giovanni an American or an Italian tenor?" many people ask. According to several Italian critics, the fact that he was born in America does not alter Italy's right to claim him as her own, since they maintain that in art it is the country of one's development, and not the one of one's birth, that determines an artist's nationality. In Italy Johnson is looked upon as the leading dramatic tenor of the day, no American singer ever having attained such an exalted position in the Italian operatic world.

Tito Schipa is today one of Italy's most popular tenors, and has achieved within the brief period of six years one of the most sensational careers known to the lyric stage. He is a native of Lecce, Italy. Soon after his appearances in Italy's leading opera houses he was engaged for the Monte Carlo season, where he proved a veritable sensation. Then followed a series of triumphal engagements in Spain. His return to Italy was hailed as an operatic event.

———♯♯♯———

Bauer—Miss Bertha Bauer, director of the Cincinnati Conservatory of Music, announces the marriage of her sister, Wanda Constance, to Mr. Chalmers Clifton at the Cathedral of St. John the Divine in New York on July 28. Music News offers congratulations and wishes for prosperity and happiness.

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For Illustrated Catalogue Address, Charles A. Sink, Secretary

MUSIC WEEK AT CHAUTAUQUA

A Fine List of Programs by the New York Symphony Orchestra—The August Quartet a Good One—Robert Quait Scores Unusual Success

Reported by MRS. E. D. BEVITT

Chautauqua Music Week was inaugurated with the Sunday evening concert given by the Chautauqua Choir, New York Symphony Orchestra, with Vahrah Hanbury, soprano; Emma Gilbert, contralto; Robert Quait, tenor; Fred Patton, bass, as soloists. Alfred Hallam conducted the ensemble and M. Pollain the orchestral numbers.

A word as to M. Pollain, director of the New York Symphony Orchestra. The regular leader, Walter Damrosch, who is in France, asked the French Government to favor America by sending the best they had to take his place, so we who have had the opportunity of seeing him in charge do not wonder that they sent M. Rene Pollain, and are grateful to the French for the selection. America has known him through his work in his native country, France, but only since October have they known him and his work intimately. He conducts with ease, grace and authority, and leaves nothing to be desired in the results obtained. For the orchestra itself, it is indeed fitting to celebrate this Victory Year with the advent of a superb organization, and that it is appreciated is attested by the rapt attention it receives and the enormous crowds present to hear it. There are in number, counting conductor and business manager, fifty-one men. Special mention may be made of the string section, flutes, oboe and harp.

The program for Monday afternoon follows:

Monday Afternoon, July 28

American Fantasie.....Victor Herbert
Overture to Phedre.....J. Massenet
L'Arlesienne, First Suite.....G. Bizet
Prelude; menuet; adagietto; carillon
Aria—My Heart Is Weary (Nadeshda).....
.....Goring Thomas
Emma Gilbert
Samson and Delilah.....Saint-Saens
Spring Song.....Mendelssohn
Preludes.....Liszt
Conductor, Rene Pollain

The Suite "L'Arlesienne" was most attractive in its entirety. The number from Goring Thomas' "Nadeshda," "My Heart Is Weary," was sung by Miss Emma Gilbert, the contralto for July. Miss Gilbert was recalled, which is proof that the number was thoroughly enjoyed. The "Spring Song," by Mendelssohn, was rendered so exquisitely that it had to be repeated.

At the night concert there was a capacity audience, the attendance being estimated at more than 8,000, the largest in recent years. The most attractive program follows:

Monday Evening

Overture, Le Carnival Romaine.....H. Berlioz
Symphony No. 5, C minor.....Beethoven
Allegro con brio; andante con moto; allegro and allegro presto
Aria.....Bach
Serenade.....Haydn
Serenade.....Haydn
Concerto in G minor for Violin with Orchestra
.....Max Bruch
Prelude, andante moderato; adagio; finale, allegro energico
Sol. Marcosson
Excerpts from The Damnation of Faust.....H. Berlioz
Menuet des Follets
Danse des Sylphes
Marche
Conductor, Rene Pollain

The Beethoven Symphony, No. 5, was of special interest, in addition to the Concerto. A burst of applause greeted Sol Marcosson when he appeared. His playing of the wonderful Bruch number for violin and orchestra will be long remembered.

The second day brought two great concerts. The program of the afternoon included the following:

Tuesday Afternoon

Overture to Ruy Blas.....Mendelssohn
Ballet from Le Cid.....Massenet
Castilliane, Andalouse, Aragonaise, Aubade, Catalane, Madrilene, Navarraise
Aria—Cujus Animam (Stabat Mater).....Rossini
Robert Quait
Fantasie (La Traviata).....Verdi
Canzonetta.....G. Godard
Galop.....Glazounow
Excerpts from Sylvia.....Leo Delibes
Prelude; les Chasseresse
Intermezzo et valse lente
Pizzicati
Cortege de Bacchus
Conductor, Rene Pollain

Possibly the most popular number was the Fantasie from "La Traviata," if one can judge by the manifestation of the audience.

Robert Quait, tenor, sang "Cujus Animam," from "Stabat Mater," in a very beautiful way, being applauded by the assembly, including the orchestra and director.

For the evening concert came the D Minor Symphony of Caesar Franck, the most pretentious offering of the week, and its director may be congratulated upon the artistic result attained.

For the second part of the program was the performance of a cantata, "The New Earth," by Henry Hadley, with text by Louise Ayers Garnett. Chautauqua had the honor to give this beautiful work its second rendition, the premier having been conducted by the composer at Philadelphia on June 26. It was given at Chautauqua by the Chautauqua Choir, Jamestown Choral Society, Vahrah Hanbury, soprano; Emma Gilbert, contralto; Robert Quait, tenor; Fred Patton, bass; New York Symphony Orchestra, with Alfred Hallam conducting. It was indeed a creditable performance, and much credit is due Mr. Hallam for the acceptable way in which he presented it. The work deserves to be popular, as Mr. Hadley has given us a fine creation.

Wednesday Afternoon

Overture to Freischutz.....Weber
Symphony No. 7.....Beethoven
Poco sostenuto, Vivace
Allegretto
Presto, presto meno assai
Finale, allegro con brio
Aria—Vio Io Sapete (Cavalleria Rusticana)..Mascagni
Vahrah Hanbury
Messidor, entr-acte Symphonique.....M. A. Bruneau
Aria—She Alone Charmeth My Sadness (Queen of Sheba).....Gounod
Fred Patton
L'Arlesienne, Second Suite.....G. Bizet
Pastorale; intermezzo; menuet; farandole
Conductor, Rene Pollain

The popular Der Freischutz overture opens the program, and another Beethoven No. 7 follows.

Miss Hanbury sang the aria, "Vio Io Sapete," from "Cavalleria Rusticana," in a charming manner, with excellent support by the orchestra. The beauty of the unison oboe and harp arpeggios added much to the beauty of the number.

Mr. Patton gave the "Queen of Sheba" aria, "She Alone Charmeth My Sadness." Mr. Patton has been a popular member of the quartet for July and the fact that this was his last appearance lent much interest to his number and he delivered it in an excellent manner.

The Menuet of the Bizet Suite proved to be the exquisite bit of the afternoon and was most beautifully given, the flute solo part being taken by Mr. Kincaid, a pupil of the well known Barrere.

Wednesday Evening

The attendance Wednesday evening exceeded that of any previous concert.

The Norwegian Rhapsody by Lalo, with its much color, was given a fine presentation.

Mr. Connell, head of the voice department of Chautauqua, gave "Eri Tu" from Verdi's "Masked Ball" an excellent presentation.

The Habanera by Charbrier, with its Spanish rhythm, delighted the audience.

The fanciful "Afternoon of a Fawn" (Debussy) in its alluring harmonies utilized all the less frequently used solo instruments.

The "Peer Gynt" Suite was given a marvelous interpretation by the orchestra under the guidance of M. Pollain. The audience would not be satisfied until he gave a repetition of the "Hall of the Mountain King."

Ernest Hutcheson gave a satisfying performance of the Grieg G minor Concerto.

The overture "1812," with here and there its reminiscent strain of the "Marseillaise," pleased to such an extent that, on request, it was repeated after the first number the next afternoon. In the opinion of many, this brought to a close the most interesting program to date.

♮ ♮ ♮

Thursday, 2:30 o'Clock

Overture to Mignon.....Thomas
Intermezzo from Cyrano.....Damrosch
Symphonic Piece—Redemption.....Cesar Franck
Aria—Che faro Sanza (Orpheus).....Gluck
Miss Charlotte Peege
Fantasia (La Boheme).....Puccini
Namouna Serenade.....Lalo
Hungarian Rhapsody, No. 2.....Liszt

The second number scheduled was the Intermezzo from "Cyrano" (Damrosch), it being the entr'acte music. The violin solo was perfectly rendered by Mr. Guidi, concertmaster of the orchestra and interpreter for M. Pollain. He was recalled several times.

Miss Charlotte Peege, contralto, made a

favorable impression at her initial appearance. She sang the aria "Che faro Sanza." She has a rich voice and gave the number with style and finish. She filled the large auditorium with apparent ease.

The orchestra was at its best in the Liszt Rhapsody, which was magnificently given.

♮ ♮ ♮

Thursday, 8:00 o'Clock

Overture No. 3 (Lenore).....Beethoven
A Night at Lisbon.....Saint-Saens
Unfinished Symphony .....Schubert
Allegro moderato; andante con moto
Aria—Ah, for's e lui (Traviata).....Verdi
Miss Mildred Fass
The Wheel of Omphale.....Saint-Saens
Sounds of Bells.....Guy Ropartz
The Angelus
The Knell
Evening Bells
Espana Chabrier .....
The Answer of the Stars (first performance)..Converse
Tenor solo, Robert Quait
Chautauqua Choir, Organ
Conductor, Alfred Hallam

Of the evening's program the Unfinished Symphony stood out as one of the choice numbers, as always.

The soprano, Miss Fass, won the Chautauqua audience in this her first appearance in the "Traviata" aria. Miss Fass was equal to the difficult aria, her high notes being clear and musical and her technic irreproachable.

The three numbers included in the "Sounds of Bells" (Ropartz) was the premiere in America and created much favorable comment.

The Espana by Chabrier was possibly the most generally liked by the audience. Following came "The Answer of the Stars" (Converse), the first time in this arrangement, given by solo tenor with Chautauqua choir, symphony orchestra and organ, Robert Quait taking the solo and Alfred Hallam conducting. It is a beautiful number and was acceptably given. Mr. Quait scored an especially notable success.

♮ ♮ ♮

Friday Afternoon

This program was the most popular one rendered since the symphony orchestra came to Chautauqua. Because of the many familiar numbers it was especially pleasing to the large gathering. Included were the "William Tell" overture, Damrosch's arrangement of Handel's Largo, most beautifully given, the concertmaster, Guidi, taking the violin solo, with the harp accompaniment by Lotito. One could not but wish that the charming "Xavier Rigaudon" (Dubois) had been given at another time, as it destroyed the effect produced by the Largo which one wished to retain.

Sudworth Frazier, the tenor, chose for his first appearance the "Flower Song" from Bizet's "Carmen," always popular.

Excerpts from "Lucia di Lammermoor" next delighted, then Gounod's "Ave Maria," followed by the Baccherini Menuet, which was repeated after insistent applause. This was also Harold Land's first appearance as bass soloist, and he sang "Even Bravest Hearts May Fail," from Gounod's "Faust," in a manner which pleased the audience. The last number, "The Furies" (Massenet), was in four parts, "Entr'acte," "Greek Dance," "Trojan Maiden Mourning Her Country," and "Finale."

The outstanding number was the "Greek Dance," the feature of which was the work of the two flutists, Kincaid and Passell, to the accompaniment of pizzicati strings.

In the evening the united choirs of Chautauqua and Jamestown Choral Society, with the New York Symphony Orchestra, organ and piano (Mr. Hallam directing), gave a satisfactory performance of Mendelssohn's "Elijah." The chorus work was given with a finish seldom attained by so large a body of singers. The soloists acquitted themselves with credit. Mr. Vincent was at the organ and Mr. Shattuck at the piano. The latter deserves special mention not only for his work on this occasion but for his untiring efforts at rehearsals, where his intelligent co-operation is of great assistance to the conductor.

At the close of the "Elijah" Mr. Hallam received the Chautauqua flower shower from the choir.

It was with regret that we came to the last concert, given on Saturday afternoon. As the orchestra entered, the choir and audience, under Mr. Hallam's leadership, sang "See the Conquering Heroes Come" and to M. Pollain gave the Chautauqua salute, which visibly affected him, but after getting himself well in hand conducted as though inspired the closing program, a feature of which was the Concerto for organ, piano and orchestra, with H. B. Vincent at the organ and Austin Conradi, pianist.

♮ ♮ ♮

Saturday Afternoon

Overture to Le roi d'Ys.....E. Lalo
Polonaise .....Beethoven
Serenade.....M. G. Pierne
Night Song .....Schumann
Spinning Song .....Mendelssohn
New York Symphony Orchestra under M. Pollain.
Molly on the Shore.....P. Grainger
Shepherd's Hey.....P. Grainger
Symphony No. 3 in C minor.....Saint-Saens
(For organ, piano and orchestra)
Adagio, allegro moderato; poco adagio, allegro moderato; finale
Organ, Henry B. Vincent; piano, Austin Conradi
Star Spangled Banner
La Marseillaise

Thus passed into musical history a notable and satisfactory program.

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TWO NEW SONGS From Pressers

"SPRINGTIME"
"DREAMLAND ROAD"

Marian Coryell

TERRY FERRILL

Here is the first picture of Terry Ferrill that has been printed in any metropolitan music journal.

Young Mr. Ferrill is the violinist who,

TERRY FERRILL

early this month, went to Peterborough, and there, at the N. F. M. C., walked away with the prize for violin playing.

This was something of a feat, inasmuch as the contest was open to all America and enlisted the attention of young violinists and their teachers the country over.

Terry Ferrill is just old enough to go into the contest, and he has so far won every contest in which he has appeared, this including several "preliminaries" to the final event at Peterborough.

He is a Kansas boy, a fine student along all lines, of splendid personality and appearance.

He is loyalty itself, and when he was told that his winning of the contest at Peterborough would bring him not only a money prize, but also the opportunity to study in New York or Chicago free of charge, he replied: "I have learned all that I know from Ralph Brokaw at Wichita, Kan. If he was good enough to prepare me in such a way that I could win this contest away from the pupils of all the other teachers represented here, it certainly seems to me that he is good enough for me to continue with for some time to come."

———###———

Bailey—The current issue of the Huron Alphomega, an interesting and well-written magazine dealing with the events pertaining to the Huron (S. D.) College, is at hand. Particularly interesting is the resume of the musical activities of the college for the past year under the directorship of Herbert M. Bailey, baritone, who is known to many Chicagoans. In our "Press at Large" columns today may be found that part of the article referring particularly to Mr. Bailey.

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Values—The well-known Vanderpool song, "Values," was sung in a recital given last Friday by George Reimherr at Lake Placid.

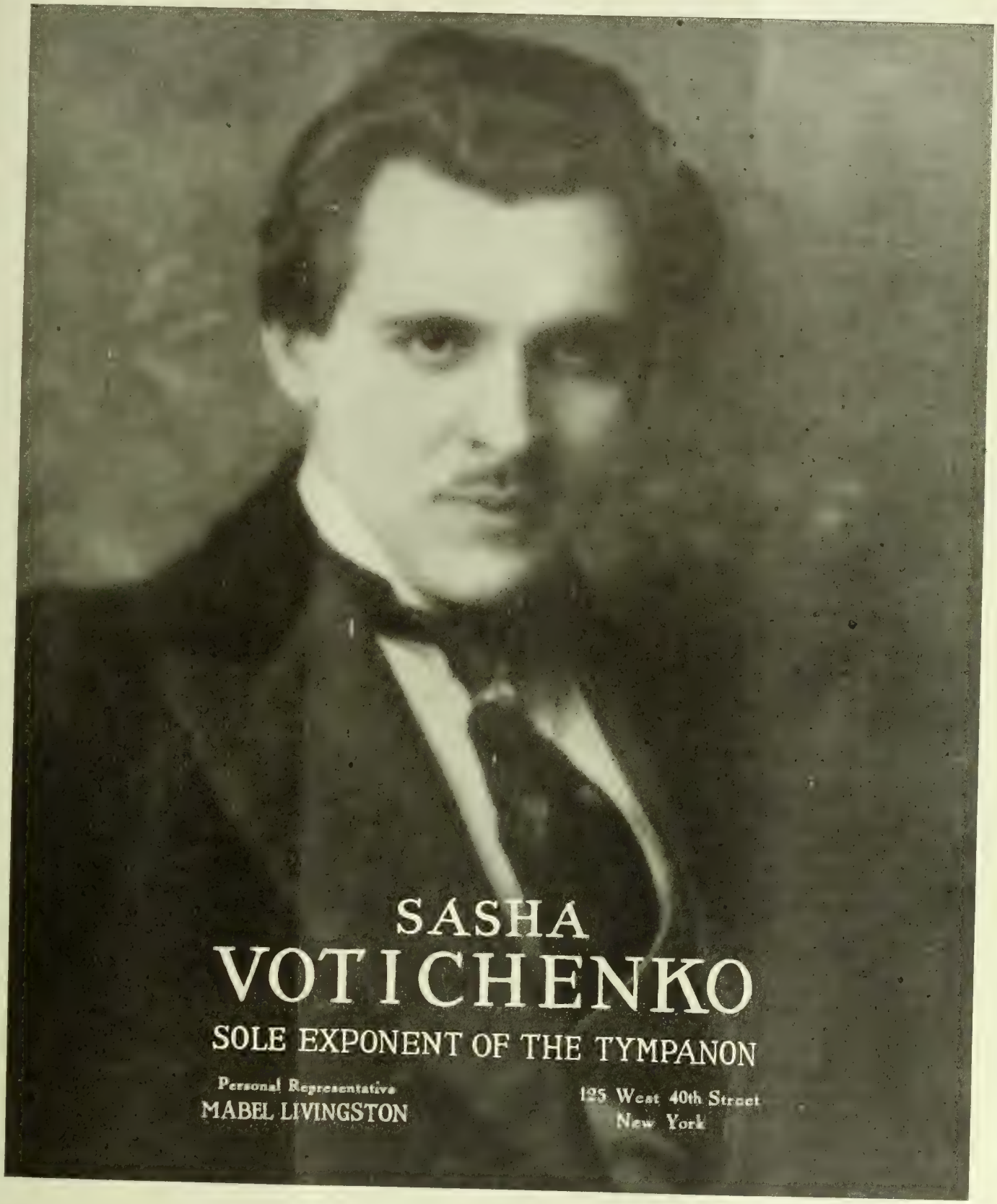

Photo by Arnold Genthe

MUSIC IN NEW YORK

BY
JOSEPH DE VALDOR
Assistants, PIERRE SCOGLIO - CLAUDIA E. SNYDER
Office, 1 West 34th St. Phone Greeley 5462

Pupils of Louis Simmions Sing at Lake Hopatcong

Just opposite Ocean Grove, Lake Hopatcong shines brilliantly, with its superb valleys and hills—hotels a-plenty, golf, tennis, beaches in abundance. In Hopatcong lives Maxim Hudson, who owns every rock. Louis Simmions finds recreation in this attractive spot, where he owns a bungalow, and his pupils have to climb up the hills if they wish to be taught. On July 26, although most of his pupils were supposed to be on week-end vacations, the ambitious teacher rounded them up and asked them to appear in a recital which he arranged at the Durban Hotel. Many music lovers and amateurs in great numbers chose to listen to this musical program, which was opened by Miss Marianne Carell. This young lady received her first instructions from an American teacher in Berlin, who did not, it seems, bring out Miss Carell's voice in a manner to please the critics. When she returned from abroad Louis Simmions undertook the task of reshaping her voice. And what a change! The young lady can now stir you with her top notes, while the medium will arouse you from the most apathetic mood. Her singing of the "Tide" and "Love, the Pedlar," by Edward German, had exquisiteness in the interpretation and beauty of voice. Miss Carell made more of "Thanksgiving," by Allitsen, than the composer herself. Charming was MacDowell's "Thy Beaming Eyes." Hallett Gilberte's "Two Roses" would have pleased the composer very much. "Sing to Me, Sing" closed her cycle of songs, but the audience clamored for encores.

All the applause betsowed frantically on Joe Mendelssohn was duly deserved. This young lad possesses one of the most beautiful baritone voices I have heard in years. It is a fresh, pure, ringing and brilliant organ. His singing was delightful, because he has acquired an impeccable style. He enunciates clearly and convincingly. I heard a certain baritone, who is unjustly heralded as a great exponent of English songs, interpret "Khaki Lad" (Aylward), but this young chap should make his older colleague blush. Mr. Mendelssohn exhibited all the vigor of youth as well as all the expression required, and stirred his listeners to a point of enthusiasm. A group of oriental songs charmed us. There is a great future for "Joe," as his teacher likes to introduce this pupil.

Miss Hertha Harmon, a dramatic lyric soprano, possesses some unusual material for a career, but her singing is yet unsatisfactory. The aria from "Manon Lescaut" (Puccini) had the necessary vocal material, but not the singing exposition.

Mr. Olshansky has an excellent baritone voice, and modulates his voice and controls his breath, but he must rid himself of singing off key, as in "Flanders' Field." Otherwise his aria from "Benevenuto" (Diaz) was remarkable for resonance and beauty of voice.

Miss Wulner was at the piano.

JOSEPH DE VALDOR,
On Lake Hopatcong, N. J.

♮ ♮ ♮

Congratulations to Mary Jordan

Many a musician and artist believes that matrimony is one of the inspirations for a successful career. Mary Jordan, the sympathetic contralto, has joined the ranks of the "married" ones. On July 30 she became the wife of Lieut.-Col. Charles Clement Cresson, Judge-Advocate, United States Army. The ceremony was performed at the Lafayette Avenue Presbyterian Church of Brooklyn, New York. Congratulations to both. They will be at their West End home on October 1.

♮ ♮ ♮

Music at the Rialto

The orchestra played overture to Suppe's "Jolly Robbers." Mr. Riesenfeld conducted admirably. Rosa Lesca sang "Spring Voices," by Strauss, and Greek Evans, baritone, "And He Played His Old Bass Viol," by Bohannon. The organist played Finale in B flat, by William Wolstenholme.

P. S.

♮ ♮ ♮

"The Fall of Babylon" (a Movie)

D. W. Griffith returned to his vocational hobby—the historical film. Only somewhat revised, the story is practically the same old production of "Intolerance." Typical of Griffith, this production is huge, both in its photography and the mechanical devices employed in the movies. It must have cost some money to have all the hundreds of people simulate the battle of Cyrus against Belshazzar. Lovers of Biblical and historical facts and legends will enjoy this presentation, plus the oriental dancing by a corps de ballet, solo singing by a soprano and tenor, and incidental music furnished by a fair orchestra. Constance Talmadge acts the maiden of the mountains sometimes as the story requires, and somewhere she reminds one of the beautiful and the fascinating "Girl at the Beach." The balance of the cast is adequate. The film is presented at the George M. Cohan Theater.

J. DE V.

♮ ♮ ♮

Hans Kronold Still Busy

Good musicians never cease to play. Perhaps they would prefer a recess, but the public, capricious as ever, demands from them music.

Hans Kronold is actually on the run, in spite of Summer, and so he continues to delight with his instrument those who crave for his playing.

On July 29 and August 1 he played at Round Lake, N. Y., at two concerts under the management of A. Y. Cornell, the vocal pedagogue of New York. The concerts were given in the local tabernacle and were attended by an overflowing audience. Recalls and encores greeted the cellist.

Forrest Lamont, the young tenor of the Chicago Opera Association, was the high light of the second concert.

On August 22 Hans Kronold and his New York Ensemble will give a concert at Middletown, N. Y. On August 23 he will appear with his organization at the Golf Club of Schenectady, N. Y. When his appearances are not affected his time is devoted to teaching at Shelter Harbor, R. I.

Mr. Kronold boasts of a very brilliant pupil, one whose playing will create a furore. The name is Kenneth Forbes, hailing from Burlington, Vt. We hope to be able some day to comment on this pupil.

It is remarkable to note that Mr. Kronold is his own booking agent and he seems to be doing well. He deserves it, for in him America has a superb musician.

♮ ♮ ♮

Edouardo Ferrari-Fontana Marries

The divorced husband of Margaret Matzenauer took again the matrimonial oath on July 29, this time at Newark, N. J. He was married to Senorita Esthes Tallez of Havana, a daughter of a wealthy plantation owner. They will remain here for a while and in the Winter they will reside in Havana before their departure for Italy.

Ferrari-Fontana formerly was the tenor of the Metropolitan and Chicago opera. He is president of the Italian Musical League of New York.

♮ ♮ ♮

THEATERS

"A Lonely Romeo" at the Casino

The masses will follow Lew Fields wherever he may chance to appear, and we all know the reason. This musical comedy is a Fields single-handed show. No one else in the performance distinguished herself, and no male actor furnished food for praise worthy criticism.

"A Lonely Romeo" is amusing because of Lew, but the music is nil. Pretty costumes, but no Ziegfeld girls; appropriate scenery, but no singing voices. The story of the show cannot be related, as there is no story to it. Perhaps Kern would have written some tunes, but Malvin M. Franklin and Robert Hood Bervers massed the kind of antiquated music heard in the cabarets. But what matters? Lew Fields is the show by all means. The Shuberts are the producers.

J. De V.

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OLIVE NEVIN DECIDES TO ADOPT A NEW FORM OF PUBLICITY

"For a long time, during my two seasons before the Eastern concert field, I have felt that there needed to be a change in the usual accepted form now indulged feverishly by most of the artists before the public. I mean the custom of collecting, selecting and editing of all press notices from each engagement and then making the biggest possible splurge with them in the musical papers. In the case of the great

OLIVE NEVIN

among us, we do not have to be told those things—we know them. In the case of the near great we are not only not willing, but it annoys us to have it thrust upon us that the great are mere understudies to the near great. Then, as to the aspirants to greatness, those of us in our first few seasons, no one believes, even if we use type a page high, that we have received unprecedented and extravagant praise where the great and near great have failed to cause a riffle. I never blame the managers we beginners have to go tremblingly to see and beg recognition from for saying, 'Oh! I always have to hear a singer or artist before I believe they can do anything!'

"During these two seasons I have had such interesting times, and I am so happy in the work and have surely had my share of success. But I want so much to really share my experiences with all music lovers, and say that the little notices I have been sending in to these columns, made up of press notices and what people have said and thought of my work, are so very empty of what it all meant to me. This feeling has grown so that I know the letter which I always write home after a concert would be far more interesting to all, if for no other reason than its sincerity, so hereafter I intend to be my own press agent and write what I would write home. It must be so with every artist before the public. How much nearer and dearer they would all be if we could only catch a glimpse of that 'letter home' which each one, I am sure, must write, instead of the accounts that we do not believe of 'her marvelously perfect voice' or 'his masterly control of his instrument.'

Not only would the personality of the artist become dear to us, but we would get a wealth of information about the real and worth-while musical effort being made through organizations great and small all over America that could be gotten from no other source in just the same way, and it seems to me would be a most valuable boost to encouraging the growth and stability of our national music.

At East Liverpool, Ohio

"As an example, my last trip to East Liverpool, Ohio. There were good notices, but this is the account of the concert that I would like to have recorded. It was all so full of interest, and yet, East Liverpool is not on the so-called 'big managers'' map of worth-while engagements. Why, they would not take East Liverpool's word on the merits of a Jenny Lind if they read them. And yet there is musical effort in East Liverpool worthy of any big center. Here is what I wrote home:

"'We were soloists here last night, Rosa Hamilton and I, with the East Liverpool Male Chorus. The place is such a pretty little town, nestling on the sides of hills and overlooking the Ohio River, and it has the most amazing population of English people. When I inquired as to how this came about, I was told that this is the home of the greatest china and porcelain manufacturing concern in the country, and that English people had come over here in the early days, settled it, and with its growth in prosperity and demand more had come, until today stands this lively little city, ready to support worthy musical effort.

"'The Male Chorus flourishes and is so supported through the sincere and capable work of Miss Lysbeth Hamill. She is a thorough musician and a stirring spirit in the town, and it is surely an inspiration to watch her as she sits at her piano in the center of the stage, where she accompanies and conducts her chorus as they stand on tiers around her. The men pride themselves on the fact that they have no solo voice among them, and surely they have perfect ensemble and get effects that any Apollo Club in any big city might envy. Miss Hamill deserves as much credit for what she is doing in East Liverpool as does Walter Damrosch in New York for his there.

"'We each sang two groups of songs, and then two of our duets, and they were all lovely and enthusiastic about our work, and I think it was sincere, because they want us back next season.'

At the Roycroft Convention

"Another 'letter home' from East Aurora surely is of more interest than the newspaper notices too, although I have to thank this convention for my favorite notice, namely, that I am a 'musician, and a technician whose technic is neither frozen nor 'ossified':

"'The Roycroft Convention, which is always held over the Fourth of July week, is an annual joy to me. The singer cannot wrap herself up in pink cotton, but must join in, no matter what it does to her voice. Last year I went in all the fun, but came home without any voice to speak of, so this year, having learned my lesson, I was a bit more careful, and all there told me how much I had grown. This compensated for being a wall flower some of the time. There are always so many things to do and so many interesting people to do them with that self-denial of any of them is very hard on one's disposition. There are always two sessions entirely musical, usually the two Sunday afternoons, and this year these were especially delightful, because, besides the regular Roycroft Trio, Lillian Gearhardt, the Buffalo pianist; Martha Alexander, vio-

(Continued on page 26)

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Simplicity in Singing

A SERIES OF PRACTICAL ARTICLES

By ELIZABETH FORESMAN BAGG
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PART VI

The Made Voice and the Rescued Voice

I have spoken elsewhere of the young girl who goes into the study of vocal music for health reasons, rather than because she wishes to become a singer, and who sometimes surprises both herself and her teacher by the quality of voice which she develops. These cases are not as rare as you may imagine.

One of the most delightful phases of American life of today is the eagerness with which parents seize upon every opportunity for the culture and development of their children. In earlier days, a child had to give evidence of unusual talent before her parents would spend money for her on any branch of study. Now we see the money poured in profusion into every college, conservatory or art institute where youthful talent is encouraged to develop. From every little country town we see girls starting for the city, to study music, dramatic art, painting, etc., and while we know that only a small percentage of these will arrive at a definite achievement, we cannot honestly deprecate the coming of the others, for we know that another big percentage will gain an experience of life and a general culture which will be of the greatest possible benefit to them throughout their lives. Nothing that is well learned is lost; of that we are very sure. Many a girl who dreams of becoming a great singer or actress has made a better wife and mother because of that dream.

There are a number of reasons why people take up the study of vocal music besides the desire to be a great singer. One girl may wish to improve her health by means of the correct breathing which she learns in this way. Another, realizing that her speaking voice is thick and unpleasing, or perhaps fails to carry in public, finds that the clear enunciation which is absolutely necessary for good singing helps this speaking voice, while the same method which fills and enriches the singing tones performs a like service for those used in speaking. Another loves music and wishes to have the intelligent understanding of it which is best gained by actual study. An older woman wishes, perhaps, to know how to guide the voices of her children so that they may not suffer from strain in school singing.

Thus, there are many reasons, and when one of these people brings to a teacher a voice so small, so uncertain of pitch, so unmusical, perhaps, that it has never arrived at the dignity of being considered a voice, and when that voice, by patient work on the part of both teacher and pupil, develops and improves until it becomes one that may be listened to with pleasure in a recital hall or even in a drawing room, then we have what we sometimes call a "made voice." It was not made, for it was always there, but it has been developed from what was no nearly nothing that the word is almost permissible.

I think every teacher will bear me out when I say that we often meet in these pupils who have so little to begin with in the way of voice, an intelligence, a perseverance, and a genuine love of study that is often lacking in the more promising beginners. As it is seldom that these qualities go unrewarded, it is not strange that so many "made voices" turn out astonishingly well.

I have in mind one of these people, a woman who played the piano exceedingly well, but who never thought of developing her voice, which was small and not very interesting in character, until she was nearly thirty years old. Then the opportunity for study came and she seized upon it. The voice developed remarkably. It deepened and broadened into a rich contralto organ, and its possessor was, for a number of years, one of the representative oratorio and church singers of New York. Of course, all so-called "made voices" do not turn out as well as this one did. Many merely become pleasing in the home; but surely to sing delightfully in one's home is worth a great deal of work and study. Indeed, I know of no accomplishment which makes its owner so truly valued and loved by her friends as that of singing with taste and charm. I often hear women say: "No, I don't sing. I don't care to do anything that I can't do really well." This is praiseworthy in a sense. Truly, the woman who sings badly, but who will sing, should be consigned to outer darkness; but why make this "really well" depend on size of voice or on the fact of that voice having been given you in your cradle?

Those who recall the recitals given in this country by the Henschels, remembering their exquisite work, will agree with me as to what can be accomplished in the way of artistic singing with very little vocal equipment.

Following this idea of the "made voice," I have had middle-aged women come to me to learn to sing—women who in early life were not able to study—and it has been a joy to me to open to these women the door of music. Not that they developed voices of youthful richness or sweetness; but they did develop pleasant, well-placed, well-handled voices, with which they were able, with the aid of their ripened intelligence, to do artistic song singing, which was a pleasure to themselves and to their friends. Also, their study led them into an appreciation of good music which some of them would not have had otherwise.

It must not be forgotten that the very same exercises which place, build and enrich a great voice do that same work for the ordinary voice. They do another thing which is invaluable for the nonmusical person—they inculcate a sense of rhythm, just as dancing does. Each exercise has its definite and different rhythm, and the study of it must and will develop a feeling for that rhythm in the mind of the singer.

Of all "made voices," I believe the most charming are those of young girls. One develops them, little by little, from very tiny and terribly self-conscious beginnings, into sweet and delightful tones. Perhaps they may grow into something bigger and better; perhaps they will never pass the "dainty, pretty" stage; but in either case they are, given intelligence and temperament, altogether worth while.

Using the term "made voice," then, to denote a voice which started with almost nothing and developed into really something, we ought not to include under it, as we sometimes do, the voice which has, by study and singing, altered its character. A celebrated operatic tenor, a few years ago, started as a baritone and became, later in his career, a tenor. We have instances of contraltos who became sopranos. But to call these voices in their final resolution "made voices," or to believe that their ranges have actually been changed in some marvelous and sudden way, is, I believe, erroneous. My theory in regard to these voices is that they did not belong in the low range to begin with.

Many mezzo-sopranos have voices of unusual range. They possess the low, rich tones of the contralto, as well as some of the high notes of the soprano. They begin, we will say, as contraltos, because of these deep, low tones; but by constant work in the middle and upper registers, as well as by singing mezzo roles, such as "Kundry," "Dalila," "Carmen," etc., they develop the head voice, adding to it note by note, singing less and less in the chest register, until finally they become, in truth, mezzo-sopranos, and sometimes dramatic sopranos. They never, of course, become the actual or coloratura soprano. The voice has not been made over—it has merely developed into what it was intended to be in the beginning. The same applies to the tenor who never became a pure, lyric tenor,

ETHEL JONES
MEZZO
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but remained always a robusto, or a tenor with strong baritone proclivities.

While speaking of these changed voices, one should dwell also upon the danger of such an attempt, if made by anyone not a thorough master of vocal science. In the cases which I have quoted the process was properly conducted and was successful; but a study of voice conditions will show many cases where exactly the same thing was tried and failed lamentably. If I may be pardoned for becoming personal for a few minutes and indulging in the somewhat dangerous proceeding of talking about myself, I will try to show you one case at least where such a failure on the part of unscrupulous teachers brought about a temporary loss of voice which might easily have become permanent.

I had what we call a natural voice, that is, it was a big voice, even when I was a child. It was also naturally well placed and built. Such things happen often, as every teacher knows. My voice was pure contralto, but had the big range of which I have spoken. I could and did sing the soprano arias, which I should never have been allowed to touch. For instance, I sang much of the music of Leonora, in "Trovatore"—a ridiculous thing for a contralto to attempt.

Of course, commercially, it pays to be a soprano. All the really big operatic parts are written for sopranos, or for mezzo-sopranos with high range. The average soprano can command a higher salary than the average contralto. There is every reason for a young singer who is operatically inclined to long to be classified in the ranks of the soprani. This was the bait which my early teachers held out to me, and which I, being young and greedy, swallowed eagerly. For over a year I persevered, forcing my upper tones by constant use, and when, very naturally, they rebelled at this outrage, forcing them a little more and calling upon my throat for reenforcement.

My natural medium and lower registers, the part of my voice that, as a contralto, I should have been depending upon for most of my work, I neglected and allowed to lie unused. I could, would and did sing soprano—for a year. Then came the catastrophe. As we all know, the natural law works out in the long run. The harder our protests, the harder the eventual reckoning. My voice was not a mezzo, and it resented the treatment which, scientifically managed, might have succeeded with a mezzo voice. In my case, the treatment was not scientific—it was merely brutal. Consequently, the voice broke. It was an ugly, dangerous break, in the neighborhood of C sharp, between the medium and the head voice. It grew worse and worse, until, combined with a timely cold or two, it became a case of partial paralysis of the vocal cords, and singing, as far as I was concerned, seemed to be at an end.

One does not, however, give up the ambition of a lifetime without a struggle. Add to this the fact that I came of a musical family, and that music was practically the only life that I knew anything about. I had been at it, either with my voice or at the piano, since I was seven years old. You can readily see what it meant to me to give it up. I never relinquished the idea that I was going to sing again. Not in opera, perhaps; not in my early life, as one usually does, but sing I would.

When rest and the doctor's care had brought the condition of my throat to a place where I dared to try, I went at it again. This time, however, with care. I went to teachers—I had to go to them, because I didn't know enough to teach myself—but, oh, how I watched those teachers! No one ever led me blindly, as they had before the catastrophe. While my experience had not been complete enough to show me what to do to build up my voice, it had taught me thoroughly what not to do in order not to break down what was left. I avoided high notes for a while as I would have avoided the plague.

I had left my low and medium voice, largely because no one had ever been sufficiently interested in it to do anything to it, and it remained in its natural state. With one teacher and another, getting a little help from one and avoiding trouble with the other, gradually the ugly break between the medium and upper voice began to mend. At first, whenever I needed a note above C sharp, I called upon my throat for help to steady it—it was so weak and wobbly. But soon I saw where that was leading me—back into the hole I was trying to climb out of. Finally, with a little help from this one, and a hint or two from that one, added to what my own sense was beginning to teach me, I learned the big truth about singing. That it is only by feeding the breath thus from the diaphragm to the voice, giving to the upper tones an expansion on the breath, that we are able to free the voice from the throat grip that is its ruin.

This is very simple to understand and very easy to demonstrate, but it is astonishing how few people there are who can give it in its completeness to the student. One of my teachers was constantly telling me that "the breath is everything," but, instead of explaining to me why it was everything, and how I could make it everything to me in my everyday exercises, he would give me scientific lectures on the structure of the throat, telling me with fascinating exactness what took place amid this physical apparatus when I did or did not do certain things. Correct, to be sure. He was a scientific soul and he knew his facts; but to me it was much like the story which Robert Louis Stevenson told of his attempt to tell Conan Doyle's tale, "The Engineer's Thumb," to a crowd of South Sea Islanders. It took him so long to explain to the intensely interested but non-scientific audience just what an engineer was that the story of the thumb was lost altogether.

I was much more benefited by the words of another teacher, a woman, who used to talk constantly of the freedom of the tone. Freedom was a word that I understood. It meant something to me. A tone that was free couldn't be clinched, or gripped, by the throat, or anything of that sort. It could be poured out on the breath and controlled by the action of the diaphragm. Another teacher, a woman also, showed me a little of what expansion of tone meant to the few notes which I had built of my head voice.

So I went on, gathering something here and something there, working still mostly

(Continued on page 29)

HELENE KANDERS SOPRANO
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OLIVE NEVIN

(Continued from page 23)

linist, and me, the singer, we had Rosa Hamilton, the Pittsburgh contralto; Herman Gahwe, bass, from Buffalo, and Merritt Kyser, who played the French horn. This was the "battery," and we all enjoyed each other a lot.

"'Then the week's program included such a variety of speakers, and we musicians opened every lecture with a "once-around" musical program to suit the occasion as nearly as we could. The speakers were: Ted Robinson, author and poet; George Wharton James, the California naturalist; Joseph Lamb, teacher of correct speech; Elizabeth Towne, New Thought specialist; Joe Chappel, editor of the National Magazine; Gutzon Borglum, sculptor; Dr. Willard Carver, chiropractic doctor; Ernest Thompson Seton, animal lover; James Schermerhorn, editor of the Detroit Times; Dr. Frank Crane, friend to everybody; John Lentz, ex-congressman, and J. H. Donahey, with W. R. Rose, in chalk talk fun. So we were well entertained and repaid for having to wait a whole year between times. I have not told of the picnics, the ball games and the tramps through the woods, but they were good for the soul, and even if I, for one, almost had to stay in bed till the washwoman got through with my trunk, at home, I can hardly wait till next summer for the one good play in all the year.'"

♯♯♯

Andrus—Bessie Andrus appeared recently in Sandwich, Ill., in commencement songs.

AMERICAN CONSERVATORY

The closing recital of the summer at the American Conservatory featured David Bispham in two groups of songs and recitations, including Poe's "The Raven," the interpretation of which he has made famous. He was accompanied with exquisite skill and sympathy by Frederick Persson, whose work throughout the program was an unprecedented delight and satisfaction.

But there were others on the program besides Mr. Bispham who shared in the glory with an equal amount of credit. First in order of appearance among these were Heniot Levy, who played with unusual perception and delicacy even for one of his unparalleled rank in the roster of concert pianists. Mr. Levy is possessed of "perfection" technique and refinement of temperament which is apparent in all his playing. He played three Schumann numbers and two of his own Valses, which were fascinating in conception and character.

The flower duet (Madame Butterfly), of which audiences never tire, was done with suavity and fine insight by Miss Jennie F. W. Johnson and Mrs. Marie Partridge-Price. Mrs. Price was a guest soloist from California who endeared herself in grace and manner, both in the duet and in the solo numbers.

JENNIE F. W. JOHNSON

HENIOT LEVY

Miss Johnson's mellow, resonant voice displayed its customary qualities of which we never tire.

The program was one of the highest character and the greatest enjoyment.

MARY CARVER WILLIAMS.

♯♯♯

Herbert M. Bailey at Huron College

Professor Herbert M. Bailey came to Huron College three years ago to take up his work as director of the school of music and during that time he has been the active factor in building up the institution to the high degree of excellence for which it is now noted. Mr. Bailey has a very pleasing baritone voice and his control and range in the use of it are remarkable. In addition to his position of director and teacher of voice he has been most generous with his services to several town and city organizations throughout the year. Professor Bailey possesses a strong yet at the same time pleasing personality which has won him a host of friends among townspeople and college folk during his stay in Huron. His patience and courtesy have also been responsible for much of his success as a director. Under his direction the Huron College School of Music has attained a high place of importance in the life of the college, and is recognized as one of the best music schools in the Northwest. For the efficient management of the school Mr. Bailey deserves much credit.—The Alphomega.

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LETTER FROM FRANCE

Music News: We spent four weeks at Brest. Amongst our most pleasant memories we will cherish the excursions that we made into the surrounding country within a radius of about forty miles. These excursions are under the auspices of the Y. M. C. A. They are made by auto truck and are entirely free to all men in uniform.

As I have already stated in a previous letter, this one feature alone—the various sightseeing trips conducted by the Y. M. C. A.—speaks eloquently indeed for the splendid work done by this organization in spite of all criticism, very little of which is really justified.

Our first trip in charming Brittany was to a small town by the name of Daoulas, about thirty-five or forty miles from Brest. We mounted our motor truck promptly at 8:30 a. m. in front of the "Flag Hut." There were about twenty-five of us—soldier boys, sailors, our congenial guide, our driver, Miss Tris, our pianist; Miss Browne, our soprano, and myself. It was a glorious spring morning, cool and sunny.

We quickly left the ungainly city of Brest behind us and for several miles traveled along the wooded banks of the beautiful Elorn River. Our first stop was at the town of Dirinon. Here we visited an old and quaint church, built in honor of St. Nonne, concerning whom a very interesting legend has been handed down by the peasants. The church dates back to the sixteenth century; is built in Gothic style, with marks of the transitional renaissance period. The spire was steep and of a style peculiar to this part of the country. In fact all of the churches of Brittany and France seem to be built very much along similar lines.

At Landerneau they pointed out to us the "house of three pillars" (two of the pillars now remain), which was supposed to have been built by the English when they controlled Brittany—so long ago that nobody knows just when. It was really only after we left Landerneau that we began to enjoy the charm of the country. Our course took us on an upward slope, and vista after vista unfolded itself to us as we ascended. A panorama of small fields, forests, hills and vales, in the freshest and most brilliant of colors such as is only possible in springtime with all nature budding and blooming.

It must be remembered that here and in most of the European countries the land is divided into small plats of perhaps an acre or several in extent. Intensive cultivation is practiced in an nth degree. The big farms surrounded by barbed wire fences as we know them in the United States are unknown and would be impossible here from the very nature of things. Each little plot is surrounded by an earth wall grown over with grass, hedges and bushes and lined with trees so closely and carefully trimmed that they carry nothing but a small round crown. Each patch again is of a different color from the other, according to the nature of the crop. Can you imagine the wonderful effect, the beauty and variety of coloring, when miles and miles of such lovely undulating country are gradually unfolded before your eyes as if by magic?

The person who has no appreciation of such beauty as this must be blind to all the finer things in life. And through it all one has constant evidence of the fine thrift of the French people. Everything is carefully gathered and used for firewood, and every blade of grass cut for fodder. Even the very tops of the rocky hillsides, which are too barren to be cultivated, are made to yield their share, for the short bushes and coarse grass is cut and dried and likewise used for firewood.

We arrived at our objective point, Daoulas, at about noon and stopped at the Hotel de Commerce. There we sat down to a long table, draped in spotlessly white linen, and enjoyed a two-course dinner for 3.50 francs. We then walked to the old Church of St. Anne. This is indeed an ancient relic, supposed to have been built about the year 515. It represents the remains of a Roman cloister which later on (in 1175) was raised to the dignity of an Augustinian abbey. The only original part remaining is the front of the church, the side walls and remainder having been rebuilt, but the old Roman form has been preserved, conveying the impression of great strength and ruggedness. Inside, large, roughly hewn timbers are thrown crosswise from wall to wall, supporting the vaulted roof, which is wood and painted a sky-blue. The whole makes a very curious effect. The square tower is detached and seems to belong to a later period, as it is built in Gothic style.

A very old lady was in charge of the grounds. After inspecting the church she took us into the walled courtyard of the ancient abbey. As we stepped inside the wall it seemed as if we had entered a bit of paradise itself. There was a square colonade of Roman and Romanesque pillars, with a fountain in the center, and all about, to the extent of several acres, most carefully kept flower beds, trees and shrubs.

A little to the side was the shrine of St. Anne, simply a tiny chapel, and adjoining it a spring surrounded by a wall of old masonry, with several steps at one end leading down to the pool, and at the other a small shrine with figures of saints. The spring is said to have miraculous powers, especially for ailments of the eyes. It was all delightfully picturesque, and long we lingered, loth to tear ourselves away from the enchanting spell. But our time was limited and we had to go.

Retracing our steps to the truck, we motored to the town of La Roche (the rock) to visit the ruins of an old castle built by King Maurice 'way back in the year 800. We climbed to the very top of the rock on which the old walls stand, clambering among the ruins and enjoying a splendid view of the adjacent country. The very air was filled with the romance of the past, and the ruins themselves, even in their complete desolation, seemed to look down upon the country below in haughty defiance. It did not need a great stretch of imagination to see in one's mind a proud knight on his fiery steed, all clad in burnished mail, prancing up to the drawbridge with his retinue.

The afternoon was far advanced and evening approaching, though the sun was still high, as the days are long in this part of the world. We arrived back in Brest in time for supper. We gave a concert that same evening at the Liberty hut ("Y") to about 700 men. Though we were tired physically, we were refreshed mentally, and I can truthfully say that we played with far greater vim and spirit than ordinarily. For had we not imbibed at Dame Nature's inexhaustible fountain of inspiration?—and had we not been carried back in spirit to the dim past when men lived as saints and fought and died even as they do now, though under vastly different conditions?

This, then, is a poor description of just one of the excursions it has been our good fortune to take. And yet many of our soldier boys—in fact the vast majority of them—are leaving France with a wrong attitude of mind and with bitterness in their hearts, decrying the country and belittling its people. The truth is, though many have been here a long time, they have really seen very little of the country itself outside of their military camps and the towns and cities immediately adjoining. They simply have not made the effort to see it in reality, just as little as they have tried to acquire the French language, with the result that they do not understand the people and have not met the right kind. They imagined the French would come to them, and in this they have been mistaken. For France owes America no more (and probably far less) than we owe her. Besides, to my mind, there is nothing so tiresome and so destructive of a man's finer perceptibilities as a prolonged stay in a military camp. This is particularly true of the boys who are in the impressionistic age—from 18 to 25 or 26.

I have even met secretaries from the several welfare organizations who were strongly afflicted with this attitude of mind, and at least one of them, whose name and organization I shall not disclose, is strongly pro-German.

However, these excursions conducted by the "Y" are doing a great deal to bring about a better understanding and appreciation on the part of our men. But alas! there will always be those "who have ears and hear not, and eyes and see not."

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WANTED—Well educated, successful violinist with class to direct and work up department in established school. Fine opportunity for ambitious teacher. Advantageous terms. Address Z, Music News.

JACQUES THIBAUD

Jacques Thibaud has been engaged to play at Bar Harbor, Me., at the Building of Arts, on August 2, and at Green Gables, Magnolia, Mass., on the 5th.

He came up to town the other day from the shore for a change of rain. The scenery at Long Branch had already begun to mold, and as for playing the violin, one might better have studied the oboe. That, at least, is an all-year-round instrument, a kind of boon companion which takes the ups and downs of life in good nature. A violin is too much the delicate coquette, who must have a special climate made to order and a new string to her bow every now and then.

However, Mr. Thibaud feels it is too late to change now, and for the coming season will be known, as usual, as "the French violinist."

———♯♯♯———

Moody Institute—The Summer term graduation exercises of the Moody Bible Institute, North La Salle street and Chicago avenue, were held at its auditorium on August 7. The graduates included students from thirty-six states and foreign countries.

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———♯♯♯———

LUCILLE STEVENSON TO OPEN NEW STUDIO

Announcement is made of the removal of the Lucille Stevenson Vocal Studio to 613 Lyon & Healy Building.

Miss Stevenson is spending the month of August in Colorado and will sing at Lockport, N. Y., on September 6, after which she will resume teaching at her new studio.

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SIMPLICITY IN SINGING

(Continued from page 25)

in the middle voice, building a note at a time of the head voice, trying this and that, clinging to anything that gave me a free tone, and putting aside anything that hindered it. Thus I built up a method to fit my case, and finally, after years of work and study, during most of which time I had been singing in public, I got my voice back again, every bit as good as it had been in my girlhood. When I studied in Paris under Mr. Jacques Buohy, he said to me: "Who did your voice building?" I told him—that is, I told him how I had dug it out bit by bit, helped here and there by others, but keeping control of the work myself, guided by bitter experience. "Well," he said, "whoever did it, it is remarkably well done."

All of which has confirmed me in my belief that, after all, the simple and direct method of singing is the foundation of good voice work and can be given to the beginning pupil in a way to enable her to see results from her first lesson. Thus, the first rescued voice that I had to deal with was my own. Since then I have met many that needed rescuing, and have done, I hope, my share of the work. Every teacher meets these pathetic cases. Sometimes the trouble is slight and easily remedied; sometimes it is, as mine was, serious, even to the point of physical trouble. My case was unusual for a contralto. As a general rule, a contralto comes to grief from carrying her chest tones too high, allowing them to overlap into the medium register, and the resulting break will be, of course, between these two registers—not, as mine was, between the medium and head registers. The remedy is, however, the same—worked out by means of the exercises given in our earlier chapters—to be used, in these cases, however, in the middle and chest registers, working down instead of up, as I had to do in my case.

The most serious case of this sort that ever came my way was that of a woman of middle age who had lost her voice under circumstances similar to those under which I lost mine. She, too, had had a big contralto voice, had sung in church with much success, and had finally lost her voice through the malpractice of certain teachers. This had resulted in a total collapse of voice. Like myself, she had had various forms of throat trouble, aggravated by each new cold, as such things are aggravated, until at last she had lost not only her singing voice but her speaking voice as well. For a year and a half she did not speak, but wrote upon a pad like a dumb person. Then, gradually, the speaking voice had returned, under medical care, but the singing voice, so said the physician, was gone forever.

For a number of years the patient accepted the verdict, and, glad to be able to speak again, gave up all thought of singing. As it happened, she had known me at the time of my vocal breakdown, and had not seen me for a number of years. One day she heard me sing. She could scarcely believe her ears. I was, I suppose, a sort of vocal Lazarus to this poor soul. At any rate, she came to me and asked me to work with her voice. It was an experiment that few teachers could have resisted, I believe; at all events, I could not, and we began work.

It was like teaching a baby to walk. You know how carefully that must be done in order to protect the little legs from overweight. So with this pupil's voice; the little exercises used in connection with the breath, very carefully, ten minutes at a time, two or three times a day, did the work. Always I held her thought to the poising of the tone, high in the mask of the face; never in the throat; feeding the tone with breath controlled by the diaphragm; never gripping the upper tones, when we finally came to upper tones, but expanding them on the breath. We worked first in the medium voice, which is the "safety first" of this work, and by building up and down from this point we finally emerged with a voice. It wasn't the fresh voice of her girlhood, but it was a good, usable voice, one that could sing songs well and give pleasure to others. Moreover, we did it in six months. Later she taught. It was a case of a rescued voice if there ever was one.

Dr. Holbrook Curtis speaks in his book also of his work of rescuing hurt voices by a process somewhat similar to the one I have just described.

It is by such demonstrations as these that one learns to depend on a good method and to have the courage to apply it to the various cases that come one's way. For although each pupil presents a new case and demands an individual treatment, the underlying principles of the work remain the same. Just as all really capable teachers teach the same method, although you will find that each one has his own manner of approaching it—his own exercises, his own vocabulary. When a teacher claims to have originated the "one and only method" or to have revived it alone from the darkness of the ages, he is a very good teacher to keep away from. He claims more than any individual is entitled to claim. Also, when you get away from these principles, or neglect them for the supplementary branches of interpretation, style, etc., you are not a safe teacher for a young student.

(To be continued)

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Music News

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Editorial

PASSING COMMENT

Since the printing in Music News of the remarkable program for the National American Music Festival to be held at Lockport, N. Y., next month, the editor has received a number of protests, verbal and in writing, because of the fact that the names of certain composers were not found in the list.

Some of these names are so prominent that it is a decided wonder that they were not chosen by one or another of the Lockport artists, and others of them are so comparatively unknown that they could hardly have expected place.

In spite of omissions, however, it seems to me that the program is a remarkably big and important one, and will do a great deal toward furthering the cause of the American composer and artist, just as did also the three festivals already held at Lockport.

And, in the case of those composers whose names have not found place this year, there is in mind a very definite reason for the omission, and this reason has nothing to do with the real values of the composers mentioned, but rather with the fact of nonpublicity, either of themselves or their music.

The new times in which we are living are very definite (if perhaps cruelly exacting) in certain commercial aspects, which cannot be ignored.

Real values, either in composition or other high-grade work, are recognized readily enough when they are clearly (or perhaps one should say forcibly) brought to attention, but the bare fact of merit alone carries not at all.

The performing artist is absolutely helpless unless he have publicity.

The public is too busy to study out for itself the extent of his technic or his art, but must needs be told, plainly, patiently and continuously, the facts.

If told long enough and plainly enough, the public will at least pay attention temporarily, and if the facts are found to be as stated in publicity matter will, inevitably, accord support.

Singers and instrumentalists who advertise today and who secure attractive publicity to themselves are succeeding.

The others might just as well stop at the very beginning of the career they are hoping for, for they will never attain it.

And it is the same with composers. Many of those whose songs are on the Lockport program have been well advertised, and it is safe to say that each one of them has employed all the means he knew to secure publicity for himself and his work.

Of course he must, absolutely must, prove merit as he goes along, or else he will drop out almost anywhere along the race course, but undeniable is it that publicity does and must accompany his every effort if it is to even have a chance of success.

To state the kind or the manner of advertising or of publicity necessary is no part or intention of this article, but it is certainly in place to point out and to emphasize that in this stirring moment of the world's history everyone who wishes success must find publicity for himself and his work by some means or another, and if he does not do that there is no hope of success.

"Look up and not down,
Look out and not in, and—
Lend a hand"

—EDWARD EVERETT HALE

♮ ♮ ♮

Three decidedly charming personalities came to attention one hot morning last week when the editor made a visit to a North Side church to listen to one of the Class Lessons of Mrs. Carrie Louise Dunning, whose "System" of music study has attracted so much attention and which was under exposition at the moment.

Mrs. Dunning, fine and generous in many ways, has the especially beautiful impulse to allow her every graduate to review (without expense) the course of lessons on each of her annual reappearances in the vicinity, and therefore on the morning in question there was present in the cool, airy room not alone many tables full of advanced and experienced teachers, enjoying their annual "review," but also the class of the moment, which was addressed by Mrs. Dunning constantly as "little girls," for, having a keen mind for suggestive imagery, she believes in teaching her system to its future propagandists in just the way she expects them to put it to the young children of their future classes.

Mrs. Dunning is then the first of the three charming personalities, and she is indeed a fine woman, and interesting to the limit.

So logical is she that she cannot endure any tiniest infraction of the rules of good reasoning, nor will she permit even the smallest mistake in nomenclature.

Many music terms and expressions, hallowed by long usage, are repudiated by her in favor of those more in accordance with the actual facts in the case.

Not alone does she, in her method, offer quick solution of the most intricate of the usual "problems," but also she insists always that each step must lead to absolutely good vocalism and good pianism.

Manner, method and illustration of any kind of music, simple though the immediate point may be, is always, with her, put in such a way that it conforms to the technic and the style of the greatest in the art.

Mrs. Dunning is a wonderful word painter, and she believes implicitly in mental pictures. She understands full well the real purpose of education and knows that if it be merely a "pouring-in" process nothing worth while will result.

Therefore, each thing done in her classes must be logical and properly progressive in alignment with every other fact presented. And all this is backed up with a logical reason for every step taken.

And when these basic principles are followed it is amazing how quickly the seemingly "big" questions fall into easy analysis and mastery.

For instance, "Rhythm" is perfectly easy to teach if you know just how, and Transposition is no trick at all if you approach it properly.

And all this must be very exhilarating to the members of a Dunning Normal Class even as it is fascinating—always—to me, a visitor, and all of it proclaims Mrs. Dunning not only a charming personality—for she is that in appearance and manner and general education—but it proves her also a thoroughly useful one.

The second of the group of personalities

under consideration is Mrs. Harriet Bacon MacDonald.

Mrs. MacDonald is by choice a Dunning advocate and enthusiast, and she was, at the class lesson heard last week, a first lieutenant throughout.

But she is distinctly and pronouncedly a personality on her own account and she, too, is as charming as she is efficient.

A fine pianist and accompanist is Mrs. MacDonald—a splendid speaker, an excellent writer, and, above all, a pedagogue with the finest sort of mind, the biggest kind of heart and a thoroughly alive and very much-in-evidence brain.

To see Mrs. Dunning and Mrs. MacDonald together engineer a normal class through one of the lessons is a treat and an inspiration.

♮ ♮ ♮

And on last Friday it chanced that the kaleidoscope of fate brought into conjunction with these two a third personality, for Mrs. Isa Maud Ilsen, who was spending a few days in the city, had been asked to speak to the girls of the class for a few moments at the end of the lesson, and she certainly justified herself in delaying the luncheon hour for most of them three-quarters of an hour.

Mrs. Ilsen is in charge of all the music in the United States military hospitals, through government appointment, and she has just concluded a course of lectures on the subject at Columbia University, New York.

Brought up in the hospital environment, with strong predilection toward music and some skill in manipulation, she was the pioneer in bringing music into hospital life in America, and so greatly has she developed the idea and so skillfully did she apply it in war times that countless thousands of American soldiers who were compelled to lay off for longer or shorter time in military hospitals will probably bless her memory to the day of their deaths.

It is impossible here and now to tell you a tithe of the points she discussed or the things she said, but it was all charmingly done, and the matter of it all was as fascinating and as illuminating as it was charming in manner of presentation by Mrs. Ilsen.

She pointed out the great services that musicians had given in the hospitals during the war and the fine effects of the music presented, but she believes now, even as does this writer, that all such work should in the future be under government appointment and control and that all musicians chosen for such service should be paid for it.

What she told at this time as to suitability of program for such work was an eye-opener and should have been heard by every young person who thinks that the way to please the sick, the old and the decrepit is to sing or play to them lugubrious music.

"Instead," said Mrs. Ilsen, "nothing should be used but the brightest and the best—nothing but what is relished and assimilated, and not even what is often really asked for unless psychologically it is just what should be given."

♮ ♮ ♮

A very interesting booklet, just to hand, is devoted to the Indianapolis News Newsboys' Band, and a reading of this seems to place the organization in a super-exceptional class.

The band is under the direction of J. B. Vandaworker and is maintained, of course, by the News, for the benefit of its carriers.

Since 1900 Mr. Vandaworker has trained 1,300 newsboys in band work, and the finished achievements have been notable.

♮ ♮ ♮

The encore played by Mr. Eddy in his recent South Side organ recital, and which we promised to tell you about, was "The Holy Boy," by John Ireland. It was a charming piece as played at this time. Mr. Eddy's copy was given him by Walter Kramer and is the only one in the United States.

♮ ♮ ♮

Music News is in receipt of a telegram conveying the sad news of the death of Eugene Sullivan.

Young Mr. Sullivan, a tenor of Milwaukee, was a pupil of Iva Bigelow Weaver, and together with his sister, Miss Josephine, had made a great success in the charming ensemble known as the Sullivan Duo.

Recently they were heard in Chicago at the Hippodrome and the Pantheon theaters, and their engagements had taken them into many other of the best vaudeville houses as well as to the fulfillment of many fine concert engagements.

Eugene Sullivan had a fine personality as well as a beautiful voice, and his death, in very early manhood, is a distinct loss to the music world at large as well as a great sorrow to the many who knew him personally.

♮ ♮ ♮

A letter from Mary Highsmith-Lyding tells of a humorous situation of one day recently, when Barbara Wait came to call on her at her Chicago home, and the two singers, soprano and alto, filled in a very happy hour trying over some new duets.

After Miss Wait had gone home Mrs. Lyding's neighbor across the hall came in and said: "I kept my door open the whole afternoon, for I do enjoy hearing that lady help you to sing."

♮ ♮ ♮

Two other letters, following, speak for themselves:

CHAUTAUQUA EXPERIENCES

A letter from a Chicago cellist:

Music News: Chautauqua work is full of thrills, as I can testify after three years of experience. One meets old friends unexpectedly, or loses a trunk, or finds some point of literary or historical interest in an out of the way corner. We have visited the Gene Stratton Porter home near Rome City, Ind., and have spent a night in a room once occupied by Abraham Lincoln, in a little town on the east bank of the Mississippi river, where he debated with Stephen A. Douglas.

On one occasion a broken cello bridge created a serious problem, because music stores and instrument repairers are not to be found in the type of towns on our circuit. However, there was a violin maker, 80 years old, living in this particular town who might be able to help us, temporarily at least. He happened to have three cello bridges in his shop, one of which would do, and although it was half past 10 o'clock at night he started to fit the bridge to the cello, while he talked about his violins. He makes them of wood that is not generally used. One of them has a top made of California redwood and a back made from the wood of the osage orange. They are beautifully made, and the tone which our violinist, Elsa Becker, produced from them is rich and mellow, without the "stiffness" of many new violins.

The cello bridge was finished at the same time that the violin maker's family returned from the chautauqua program, and another half hour was spent in trying it out in a short recital for cello alone. It is still with me and is giving good satisfaction.

ANNE SLACK.

♮ ♮ ♮

A LETTER FROM M. H. HANSON

Music News: May I not ask you to publish a most emphatic denial of the totally unfounded rumor, which is being arduously circulated, that Leo Ornstein will leave America shortly, and that he will concertize in Europe. For what purpose such a rumor should have been started and spread baffles my understanding. It is true that an offer was received from Europe. It was rejected. But I can most positively state Mr. Ornstein will remain in this his homeland and fulfill every one of the contracts signed on his behalf for the coming season.

I thank you for giving me the space in your valued columns.

(Signed) M. H. HANSON.

MAYER ARTISTS ENGAGED FOR BIG BENEFIT CONCERTS IN NEW YORK AND PHILADELPHIA

The United American War Veterans have arranged to give three big concerts for the benefit of the association to take place in Carnegie Hall, New York, on Sunday evening, October 26, and at the Metropolitan Opera House, Philadelphia, on the afternoon and evening of November 8. The programs will be of a most interesting and varied character, and among the artists who will appear will be Emma Roberts, contralto; Malcolm MacEachran, basso; Elias Breeskin, violinist, and Carlo Liten, the Belgian tragedian, all of whom have been engaged through their manager, Daniel Mayer.

———♯♯♯———

HANS HESS TO GIVE NEW YORK RECITAL OCTOBER 22

Hans Hess, the brilliant cellist, will give his first New York recital October 22. On October 10 he will play a recital for the Rockford Mendelssohn Club, and October 18 the Peoria Amateur Musical Society will hear him in recital. Mr. Hess' Chicago recital will be under the direction of F. Wight Neumann, date to be announced later.

———♯♯♯———

Clippinger—D. A. Clippinger, Kimball Hall voice teacher, is spending his vacation at Lake Mohawk, N. Y.

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UNIVERSITY OF WISCONSIN

Music News is in receipt of some very interesting programs from the University of Wisconsin School of Music, including a faculty recital given by Olga Leaman, Earle Swinney and Charles H. Mills, the program of which reads as follows:

The Adieu ..... Donizetti
Pastorale ..... Saint-Saens
Miss Leaman and Mr. Swinney
Come, Child, Beside Me ..... Bleichmann
Blackbird's Song ..... Cyril Scott
Sundown Sea ..... Steckel
The Wind's in the South ..... John Prindle Scott
Miss Leaman
Tuscan Folk Song ..... Caracciolo
Under the Desert Star ..... Temple
Miss Leaman and Mr. Swinney
The Last Leaf ..... Homer
When Daddy Sings ..... Harris
De Ol' Ark's a-Moverin' ..... Guion
The Ringers ..... Lohr
Mr. Swinney
Gondoliera ..... Henschel
Miss Leaman and Mr. Swinney

♮ ♮ ♮

A student vocal recital enlisted the services of Eleanor Knoll, Winifred M. Collier, Edward F. Jantz, Ruth Noetzel, Mary Ellen Shearman, Leland Forman, Ruth Miner, Mary Elder and the Girls' Glee Club.

♮ ♮ ♮

There have been, recently, three organ recitals by Mr. Malls, in one of which he was assisted by Miss Leaman, in one by Mr. Geltch, and in the third by E. Earle Swinney, the program of the last one reading as follows:

Overture, C Minor ..... Hollins
Intermezzo ..... Macbeth
Berceuse ..... Wheeldon
Variations on "The Old Folks at Home" ..... Flagler
Bois Epais (Amadis 1684) ..... Lully
Passing by ..... Purcell
Mr. Swinney
Elevation ..... Gounod
Cantilene Pastorale ..... Guilmant
Toccata, E Minor ..... F. de la Tombelle

Music in Chicago

FRIDAY NIGHT CIVIC ENTERTAINMENTS

Municipal Pier program August 8:

Overture ..... Orchestra
Roney's Boys and Girls
Students of Henry B. Roney
Bridal Chorus (from The Rose Maiden) ..... Cowen
Misses Wanda Nestman and Marjorie Pollock
Masters Harold Fidler, Richard and Kendall Vail
Song—The Deathless Army ..... Trotere
Master Richard Vail
Duet—Hark! Hark! My Soul ..... Shelley
Wanda Nestman and Marjorie Pollock
Solo—A Song of a Throstle ..... Henry B. Roney
Miss Wanda Nestman
Song—Ave Maria ..... Bach-Gounod
Master Harold Fidler
(Violin obligato by Miss Geraldine Massey, student of Maurice Goldblatt)
Duet—Springtime of Love ..... Lucantori
Wanda Nestman and Marjorie Pollock
Song—Heaven Hath Shed a Tear ..... Kuecken
Miss Marjorie Pollock
(Violin obligato by Miss Geraldine Massey)
Duet—Dance of the Fays ..... Denza
Masters Harold Fidler and Richard Vail
Bravura Song—Staccato Polka (by request) ..... Mulder
Master Harold Fidler
Chorus—Spanish Students' Song ..... Lacome

The Dramatic Circle of the Chicago College Club presents "The Enchanted Mirror," a pantomime by Louise Van Voorhis Armstrong.

CHARACTERS

The Story Teller ..... Imogene Fox
The Enchantress of the Mirror ..... Augusta Anne Swawite
The King ..... Genevieve Forbes
His Bride and Queen ..... Frances Baumann Hartmann
The Rejected Princess ..... Sarah Mulroy
The Hobgoblin, Her Messenger ..... Mildred Dennis
The High Priest ..... Katherine Wells Sloan
The Prophet ..... Frances Roberts
The Jeweler ..... Mildred Dennis
The Lantern Bearer ..... Isabel Gardner
The Porters ..... Katherine Wells Sloan, Frances Roberts
Pages—Nina O'Neill, Henrietta Calkins, Bathsheba Landsberg
Court Ladies—Gertrude Spaller, Viola Merriman
Ambassadors, Dancing Girls, etc.—Doris Marquart, Elsie Anderson, Bessie Bierer, Lillian Tatro, Josephine Sibley, Charlotte Kelly, Helen Lesch, Mary Tomney, Eleanore Chatman, and others.
Solo ..... Miss Dorothy Pinkney

The following program was given by Alumnae and students from the dancing department of the Chicago Normal School of Physical Education:

Dixie .....
Misses Moberly, Hult, Middleton, Eberhard
French Baby ..... Eva Miller
Nature Studies—
Dawn ..... Misses Hult, Johnson, Rutan
Birds Awakening ..... Misses Sheedy, Mickey, Green
Shepherds' Pipes ..... Misses Kruse, Yardley, Hutyera
Daisies ..... Misses Motlong, Dixon, Livingston
Gossips ..... Misses Bessire and Miller
A Bit of Old Fashioned ..... Katherine Patch
Rose of Madrid ..... Gertrude Cox
Butterflies ..... Misses Hutyera and Simonson
Masqueraders ..... Misses Green, Kruse, McCormick
Kamarinsky ..... Misses Patch, Miller, Bessire

♯♯♯

NORTHWESTERN UNIVERSITY

Friday evening of last week Osbourne McConathy presented students from the classes in Conducting and Orchestration in a program at Fisk Hall. Mr. Seder of the faculty gave organ numbers by Widor and Tschaikowsky with brilliant style. There were spirited readings by the Summer School Orchestra, and a good sized chorus to illustrate the actual work. Mrs. Hatswell-Bowman sang the soprano solos in the anthems with skill, as did Mr. Beery of the class 1918.

WALTER KNUPFER SCHOOL OF MUSIC

A fine new catalog just received and a much increased faculty list for the coming season show the splendid growth of this school, located in the Fine Arts Building.

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Isaac Van Grove — Agathe Langrich-Haenel
Christian Jordan — Dorothy Eichenlaub
Agnes Blafka — Louise Bridges
Anna Louise Daze — Mildred Schooler
Verness Fraser — Mollye Friedman

VOCAL

David Baxter — Anna Griewisch-Kheiralla
Walter Van Winckler-Graham — Jane Ogden Hunter
Blanche Van Buren — Zerline Muhlmann
Alice Nielsen Baxter

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George Dasch — Samuel Hungerford

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Vocal—Zerline Muhlmann
Violin—George Dasch
Expression—Gertrude Hemken

LANGUAGEGS

Leon Aubel—French

♯♯♯

DR. FERY LULEK

Dr. Fery Lulek, who is opening studios on West End avenue, New York City, in September, made the unusual record of giving 32,500 vocal lessons in the last six and one-half seasons, having over 450 pupils, while connected with the Cincinnati Conservatory of Music.

Dr. Lulek has been busy for the past five weeks arranging for his New York studios and will spend the rest of his summer between Lake Placid and Long Island. Dr. Lulek expects a great number of pupils from the Middle West and South of the United States for his studio opening.

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ETHEL JONES

Ethel Jones, mezzo, writes from The Devil's Backbone, near Lamont, Iowa, where she is hostess to a camping party. The Backbone is a marvelous bit of historic wilderness, as yet untouched. With its canyons, high jagged rocks, river and some dozen springs it charmingly offers a genuine joy to the real lover of the outdoors. It affords also every opportunity to the all-round athlete that Miss Jones is.

She writes that she finds real inspiration in working up new songs and that it is the ideal place to get the real feeling for the "Song of the Robin Woman" from Cadman's "Shanewis," about which she is most enthusiastic and is planning to use on her programs.

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JAMES HAMILTON SINGS AT PONTIAC AND ORCHARD LAKE, MICH.

James Hamilton, tenor, of the University School of Music, and M. C. Wier, violoncellist, spent the week-end, July 31-August 3, at the home of Mrs. P. P. Hoffman, the Oaks, Pontiac, where music was the order morning, noon and night. Under the spell of the great forest trees and the quiet old home, that breathed an air of repose and elegance that seemed almost out of place in this age of post-bellum rush and anxiety, both artists were inspired to almost outdo themselves.

Mr. Hamilton not only delighted his audience by his superb singing, but fairly overwhelmed them with the variety of effects at his disposal. He gave in the most convincing manner such numbers as Handel's "Where'er You Walk"; recitative, "Deeper and Deeper Still"; aria, "Waft Her, Angels"; aria, "Celeste Aida," "Una Furtiva Legrima" (Donizetti), "Vesti la Giubba" (Leoncavallo), where he displayed to the fullest the great power of his voice, its rare quality, along with his infallible judgment as a singer, while in the negro dialect songs, such as Burleigh's "Bye an' Bye," "Weeping Mary," "Didn't It Rain?" and Homer's "Banjo Song," he displayed a skill not possessed by one in a thousand.

M. C. Wier played the Boellman Variations, the Saint-Saens Concerto and the Sonato of Rachmaninow, Opus 19, and a great number of smaller pieces. He was commended for the beauty of his tone and for the lightness and ease with which he handled the lighter and more rapid passages.

Singer and player were alike fortunate in having as accompanist Mrs. George Jacobs, who played with rare sympathy and understanding. Although reading at sight, she played the difficult piano part of the Rachmaninow Sonata with a verve and abandon that was as delightful as it was surprising.

On Friday the program was repeated at the beautiful home of George S. Hodges, at Pine Lake.

♯♯♯

WINIFRED BYRD

Winifred Byrd, the pianistic sensation of last season, is now summering at Belmar, N. J., prior to her transcontinental tour of next season. She is a devotee of rowing, swimming, tennis and other outdoor sports, believing the same necessary to fit her for her concerts and recitals, which are being rapidly booked by Jules Daiber. She will appear in San Francisco, Los Angeles, Portland and Seattle and other cities on the coast in joint recital with Clarence Whitehill; also with several of the orchestras. She is also booked with many clubs and universities in the South, where she achieved great success last season, and is very much in demand. Her other bookings will include appearances at Chicago, Boston, Scranton, Harrisburg and Altoona during the months of January and February. She will also be heard in two recitals at Aeolian Hall, New York City.

♯♯♯

Yung—Mme. Marie Yung, Director of the European Ballet School, will spend her vacation at Lake Geneva, returning to Chicago in time for the opening of the fall term on September 8.

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THE DEATH OF RUGGIERO LEONCAVALLO

By JOSEPH DE VALDOR

One of the big four composers of modern Italy died in Rome on July 9. A cable from the Eternal City informs of Ruggiero Leoncavallo's death. He bolonged to the quartet of the four operatic composers of modern Italy, consisting otherwise of Puccini, Mascagni and Giordano.

Had he written only "Pagliacci," his fame would not pale. Though Leoncavallo was a semi-prolific composer, his only successful work was the two-act opera, "Pagliacci." His colleague, Mascagni, was always considered a superior composer, but both acquired fame at the same hour. A prize was offered for the best one-act opera. "Cavalleria" was given first honors, not only because its music was of a more tuneful fiber, but for the requirements imposed by the musical jury. A one-act opera and a good one should have received the prize. Mascagni, clever enough to inject an intermezzo into his opera, received the first honors, and Leoncavallo, with "Pagliacci," received the second prize, naturally, due to the beautiful score of his two-act opera.

Leoncavallo made two visits here. Once he came with an orchestra, so called, from the Scala of Milan, but the inferior quality of his musicians contributed to a complete fiasco. In 1913 he conducted the premiere of his opera, "Zingari" ("The Gypsies"), at the Chicago opera. The composition was not received with enthusiasm, but applause was bestowed upon the composer because of having scored with "Pagliacci."

Ruggiero Leoncavallo was born in Naples, Italy, in 1856, and studied at the conservatory of his native city. His next popular opera to "Pagliacci" is "Zaza," which will be given at the Metropolitan Opera House the season of 1919-1920. Other operas written by the Neapolitan composer are: "I Medici," "Cesare Borgia," "La Boheme," and "Manon." With only one successful opera, he will still be able to retain his fame.

———♯♯♯———

ESTELLE L. PERSHING

Estelle L. Pershing, better known as Estelle L. Russell, has accepted the position as Director of Music at the Normal Park M. E. Church, and will begin her duties there on September 1.

———♯♯♯———

Highsmith-Lyding — Mary Highsmith-Lyding has been engaged to sing before the Arche Club next January.

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HANS HESS STUDIO NOTES

Although Mr. Hess has been devoting the summer mostly to his repertoire work for the coming season, he has had to devote some of his time to teaching. Students who have studied with him this summer are as follows: Miss Fern Betts, Chicago; Mr. J. Barron, Chicago; Mr. F. Brasor, Chicago; Miss Hattie Burns, Chicago; Mr. L. Businger, Chicago; Mr. F. Evers, Chicago; Mr. H. Grant, Chicago; Miss Goldie Gross, Chicago; Miss E. Hagberg, Chicago; Mr. E. Hartmann, Kansas City; Mrs. Kricks, Chicago; Mr. Ted Kussman, Galesburg; Mr. Krecji, La Porte; Mr. Kollmeyer, Chicago; Miss Ethel Murray, Chicago; Mr. Theo. Ratzer, Chicago; Miss Johnson, Chicago; Mr. Paul Morrison, Chicago; Miss Beulah Rosine, Chicago; Miss Ethel Tomlin, Chicago; Mr. James Strauss, Chicago; Albert Feigan, Chicago; Sterra Feigan, Chicago; Minnie Ratzer, Chicago; Ivy Hunt, Chicago; Lillian Rehberg, Chicago; Nathan Zimberoff, Chicago.

Those who are filling important positions in Chicago are Barron, Brasor, Businger, Gross, Hartmann, Kollmeyer. Theodore Ratzer is meeting with exceptional success on his tour with Mrs. MacDermott. Miss Murray is on tour with Mr. Frederick Morley, pianist, and Mr. Michaelis, violinist. Miss Hagberg and Miss Rosine are both on Chautauqua. Miss Anne Slack and Miss Miriam Little, both from the Hess Studio, are meeting with success on Chautauqua. A former pupil of Mr. Hess, Miss June McAteer of Pittsburgh, is playing at the Lockport Festival in September. Mr. Desmond Sullivan, principal cellist of the Philharmonic Orchestra, is holding a summer position in Colorado Springs. Among his junior class Mr. Hess has some unusually wonderful talent. Mr. Hess' fall term will commence September 8. Owing to the big recital season ahead of him, his classes will necessarily be limited.

Last season Anne Slack won the Lake View Musical Club scholarship. The same honor fell to Mr. Ratzer this season.

———♯♯♯———

THE MILLERS AT THE STADIUM

Recent successful soloists at the Stadium in New York were Nevada van der Veer Miller, contralto, and Reed Miller, tenor.

Both sang important arias as well as several encores and their success was exceptional.

———♯♯♯———

Yon—Pietro Yon, a noted Italian musician, a celebrated organ virtuoso and the most brilliant and prolific writer of organ music in the United States, has aroused much interest in musical circles by the announcement of a transcontinental concert tour. Mr. Yon has succeeded where all others have failed in placing the organ in its proper sphere as a popular instrument for concerts. Heretofore, or largely so, it has been restricted to church concerts, but this master has demonstrated that its possibilities are boundless for classical and popular music as well as religious. Indeed, its versatility and originality make it distinctively popular in its appeal.

———♯♯♯———

Harder—A new organ composition called "O Beautiful Night" (Funeral Song of the Gods), by Erwin E. Harder, has been sent out by the E. E. Harder Publishing Company, Chicago.

ANNA LOUISE GILLIES

Another story of the charming Irish harps which make the work of Miss Anna Louise Gillies so unique and interesting. This one is an echo from the Centennial Parade of July 4 in Flint, Mich.

Miss Gillies had long waited for just such an opportunity to present her harps to the public in a picturesque way. It reminded her of her own childhood days when she herself saw a harp for the first time to hear the joyous exclamations of the children who were among the onlookers. Six of Miss Gillies' little pupils appeared in the pageant and, although the float which carried them cost very little in comparison to many others, none were more impressive and beautiful, for the harps, together with the small harpists, presented a most picturesque and charming appearance.

The children who appeared (all pupils of Miss Gillies) were: Nell Stuart Saville, whose picture was published recently in our columns; Esther Blackinton, Elsie Ruby, Gene Watson, Madeline Pound, and Ruth Bentley.

This splendid work of Miss Gillies is expanding continually and constantly achieving greater and well-deserved success. She has presented the Clark Irish Harp recently at the Southeastern High School and Duffield School, Detroit; Presbyterian Church, Royal Oak, Mich., and at the Opera House, Lenton, Mich.

M. C. W.

LOCKPORT, N. Y.

The plans for the great American Music Festival on September 1 to 8 are well under way and a splendid attendance is assured.

The opening session will be on Monday, September 1, at 10 a. m., and the last one on Sunday evening, September 7, at 8:15.

Gunster—Frederick Gunster, tenor, will appear at the National American Music Festival at Lockport, N. Y.

SEVEN CLARK IRISH HARPS AND HARPISTS—FOURTH OF JULY, 1919, CENTENNIAL AND WELCOME HOME PAGEANT, FLINT, MICH.

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WHAT THE CHICAGO OPERA ARTISTS ARE DOING THIS SUMMER

Yvonne Gall has gone to the north coast of France. After operatic engagements in the south of France she is spending two months bathing, boating and fishing, with "occasional excursions in the realm of opera."

Mary Garden is summering at Monte Carlo. "I love the Riviera summer," she writes. Besides, Monte Carlo, free from visitors and roulette fiends, is an ideal place for study, and Mary Garden is working hard on several new roles.

Galli-Curci is in Connecticut enjoying a well-deserved rest.

Rosa Raisa has gone to Italy after her successful appearances in Mexico.

Tamaki Miura has gone to South and Central America to appear with the Bracale Opera Company.

Dorothy Jardon is at Bayside, L. I., studying new roles.

Alessandro Dolci spent July in London as a member of the Covent Garden Royal Opera. He will then return to Italy for a two months' rest before sailing for America.

Alessandro Bonci is at the seashore.

Eduardo Di Giovanni is using his summer vacation to teach his eight-year-old daughter the language of his native land. "My daughter does not like English," he says, "and the reason she gives for her dislike is the fact that 'papa always scolds me in English.'"

Charles Fontaine, after a strenuous three months at the Opera Comique on top of his American engagement, has gone to Belgium, his native country, where, in a quiet country spot, he intends to pass the summer composing and studying new roles.

George Baklanoff is planning a transcontinental tour in his automobile. He intends to carry all the paraphernalia for camping out, and declares that he will pursue the study of new roles beneath the desert stars of California.

Hector Dufranne is putting his house in order at Chatou, near Paris. When the job is done he expects to go, with his wife and children, to Royan in the south of France, where the fishing is good and the bathing is still better.

Carlo Galeffi began his vacation about the first of July after his engagement at Bilbao, Spain. He will then make a trip of the Italian lakes in his motor boat.

Louis Hasselmans is planting a vegetable garden, by way of vacation, on his property at Asnieres, near Paris. Later in the summer he expects to go to Italy.

Pavley and Oukrainsky are spending the month of August with one hundred pupils at South Haven, Mich. Here they will live on a farm with a beautiful swimming beach all their own.

Cleofonte Campanini has taken a month's rest at Salsomaggiore, where he owns an estate. The first of August found him in Parma, where he is giving a two weeks' season, during which will be presented the prize-winning operas of the Mrs. McCormick contest. He expects to be back in America by October 1, in time for the rehearsals for the preliminary season of the Chicago Opera Association.

———###———

Rhys-Herbert—Dr. M. Rhys-Herbert of Minneapolis, who has been making a visit in New York, was a Music News caller on Friday.

BOHUMIR KRYL TAKES AN AEROPLANE RIDE

Bohumir Kryl, the world's famous bandmaster, made a flight in an aeroplane from Kalamazoo, Mich., to Traverse City, a distance of one hundred and ninety miles, in two hours and three minutes, to pay a day's visit to his charming family at Lake Leelanau, where they have a summer home. He is the father of the youthful phenomenal pianist, Marie Kryl, also Josie Kryl, the brilliant young violinist.

###

Green—Raymond Green, tenor, who is studying with Salvini in New York, and for whom a fine career is predicted, was a Music News visitor on Saturday. Mr. Green was en route to New York from Wisconsin, where he had just given several successful recitals.

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ORGAN CONCERTS AT FOURTH PRESBYTERIAN CHURCH

Eric De Lamarter, organist and director of music, will give the following program at the Fourth Presbyterian Church Thursday afternoon, August 21, at 4:30 o'clock:

Le Bonheur	Herbert E. Hyde
Pastel	Harry B. Jepson
Pantomime	Harry B. Jepson
Prelude, Chorale and Fugue	Johann Pachelbel (1653-1706)
Canzona	Clarence Dickinson
Sonata in D minor	Alexandre Guilmant
Allegro assai; andante; minuetto; finale	
Carillon	Eric De Lamarter

Mr. De Lamarter also will give the following program at the same place and time on Thursday, August 28:

Prelude, Berceuse, Reverie	Eaglefield Hull
Rhapsodie	Christian de Bertier
Chant de Bonheur	Edwin Lemare
Allegro giocoso	Gaston M. Dethier
Pastorale	Theodore Salome
Toccata	Alphonse Mailly
Carillon	Leo Sowerby

###

HESS STUDIO NOTES

Hans Hess, whose success on the concert platform is well known, gives a part of his time to teaching. He has in his class many professionals. Theodore Ratzer must be given special mention, for he has unusual talent. He is the winner of the Lake View Musical Club Scholarship. He is at present on tour with Sybil Sammis MacDermid. Many of Mr. Hess' professional pupils that have continued working throughout the summer are Mr. Kollmayer, James Strauss, Paul Morrison, Miss M. L. Johnson, Fern Betts, L. C. Businger, Joe Berryman, Mrs. Krick, Hattie Burns, Theodore Ratzer, Ethel Murray, Anne Slack, Beulah Rosine, Goldie Gross, Ezra Hartmann, Wilber Grand, Frederick Brazor and Elizabeth Hagberg. Among the younger pupils studying this summer are Nathan Zimberoff, Wilber Piske, Lillian Rehberg, Minnie Ratzer, Ivy Hunt, Sterra Feigen and Albert Feigen.

###

MARIAN ANDERSON

In a recent Music News review of a Chicago Musical College concert there occurred this sentence: "The last vocal number was given by a young contralto, who put her big voice into the well-known 'Adieu, Forests' (Tschaikowsky) and gave an impressive rendering. She has unlimited possibilities, vocally."

The singer referred to was Miss Marian Anderson, who came from Philadelphia to Chicago to study during the Summer term at the Chicago Musical College with Oscar Saenger.

Miss Anderson is the possessor of a very nice personality as well as an exceptional voice, and her great success is freely predicted by all who have heard her work.

###

Dorr—The forty boys of Emmanuel choir of La Grange have recently returned from their annual outing, which took place at Druce Lake, ten miles west of Waukegan. On the last day of camp an athletic field meet was held, in which trophy cups were won by Horton Conrad in the first class, Emerson Stanley in the second, and Harry Leonard in the third. The boys were in charge of the choirmaster, William Ripley Dorr. The choir is preparing for a season of great activity and has already several tentative dates for out-of-town concerts.

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Music at RAVINIA PARK

OPERAS OF LAST WEEK

On Tuesday evening "Cavalleria" was given and "Madame Butterfly" came to its first repetition on Wednesday with the same pronounced success as at the first performance.

Thursday evening witnessed the debut of Edith Mason in the name part of "Thais,"

MORGAN KINGSTON
as Manrico, one of his great parts

which she made unusually attractive from the vocal standpoint, having excellent support from Mr. Rothier, who was the Athanael.

On Saturday evening "Carmen" was repeated, Miss Gentle again scoring a fine success.

♮ ♮ ♮

Concerts

The concerts of the week, all well attended and all directed by Richard Hageman, were as follows:

Monday Evening

The Star-Spangled Banner
Overture, "Rosamunde" ..... Schubert
Symphony No. 1, B Flat ..... Schumann
  Andante-Allegro
  Larghetto
  Scherzo
  Finale
  Solo for Harp (Select)
Dance of the Nymphs and Satyrs, from "Armor and Psyche" ..... Schumann
Legende ..... Wieniawski
  Solo for Violin, Harry Weisbach
Prelude, "The Afternoon of a Faun" ..... Debussy
Military March ..... Saint-Saens

♮ ♮ ♮

Thursday Afternoon

An Opera by the Municipal Pier Children's Hour Players
"THE KITCHEN CLOCK"
By Mrs. Florence Comfort
Music composed by Herbert Hyde
Music directed by Grace Norbeck
General Director, Bertha Iles

March Triumphale ..... Borowski
Suit L'Ariesienne" No. 2 ..... Bizet
  Pastorale
  Minuetto
  Farandole
The Mill ..... Gillet
Loin du Ball ..... Gillet
American Patrol ..... Meacham

♮ ♮ ♮

Friday Afternoon

Noel, from "Symphony Sketches" ..... Chadwick
Evening in the Mountain ..... Grieg
At the Cradle ..... Grieg
The Damnation of Faust ..... Berlioz
  Invocation
  Menuet of the Will-o'-the-Wisps
  Danse of the Sylphs
  March March Rakoczy

ALICE GENTLE

Suit "Les Erinneys" ..... Massenet
  Prelude
  Scene Religieuse
  Invocation
Preludium ..... Jaernefelt
Boyards March ..... Halversen

♮ ♮ ♮

Friday Evening

Overture, "Mignon" ..... Thomas
Cortege Fantastique ..... Moszkowski
Suit, "Ruses d'Amour" ..... Glazounow
  Waltz
  Dance of the Peasants
  Grand Scene
Serenade Melancholique ..... Tschaikowsky
Dance Tzigane ..... Nachez
Overture, "Phedre" ..... Massenet
  Solo for Harp (Select)
Waltz, "Voci Di Primavera" ..... Strauss
March, "Pomp and Circumstance" ..... Elgar

Saturday Afternoon

Overture, "Martha" ..... Flotow
Legende for Orchestra, "Zorahayda," Op. 11 ..... Svendsen
Moment Musicale ..... Schubert-Stock
The Bee ..... Schubert-Stock
Suit, "Scenes Pittoresques" ..... Massenet
  Marche
  Air de Ballet
  Angelus
  Fete Boheme
Overture, "Poet and Peasant" ..... Suppe
Meditation ..... Bach-Gounod
Tarantelle ..... Nicode
Waltz, "Tales from Vienna Woods" ..... Strauss

♮ ♮ ♮

Cavalleria Rusticana

The performance of "Cavalleria Rusticana" on Tuesday evening was a notably fine one and was seen by a large audience.

Gennaro Papi was in charge and he held all the involved forces to absolute unity of purpose and artistry of result, the understanding existing between himself and the stage being at all times perfect.

The Orchestra also did fine work, but repeated hearings of the Mascagni score show, unmistakably, that it is not one of the finest ever written and there are many rough moments as well as some in which the paucity of ideas and lack of finish are notable.

A week ago the writer sat directly back of the orchestra for a "Boheme" perform-

GENNARO PAPI

ance, and again on Tuesday for "Cavalleria," and at this close range the difference in finesse in favor of the Puccini score was pronounced.

Alice Gentle sang the part of Santuzza in the well-worn opera, and she made of it a glowing vocal delight.

As to her playing of the part, although there are in memory many vivid pictures of others who have delineated for us the Sicilian girl, there is none which is more brilliant than that presented by Miss Gentle, and very few indeed which can approach it for effectiveness.

Morgan Kingston, also in wonderfully good voice, played Turiddu opposite this flaming Santuzza with an equal measure of dramatic fire and careful finish, and the result was a series of dramatic moments never before surpassed on the Ravinia stage.

One might think the Turiddu of Mr. Kingston too savage for the comfort of his vis-a-vis, but Miss Gentle played up to it absolutely, and together they made the quarreling duets full of power, as well as of sordid passion.

The cast was advertised as "All-Star," and it certainly was of the "star" description, in so far as Miss Gentle and Mr. Kingston were concerned, and to these two must be added Millo Picco, who, as Alfio, was a picturesque figure, showed splendid vocal art in his entrance song and wonderfully passionate acting in the scene with Turridu, as well as in the earlier one with Santuzza, where she tells him of the perfidy of Lola.

This part was played by Frances Ingram, who looked the part very well and sang it with considerable effect, except for the off-stage song, which was decidedly off pitch.

The Mama Lucia was a miscast. The score lies too low for Miss Falco, and it is difficult for so young a girl to play this part, and especially so unless she has a good make-up. Miss Falco, in this respect on last Tuesday, was very unfortunate.

C. E. W.

♮ ♮ ♮

"Carmen"

On Saturday night a repetition of Bizet's masterpiece met with an unusually large audience and greater success than on the night of the first performance. The singers seemed to be in a splendid mood without exception and the audience duly responsive. Alice Gentle in the title role proved a marvel from the histrionic standpoint and was vocally dramatic. Her splendid routine understanding of a large repertoire of roles stamps her among the finest in the profession, though "Carmen" is perhaps not her best role now. At any rate she certainly etched clearly in her performance all the brutality and passion in the character of the gypsy girl.

Riccardo Martin gave a good account of himself as Don Jose and sang his aria with great verve.

Picco and Rothier made distinct impressions, as did also Daddi and D'Angelo in smaller parts.

The gem of the whole opera, however, was Miss Mason's singing of the Micaela aria, which was beautiful in dramatic fervor and in tonal production. Her voice is crystal in quality and unspoiled by wear.

The chorus did not show as good drill as usual, but the orchestra played well and Mr. Hageman conducted with his usual sincerity and artistry.

MARY CARVER WILLIAMS.

♮ ♮ ♮

"The Jewels of the Madonna" and "Secret of Suzanne"

A beautiful and very successful double bill was that of Sunday night, when Florence Easton made a splendid success in "The Secret of Suzanne" and "The Jewels," playing the widely differing parts of Suzanne and Malliella with equal charm and facility.

In "Secret" Millo Picco was superb as Count Gil, and in "The Jewels" Thomas Chalmers did credit to himself as Rafaelo.

Morgan Kingston was a splendid dramatic figure as Gennaro and sang the beautiful score with telling effect.

The two operas were put on in excellent shape, and the chorus and orchestra did fine work under the baton of Gennaro Papi.

♮ ♮ ♮

Other Operas

On Tuesday evening "Thais" was repeated and on Wednesday "The Love of Three Kings."

Thursday brought "Pagliacci" again, and tomorrow (Saturday) evening "The Love of Three Kings" will again be heard, with the first performance of "Manon" set for Sunday evening.

———♯♯♯———

ALICE STITZEL GIVES PROGRAM AT ELLEN KINSMAN MANN STUDIO

Monday evening of this week Miss Alice Stitzel, soprano, gave a delightful recital at the studio of Mrs. Mann, in Fine Arts Building. Beulah Taylor Porter played excellent piano accompaniments. Miss Stitzel is a credit to her teacher in the quality of work displayed on this occasion. She not only has real voice but personality and a fine manner toward her audience. I enjoyed her spirited singing in every respect. Miss Stitzel has a gift in quality of voice above the average, her singing of lyric songs is charming, while in numbers that call for power she gives it without reserve and with ease. There was style and finish in her singing and she should be heard from in the concerts and oratorios this season. The program was as given below:

Voi Che Sapete	Mozart
O Sleep, Why Dost Thou Leave Me	Handel
When Celia Sings	Moir
Aria from Queen of Sheba	Gounod
My Garden	Mallinson
The Crying of Water	Campbell-Tipton
Wake Up	Phillips
Wind and Lyre	Rogers
Immortal Love	Nevin
Summer-Time	Ward-Stephens
Aria from Pagliacci	Leoncavallo
One Golden Day	Foster
The Enchanted Forest	Phillips
Mighty Lak a Rose	Nevin

H. W. P.

———♯♯♯———

ESTELLE L. PERSHING STUDIOS

On Friday evening a homecoming for Messrs. Johnson, Warden, Clarke and Pershing. Instrumental and vocal music helped to make it most delightful. After the music there was dancing. Miss Marjorie Warden and Miss Clara Lindland served.

Miss Carol Gehri sang the offertory solo on Sunday, August 3, at Normal Park Methodist and on the 10th at the Lutheran Evangelical.

Mr. Harry Johnson, baritone, will sing at Normal Park the 17th.

Music and Musicians
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WILLIAM PHILLIPS

William Phillips, baritone, who has located in Chicago, is the possessor of a glorious voice, a commanding personality and some decidedly enthusiastic press comment.

He has already found great favor with the members of the First Presbyterian Church, to which choir he received a recent appointment. He filled several oratorio engagements in the vicinity last Spring and has return dates for next season.

He takes the stage in engaging fashion and is particularly discriminating in his program-making. Much interest is already expressed in his early Fall recital.

He is under exclusive contract with Louise Quealy, who is planning a busy season for him.

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CAVE THOMPSON

FAMOUS BLIND PIANIST

"Cave Thompson, though blind, sees into the mysticism of tonal lore further and truer than many a seeing pianist, and plays with a comfortable assurance of technical command and interpretative conception that made his entire program musically effective."

Thus the Pantagraph of Bloomington commented recently, after a recital by Cave Thompson of Chicago.

And to dispose, once for all, of the question of blindness which with this pianist is a condition, but not a handicap, we quote again, this time from a paragrapher who knows Mr. Thompson intimately and who writes as follows:

"Although there are many instances on record which are chronicles of the success of blind musicians, there are few, indeed, among the blind who have had the temerity to push their study to the extent of becoming concert pianists. At present Mr. Thompson is the only blind pianist in this country who, by merit of thorough musicianship, is entitled to be called a concert pianist. He enjoys concertizing and finds no difficulty in traveling alone."

And this writer, who signs himself E. L. B., goes deeper into the Thompson characteristics and assets when he continues as follows:

"Cave Thompson has no divided interests. To him music is the factor that makes life worth living, and therefore it is not surprising to find in his playing the vital quality of spirituality which must be felt and not acquired."

A mass of material at hand is most interesting, and it could be amplified into a book about Mr. Thompson as readily as into an interesting magazine article.

The temptation to analyze some of this and to quote certain paragraphs is too strong to be resisted.

Under the caption of "A Beacon Light to Others," a writer in the Signal, of Chaffee, Mo., had this to say of Cave Thompson:

"To gaze upon the face and demeanor of an individual of Mr. Thompson's caliber is to perceive without hesitation a striking figure in whom a lofty sense of culture, a never-tiring search for ideals, a well-developed intellect and, withal, an air of refined humor and good, practical business tact which show him to be a live wire in up-to-date life. To such a personality the world stands ready to throw open her doors and bid a warm welcome; for such stamina, self-reliance and apparent utter abandonment of one of the greatest of human afflictions acts as a drastic example from a beacon light to the sluggard and the aimless. At the instrument his marvelous fingers confirm to the intelligent ear what the studious eye had already drained to the full."

But this thought about Mr. Thompson, especially in reference to his personality, is backed up by many other newspaper items, in which various other attainments of his are commented upon in language which proves very conclusively that his work has left its vivid impression on many minds and many writers.

For instance, the Warsaw (Ind.) Union, in speaking of his technic, says that he has "fingers of seeming steel, tipped with delicate velvet"; the Chicago Record-Herald characterizes his interpretations as "broad, heroic and masterly"; the Daily American (Chicago) says that his playing is full of "poetic meaning," and the Chicago Evening Post says of his work that it shows "eminent ability."

On another date the Record-Herald spoke of the fact that his Chopin group showed "mobility of style," and the News of Antioch (Ill.) elaborated on the fact of his superb technic and close sympathy with the selections rendered.

And so, through many pages of collected eulogy, the Thompson achievements and artistry are commented upon.

. . . . . .

And to all this the present writer wishes to add his personal word.

He has been closely associated with Mr. Thompson for some years, and has watched his work with pleasure and admiration. His capability as a business man and his keen insight into all matters, musical and otherwise, has been, always, a source of astonishment and of admiration.

His teaching of piano has been noted to be extremely successful and effective, and his concert playing is always anticipated as a most important event of the season.

The items already printed in this article in reference to Mr. Thompson are so all-embracing that it is difficult to add more, but it must be said, nevertheless, that he has been found clear as to technic, definite in musicianship and readings, and always imbued with poetic feeling and a marvelous degree of ability to paint pictures in tone.

. . . . . .

The coming season is to be, unquestionably, a fine one for the musical profession, and in this revival of musical interest Mr. Thompson (who already is being rapidly booked) will decidedly fill a conspicuous place.

He is at present recuperating at his country home at Bass Lake, Mich., where he spends hours each day with his piano, and his return to Chicago in the fall will find him keenly alive to the coming musical season and in excellent shape for his concert engagements, and for his teaching, which, as has been the case for the past eighteen years, will be in Kimball Hall.

C. E. W.

———♯♯♯———

MARIE SIDENIUS ZENDT HAS SONG DEDICATED TO HER BY THE POPULAR COMPOSER, JOHN PRINDLE SCOTT

In a letter recently Mr. Scott says: "I wrote a song for you last spring and Harold Flammer has just published it—a sacred one—'There Is a Land of Pure Delight,' which has your name across the top. I hope you may like it and that I may hear you sing it in the fall."

Mme. Zendt is singing some interesting songs at the Lockport Festival September 8.

———♯♯♯———

OSCAR SAENGER VISITS RAVINIA PARK

While in Chicago Mr. Saenger was an interested visitor at a performanec of "Elisir d'Amour" at Ravinia Park. This opera was splendidly sung with Mabel Garrison and Orville Harrold in the leading roles. It will be remembered that both these sterling artists were launched upon their operatic careers by this famous master.

CLASS WORK OF MME. MARIE YUNG

MME. MARIE YUNG, DIRECTOR OF THE EUROPEAN BALLET SCHOOL

A very beautifully illustrated booklet has just been issued by the European Ballet School, and from this we quote the following very interesting data about Mme. Marie Yung, the director:

Mme. Marie Yung

Mme. Marie Yung, director of the well-known European Ballet School, Chicago, one of the largest schools of dancing in America, has proved that this country can produce dancing artists on a par with those of Europe.

Mme. Yung's latest contribution to the field of professional dancing is Sylvia Tell, a young American girl but sixteen years of age, who made her debut with the Chicago Grand Opera as Premiere Danseuse November 11, 1918. She was the first American girl to achieve this distinction. Born in Milwaukee and later coming to Chicago, her entire dancing instruction was received from Mme. Yung.

Among other former pupils of Mme. Yung who now hold prominent positions in the professional world are: Dorothy Dickson, Carl Hyson, Tillie Zick, Ernestine Meyers, Gladys Walton, Muriel DeForrest, Gladys Buckley, Libbie Bartusek, Emily Fitzgerald, Mercedes Hancock, Dorothy Miller and Florence Cummings.

European Ballet School

Before coming to America, Mme. Yung had gained fame in many countries of Europe as Premiere Danseuse. She began her studies in dancing at the age of three with Mme. Nirschi of the Royal Opera, Budapest. With Luugi Mazzantini she studied the Italian style of dancing and with Joseph Godlewsky the Russian.

Hearing of her remarkable achievements, Andreas Dippel, formerly director of the Chicago Opera Association, persuaded her to come to Chicago to train members of the ballet.

Mme. Yung possesses a remarkable ability for teaching the art of toe and ballet dancing which has made her widely known both in Europe and America.

"None of the other tutors seem to possess Mme. Yung's flair for imparting," says a recent writer in the Chicago Tribune.

For eight years Mme. Yung has taught dancing in America. The remarkable achievements of her pupils is the most convincing evidence of her pre-eminent proficiency in her art.

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HANS HESS TO GIVE NEW YORK RECITAL

Mr. Hess' dates for the coming season include an appearance with the Rockford Mendelssohn Club October 9; Amateur Musical Club, Peoria, October 17; New York Aeolian Hall, October 22; Chicago, Kimball

Hall, date of which will be announced later. Mr. Hess has been extremely busy this summer on his concert repertoire for the coming season. However, he has managed to spend week-ends on long hikes, swimming or motoring.

———♯♯♯———

PAUL MORENZO APPEARS AT BIG BENEFIT PERFORMANCE

Paul Morenzo was one of the soloists at the big benefit performance and lawn festa given under the auspices of the Thursday Hospital After-Care for the needy of Governor Hospital and children crippled by infantile paralysis, at Hollywood, N. J., on July 25.

This was the second time that Mr. Morenzo volunteered his services to this worthy cause. He sang there the first time six years ago, just after his return from Europe, and now the second time shortly after his return to New York from Canada. He was heard in the aria from "Boheme," which aroused great enthusiasm among the large assemblage.

———♯♯♯———

Hadley—Mr. Grant Hadley sang at the Pantheon last week, making his fourth appearance in that theater in the last six months. Mr. Lester Anderson, pupil of Grant Hadley was soloist at St. Paul's M. E. Church Sunday, August 10.

MARIAN CORYELL

Marian Coryell, composer-pianist, is spending most of the summer at Grand Ledge, Mich., writing some new songs, to be used the coming season.

The first to be heard will be "The Watcher," a splendid song for low voice, which was written especially for Dr. Carver Williams, basso, to sing at the American Music Festival at Lockport.

Dr. Williams is also using there two other songs of Marian Coryell, "The Medlar Tree" (MS.) and "Springtime," which has been published by Presser.

He has added these songs to his regular repertoire and will use them throughout the coming season.

Harriet Case, one of the sopranos at this same festival, will add Miss Coryell's song, "Contentment," to her group of numbers. This piece will be off the press in a very few days, and Miss Case will give the first reading from printed copy, although a number of artists have already sung it from manuscript.

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950-955 McClurg Bldg., 218 So. Wabash Ave., Chicago, Illinois

Miss Coryell has charge of the music at the Christian Science Society at Grand Ledge, and on one occasion her setting of the Twenty-third Psalm as a duet for soprano and contralto was presented by Mrs. George Coryell and Mrs. Beth Wells with decided success. This was gone over by several leading Chicago church singers and pronounced lovely and singable.

Helen Abbott Byfield used a manuscript song of Miss Coryell's entitled "Goodnight" in a group of five songs by living composers at a concert for the Tuesday Musical Club of Marshalltown, Iowa, June 24. It met with instantaneous success and had to be repeated.

Miss Coryell played her own wedding song and march at the wedding of Major Knight of Waukegan and Roberta Berry of Grand Ledge, in the Episcopal Church, Sunday, June 22. This was Miss Coryell's first public appearance at the pipe organ.

———♯♯♯———

Orchestra Hall—The program of last week included as the big event "The Dark Star," a very exciting war picture, in which Marion Davies played the lead. Mildred Fitzpatrick did the usual fine accompanying at the organ. This week the bill includes Elsie Ferguson in "A Society Exile."

FLORIDA TEACHERS TAKE A BIG STEP FORWARD IN THE "NOTHING FOR NOTHING" CAMPAIGN

That various musical bodies are beginning to think about business interests and of co-operation as a means toward the securing of definite results is shown in the following resolutions, drafted by the Tampa Music Teachers' Association:

(Such action should be taken by the professionals in every town and city and all amateurs driven from the public field.—Editor Music News.)

Music Teachers Adopt Resolutions

We, the undersigned members of the Tampa Music Teachers' Association, realize the time has come in Tampa to put our work on a business, professional basis. We are called upon daily to give our services for entertaining. For years we have responded to various calls for concerts, teas, clubs, weddings, school entertainments, accompanists, etc., gratuitously. Tampa has grown into a city, the demands are large and we have money invested in our business that must pay interest. We feel sure the public will heartily agree and co-operate with us when we resolve from the Fourth of July to charge for all services rendered, excepting the Friday morning musicale meetings, which are for our mutual benefit, improvement and inspiration. We shall be glad to answer calls for our services at any time in Tampa, or elsewhere, also to arrange programs using our members, if possible, or substituting when desired, charging for time consumed in rehearsals.

Assuring you that in serving you professionally we shall be able to serve you best, and at the same time add to the dignity of our profession:

Maurice G. Beckwith, voice coach, chorus director.

Mable M. Snavely, pianist, organist, accompanist.

Hulda Kreher, violinist, director of orchestras.

Mrs. E. H. Hart, pianist, organist, accompanist.

Mamie Costelia Dawson, pianist, organist, accompanist, director.

Mrs. W. H. Ferris, organist, pianist, accompanist.

Mrs. D. F. Conolley, voice, coach.

Mme. Helene Steer Caxby, pianist, coach, accompanist, director.

Katherine S. Harvey, pianist, coach.

Mrs. Gilbert Hodgson, violinist, director of orchestras.

The scale of prices is as follows:

For weddings, with rehearsal	$15
For weddings, without rehearsal	10
For entertainments, when assuming full charge of program	25
For accompanying one number	3
For one evening accompanying	15
Solos	5

———♯♯♯———

Jordan-Cresson—The good wishes of the musical fraternity go out to Mary Jordan, American contralto, on her recent marriage to Charles C. Cresson, judge advocate, now at Governor's Island.

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PUBLICITY MONTH

REALIZING that the stagnation in matters musical attending the war period is now being rapidly broken up—and

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OCTOBER

is the month chosen for this special effort and each of the five issues of that month will be

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There will be special articles of all kinds. Forecasts of the coming season. Announcements of Courses and General Music News from all parts of the World.

* * * * * *

The Month will signalize a great promotive movement on our own behalf as well as that of our advertisers, and therefore there will be many thousands of extra and sample copies sent out during the Five Weeks' Campaign.

These copies will go to Managers, Church Committees, Schools, Colleges, Publishers and Musical Artists, as well as to lists of Teachers of all kinds and to the Dilettante and Amateur Musicians throughout the Country.

* * * * * *

Display Advertising in these issues will cost $50.00 a Page; $30.00 a Half Page; $15.00 a Quarter Page; $5.00 per Single Inch.

Special inducements offered for ads to run the entire five weeks, and also special rates to Music News advertisers carrying display cards throughout the year.

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MUSIC NEWS

814 McClurg Building **218 S. Wabash Avenue** **CHICAGO** **Telephone Wabash 5595**

A NEW SCHOOL OF OPERA AND ENSEMBLE

Hugo Riesenfeld and Josiah Zuro announce the organization of a school of opera and ensemble, which will be operated in conjunction with the Rivoli and Rialto theaters in New York, now under the direction of Mr. Riesenfeld.

Mr. Zuro will be the director and will have complete charge of the school, which will be located at the Rivoli Theater, and he will be assisted by a staff of prominent artists. Foremost among them is the well-known stage director, Jacques Coini, formerly of the Manhattan Opera House and Century Theater, where he was responsible for a number of original productions in French and Italian. Mr. Coini will act as stage instructor and teacher of mise en scene.

Joseph Littau, formerly of the Boston Opera Company and now one of the conductors at the Rivoli Theater, and Hans Stiner of the Metropolitan Opera House will coach the pupils in the works of the Italian and French repertory.

Luigi Albertieri will have charge of the ballet classes, and Amedeo Grossi, late of the Costanzi Theater in Rome and San Carlos in Naples, will be the professor of Italian as well as of diction. The faculty will also include a teacher of French. The secretary of the school will be M. M. Hansford, to whom all communications may be addressed at the Rivoli Theater.

"Our purpose of founding a school of opera and ensemble," declares Mr. Riesenfeld, "is to enable young singers to obtain a complete operatic training under the best auspices. A large classroom has been reserved for the use of the pupils at the Rivoli Theater, where the stage will also be at their disposal for rehearsals. Promising pupils will be assured of a public appearance as soloists either at the Rivoli or Rialto theaters, and it is my intention to give scenes from operas with them at the Rivoli."

Mr. Zuro, who will be at the head of the school, is well known in operatic circles in New York as well as in other parts of this country, having held the position of musical director of grand opera as well as of light opera companies. He was engaged by Oscar Hammerstein to train the chorus for the Manhattan Opera House in 1907. The following season he was promoted to the post of conductor and directed the performance of "Hans the Flute Player." For three seasons he was at the head of his own opera company and he was engaged as conductor of the Century Opera Company, sharing the artistic guidance of that organization with Jacques Coini. He spent two years in California directing the San Francisco Opera Company and festivals in conjunction with Alfred Hertz. He also conducted the open-air performance of "Aida" which was given in San Francisco with Gadski, Zinovieff, Whitehill and Claussen. On his return to the East Mr. Zuro was engaged by the Aeolian Company to establish the phonograph department, and last spring he conducted a season of grand opera in Pittsburgh and Philadelphia.

Messrs. Riesenfeld and Zuro have ambitious plans for their school of opera, which will be opened late in September.

SOMETHING NEW IN GRAND OPERA

Rip Van Winkle a New Precedent in Opera Making

Reginald de Koven and Percy MacKaye, truly representative of all that is best in American art, both musically and dramatically, are fast completing their work on "Rip Van Winkle," the new folk opera in three acts, which will be produced this autumn by the Chicago Opera Association.

In his preface to the text Percy MacKaye writes: "For the first time an American dramatist and an American composer have been directly commissioned by producers of opera to write and compose work for production on the operatic stage.

"Early in the present year Mr. Cleofonte Campanini of the Chicago Opera Association made definite arrangements with Mr. Reginald de Koven and myself in regard to 'Rip Van Winkle' and its production in Chicago, New York and elsewhere during the season of 1919-20. During the next few months I wrote the text of the opera, for which Mr. de Koven had completed composing the music by the first of July. The choice and treatment of subject were my own, and entire freedom of course was given for the execution of the text and music."

###

EXTRACT OF LETTER RECEIVED BY MR. PENN

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UNIVERSITY SCHOOL OF MUSIC, ANN ARBOR, MICH.

One of the finest catalogs of the year is that of the University School of Music at Ann Arbor, Mich., from which we copy the following:

Foreword

The University School of Music is located in the City of Ann Arbor, Mich., the seat of the University of Michigan, and enjoys many cultural advantages by reason of this association. It is conducted by the University Musical Society of the University of Michigan, a corporation organized under the laws of the State of Michigan, which has for its object "the advancement of musical culture in the University of Michigan and the city of Ann Arbor." Its board of directors includes the president and the secretary of the university, the dean of the medical school, several prominent faculty men, graduates of the university, and other residents whose standing is such as to give absolute confidence in its standards, and which guarantees the efficiency of its administration. The university professor of music is the musical director of the school.

Thus the University School of Music, while not a department of the University of Michigan in a technical sense, is intimately connected with it, and enjoys a more sympathetic interrelation than is frequently the case in institutions in which there exists a department of music necessarily subordinate to considerations outside the realm of music. A further indication of this intimate relation is the fact that by unanimous vote of the faculty of the literary department, students of that department, who are able to do practical work in music of sufficiently advanced nature, are permitted to elect courses in the University School of Music and are given regular credit in the University. Similar arrangements have been made with the Ann Arbor High School. This co-ordination is of special interest to those students who wish to supplement their literary education by work in practical music.

New Main Building

Owing to the greatly increased attendance and the development of activities in several directions, the main building was conspicuously inadequate for the successful prosecution of the work of the school. This in spite of the added facilities afforded by the commodious annex and rooms in the Hill Auditorium. Consequently the board of directors, realizing the importance of providing suitable facilities for study, practice, and rehearsals, as well as for social activities, in spite of the perilous "war times" with which the country was confronted, arranged for the complete remodeling of the main building, and the work was finished in October, 1917. The alterations include the addition of twenty teaching and practice studios, commodious waiting rooms for both men and women students, convenient office facilities, and such a general rearrangement of rooms as will make possible greater comfort and added efficiency.

Faculty

The heads of departments are as follows:

Piano—Albert Lockwood.
Voice—William Wheeler.
Violin—Samuel Lockwood.
Violoncello—Lee N. Parker.
Organ—Earl V. Moore.
Theory—Earl V. Moore.

Summary of Students by States and Countries

Alabama	1	Minnesota	2
Arkansas	1	Missouri	2
Chile	1	Montana	1
Canada	3	Nebraska	1
China	1	Netherlands	1
Colorado	3	New Jersey	2
Connecticut	2	New York	9
District of Columbia	1	Ohio	21
Florida	1	Pennsylvania	7
Iowa	1	Russia	1
Illinois	8	South Dakota	1
Indiana	10	South Africa	1
Japan	1	Texas	1
Kansas	1	Washington	1
Kentucky	2	West Virginia	3
Louisiana	2	Wisconsin	2
Massachusetts	3		
Michigan	403	Total	501

CHICAGO OPERA ASSOCIATION

Pavley and Oukrainsky, the gifted premiere danseurs of the Chicago Opera Company, announce that they will have as assisting artists, next winter, Mlles. Ludmila and Ledova, premiere classical dancers; Mlles. Arnold and Nemeroff, premiere character dancers, and Mlles. Pfeil and Grennell.

The Chicago Opera Association announces that it has completed arrangements with John Alden Carpenter for the production of his ballet, "The Birthday of the Infanta."

Contracts have been signed with Robert Edmond Jones for the scenery, costumes and properties, and Adolf Bolm, whose connection with the Russian ballet will be remembered.

Mr. Bolm will stage the ballet and will probably appear in it personally.

Yvonne Gall, the popular French soprano of the Chicago Opera Association, is being hailed throughout her native country as "France's greatest living lyric soprano." Since her return from America, she has been literally swamped with offers from the various French directors, besides an offer to sing at Covent Garden during the present season, and another to come at once to South America. Mlle. Gall, however, has steadfastly refused almost all engagements, giving as her reason that the study of many new roles assigned to her by Maestro Campanini and the need of rest before returning to Chicago preclude her accepting them.

Mlle. Gall, who is nearly as widely known in France as a feminist as she is a singer, recently startled her friends by announcing that should the French Parliament grant to women the right to vote, she would become a candidate for the office of municipal counselor in Paris.

———♯♯♯———

Proctor—Warren Proctor, tenor, has resigned his position as soloist at the First Christian Science Church, and will remove to New York City on September 1.

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THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Two New York Critics Write of Namara

Following is some comment on the singing of Marguerite Namara of the Chicago Opera Company:

Lyric Soprano Gives Successful Demonstration of Her Art at Recital in Aeolian Hall

The title "lyric soprano" may mean little or nothing or much. In the case of Mme. Marguerite Namara, who gave a recital yesterday afternoon in Aeolian Hall, it means a great deal. Her dramatic as well as her musical sense is fully developed, and each is the complement of the other. She has cultivation in a high degree and a warmth of tone which is eminently satisfying, the general effect of her singing being that of balance and poise. To these qualities is added on occasion a nice sense of humor. From the antiquated bravura of Durante's "Danza, Danza!" to the more conventional strains of Bellini's "Ah! Non Credea" was an easy transition, and in the latter there was good dramatic sense and coloratura.

By far the most interesting number, musically, was the air of Lia from Debussy's "L'Enfant Prodigue." This is not the vague and mystical Debussy of "Pelleas," the song being lyrical and passionate to a rare degree, and it gave opportunity for a perfect example of Mme. Namara's art.—New York Herald.

Moreover, the fact that she is not a stranger makes it possible to record the fact that her singing marked an improvement over that of other days, and it is a pleasure to say that. Her list of songs was varied in manner and merit of content and the numbers which put her powers most severely to the test were those with which, in obedience to a formula which might wisely be abandoned, she began her recital. These were "Caro mio ben," attributed to Giordano; Durante's "Danza, Danza Fanciulla!" and "Ah! Non Credea," from "La Somnambula."

Excellent in enunciation was the singer in all her songs, though possibly a little too French (if it be French to indulge in much nasal twang), and excellent, with occasional qualification, was the clarity of her tonal emission, which made her softest pianissimi audible in all parts of the room. She gave an agreeable entertainment.—New York Tribune.

♮ ♮ ♮

When Minnette Warren Played in New York

The press comment is as follows:

Miss Warren opened the evening with a very intelligent reading of Grieg's Ballade in G minor, following which she was splendidly received. . . . In the Chopin she was at ease, disclosing an easy technic and fine keyboard sense, and after this group was showered with beautiful bouquets and much applauded. . . . Much interest centered around Miss Warren's own works, which found place in the last two groups, and reflected the versatility of this gifted young musician. It is evident that Miss Warren was not only a pianist of ample technic, but a musician of parts with much genuine talent for composition.—Musical Courier.

At Aeolian Hall last evening a large audience generously applauded the notable recital of Minnette Warren, a young pianist and composer of exceedingly fine accomplishment. . . . She gave status to the judiciously selected program by beginning with the Grieg Ballale, adding at intervals most artistically numbers by Chopin, MacDowell, Zeckwer, Scott and several admirable compositions of her own.—Morning Telegraph.

Following her recital at Aeolian Hall on October 11, Minnette Warren, pianist, gave a recital before the Daughters of the Empire State at the Waldorf-Astoria on Thursday, October 17. . . . In her Chopin group Miss Warren displayed fine technical skill and much beauty of tone and was heartily applauded. . . . Scored in her appearance in the ballroom of the Hotel Knickerbocker before the convention of the Catholic "Big Sisters" . . . and a spirited reading of the Schubert-Tausig "Marche Militaire."—Musical America.

Miss Warren gave an unusual recital last night in Aeolian Hall. . . . Chopin group particularly was played with youthful and graceful appreciation. . . . Her own compositions were ambitious and showed evidence of a phenomenal talent.—New York World.

With confidence and assurance and depth of tone and feeling . . . great strength and mature conception.—New York Sun.

The Musical Observer takes particular pleasure in commenting upon the continued success of Minnette Warren, who, while still in her teens, has gained a most enviable reputation in the west, where she has been heard in public since her ninth year. . . . Her program was a most ambitious one as far as classics are concerned, and besides several of her own compositions, contained a number of new works by representative American composers. In this way she presented herself in the threefold capacity of player, composer and promoter of American piano solo works. . . . Her New York appearance has aroused considerable interest.—Musical Observer.

♮ ♮ ♮

Salvatore de Stefano

The New York press comments on the work of the harp virtuoso:

Salvatore de Stefano proved himself to be a rare artist with a wealth of technic at his command. His playing was a joy and fully demonstrated the possibilities of the modern harp.—New York Tribune.

Salvatore de Stefano acquitted himself with honor and demonstrated his mastery of the harp.—New York Press.

The most completely satisfying artist was Salvatore de Stefano, who played with delicacy and life.—New York Tribune.

Salvatore de Stefano is deservedly recognized among the leading harpists of the day.—New York American.

Salvatore de Stefano, the harpist, possesses a fine technic.—New York Sun.

♮ ♮ ♮

Rudolph Reuter

From among the many press comments of Mr. Reuter arriving at this office we reprint the following:

Mr. Reuter is a pianist of unusual ability, of clear, accurate and brilliant technic. His Brahms numbers were authoritatively given and his almost reckless pace in the Paderewski Caprice called for tremendous applause.—Aurora, Ill., Beacon-News.

The Mendelssohn number alone proved Mr. Reuter to be one of the most gifted virtuosos.—Chicago Daily News.

The soloist in yesterday's concert of the Minneapolis Symphony Orchestra, Rudolph Reuter, won the admiration of the audience by his wonderful playing of the Rubinstein Concerto. His tone is colorful and especially in the middle movement showed to advantage. His playing of the finale was full of brilliance and dash and the speed amazing in its clarity.—Centralia, Ill., Sentinel.

In the first movement of the concerto (Beethoven) he was a great pianist.—Chicago Examiner.

Mr. Reuter delighted a large audience. He opened his program with a stirring rendition of the "Star Spangled Banner." New depths of poetic beauty were sounded in the numbers he presented. Virile strength, imagination and intensity are the predominating factors of his art.—Grand Rapids, Mich., News.

The recital given by Rudolph Reuter was one of the most important musical events of the season. He is a pianist of wonderful ability and wide execution. The technic of the artist and his talent and feeling held his listeners enthralled.—Springfield, Ill., State Journal.

♮ ♮ ♮

Three Critics Praise Christine Langenhan

Mme. Christine Langenhan, soprano, who created a sensation in New York and Boston on her debut in this country last season, was the chief soloist of the evening and her singing was a real delight to her hearers.

Mme. Langenhan's voice is as strong and clear as it is sweet. She has some lovely high pianissimo and her singing is full of temperament and feeling.—Syracuse Herald.

Christine Langenhan, dramatic soprano, made a wonderful impression with her big and brilliant voice. Her songs proved very popular and she responded with many extra selections, among which were the following: Aria from "Cavalleria Rusticana," "Annie Laurie," "Birth of Morn" and "One in One." Madame Langenhan's singing of the Mascagni aria showed the breadth and power of her voice to such advantage that one wished for more operatic excerpts.—Providence Journal.

The artist rendered a diversified program of musical numbers that was very meritorious. Madame Langenhan uses her powerful voice in splendid fashion and couples this with dynamics and shading that make her tones a pleasing asset.—Providence Evening Tribune.

Christine Langenhan sang "Messiah." She has a powerful voice with considerable range and sings with nice appreciation and feeling.—Baltimore Evening Sun.

♮ ♮ ♮

The Beethoven Trio

The Chicago Herald-Examiner (Henriette Weber) said this of the recent concert of the Beethoven Trio:

The Beethoven Trio, consisting of three of Chicago's real musicians, M. Jennette Loudon, piano; Ralph Michaelis, violin, and Theodore Du Moulin, cello, was heard in a good program of chamber music last evening.

The trio has been in existence some years under this name, with Miss Loudon, the originator, always staying with it. The other two instruments have changed masters, however, and the present personnel, after a number of concerts out of town, has established a mutual musical understanding that makes a Chicago appearance timely.

They played Beethoven with fine respect for the balance of parts and deft and finished phrasing. Interesting variations of Rachmaninoff struck the modern note acutely and constituted the vehicle for playing of considerable brilliance. The artists scored a real success.

♮ ♮ ♮

Augusta Cottlow in New York

When Augusta Cottlow, the American pianist, appeared in New York recently the New York Evening Sun commented as follows:

The piano recital given by Augusta Cottlow last night at Aeolian Hall was a sound and creditable performance, sufficient in itself, and standing safely on the legs of its own achievement. . . . She has fine gifts of interpretation, a splendid technic, power to call up the hosts of sound at one moment and to dismiss them lightly the next. Her Bach was that Toccata in C major . . . its rendition looms tremendous to the pianist. Miss Cottlow last night did not fail to vanquish its technical difficulties, nor did she miss any of the melodious beauty of the slower passages. The feminine nuances and the lingering but completely restrained sentiment of Chopin seem to come instinctively from the feminine finger tips. On the program also were the Norse Sonata, in which MacDowell's spacious saga-singing harmonies received their due strong colorings; Busoni's Indian Sketch Book, and at the end Liszt's Mephisto Waltz, whose chromatic brilliancies and the insist-

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ently and satanically furious rhythm came off Miss Cottlow's keyboard like wicked, enticing flames.

Times have indeed changed when a woman pianist can face its satanic spells and live unscathed to dash it off at the end of a recital.

♮ ♮ ♮

May Peterson in the South

On the occasion of Miss Peterson's recent appearance at Jacksonville, Fla., the Times-Union of that city commented as follows:

Choosing for the second evening of the Spring Music Festival a singer of international fame, Madame May Peterson of the Metropolitan Grand Opera was surely a wise selection, even though many Jacksonville people, for one cause or another, neglected to be at the Duval Theater last night. The oversight on the part of the absentees will be their loss, and they will understand today, from those who sat under the spell of Madame Peterson's art last night, that the opportunity was unusual, the occasion delightful in every way. For the evening, closing the festival, Madame Peterson gave a program that touched upon every emotion, reached the heights of fantasy, and did not fail to come gracefully to gather the daisies and buttercups that grow by the wayside in wonderful Melody Land. It was a remarkable occasion for those who attended the recital at the Duval; an evening full of beautiful music and from the first clear, bell-like note in the introductory number, an evening of rare satisfaction.

May Peterson, making her first appearance in Jacksonville, was at once at home; a charming woman of engaging personality and possessed of that friendliness that dismisses the thought of the artist; substituting the idea of an especially talented guest, contributing from her wealth of music to the pleasure of other guests. Arrayed in a gown of blue and silver, her golden hair and blue eyes, her fascinating smile and her sometimes serious and ofttimes merry moods, this queen of song led hither and thither the assemblage on the wings of music, and it seemed that each added number brought her more appreciation, gave fuller enjoyment. There were a few changes from the printed program, and some of the numbers, perhaps, were more enjoyed because of Madame Peterson's brief synopsis, but all of the promised feast was given, and when insistent in its demands the audience was given more in some very dainty encores.

Madame Peterson opened her program with a group of old songs, "Nina," Mozart's "Warning," "Amarili" (Caccini), and the "Allelujah" (Mozart). It was all exquisite and lovely and the introduction thus given and received assured the enjoyment of the evening. After this group the famous aria, "Depois le Jour," from "Louise" (Charpentier), was given and this easily demonstrated the full range and great beauty of Madame Peterson's voice. The aria makes great demands upon the singer and every technical difficulty was surmounted with ease and each succeeding period more and more beautiful and effective. It was a triumph that could only have been attained by an artist gifted with a glorious voice. Coloratura singers are often pale in tone and mere echoes in the higher register, but here was the fullest open tone in the heights, with perfect control and reserve beyond the heaviest requirement of the score.

From this operatic number Madame Peterson turned to various features of musical composition, introducing French, Russian and English songs, all of merit and each finding a ready response in the hearts of the audience. The Gavotte, from "Manon" (Massenet) was a favorite with many, and the "Three Cavaliers," an old Russian folk song, was heartily applauded. Others included the "Butterflies" (Fourdrain), "Snowflakes" (Mallison), and many others. The negro melody was naturally well received, not so much on account of its musical value as for its whimsical verity, and the substitution, which brought forward "Love Is the Wind," was appreciated and welcomed. Through all of the program Madame Peterson frequently talked a bit of the songs she would sing, and this completed the dismissal of the formality. Some bouquets of beautiful roses were sent up to the singer and acknowledged gracefully in song, and Stuart Ross, who, throughout the evening, painted a sympathetic, realistic background for the tone picture on the grand piano, also came in for a share of appreciation in several numbers. Madame Peterson acknowledged the splendid support given, and more than once indicated her desire to share with him the commendation accorded the songs.

The Program

The program as given was as follows:

Nine ..... Attributed to Pergolesi
Warning ..... Mozart
Amarili ..... Caccini
Allelujah (from Exsultate) ..... Mozart
Aria—DePuis le Jour (from Louise) ..... Charpentier
Contemplation ..... Widor
Le Papilion ..... Fourdrain
Crespuscule ..... Massenet
La Gavotte (Air de Manon) ..... Massenet
Songs My Mother Taught Me ..... Dvorak
The Doll's Cradle Song ..... Moussorgsky
Deep in Love Was I ..... Rachmaninoff
Three Cavaliers (old Russian folk song arranged by Kurt Schindler) ..... Dargomijsky
Snowflakes ..... Mallison
Just Before the Lights Are Lit ..... Branscombe
De Ol' Ark's a-Movin' (Negro Spiritual) ..... Guion
Love Is the Wind .....

Stuart Ross, accompanist

♮ ♮ ♮

Eleanor Spencer in Detroit

On the occasion of her appearance with the orchestra in Detroit the press commented as follows:

Eleanor Spencer, the accomplished young American artist of the piano, pleased a sympathetic and informed audience at Aeolian Hall with her excellent projection of a diversified and seriously considered program, which displayed both the versatility and the exceptionally good technic of the artist.—Morning Telegraph.

She still holds her vigor of style, her feeling for sharp differentiation of rhythm, but she has added to her equipment an ability to disclose some of the more delicate possibilities of the instrument.—Evening Journal.

Soloist With the Detroit Symphony Orchestra

Miss Spencer, a visiting artist, whose training has been received abroad, gave the Schumann Concerto in A minor, the beauties of which were brought forth with crisp surety of touch and distinctive singing tone.—Detroit Free Press, March 10, 1919.

The Schubert A Minor Concerto which Miss Spencer used has no cadenzas by David and is throughout a delicate and gracious work. Miss Spencer played it with zest and genuinely poetic appeal.—Detroit Journal, March 10, 1919.

Miss Eleanor Spencer played the Schumann Concerto with convincing authority and many movements of poetic beauty. She made such an impression that she will be welcome any time she elects to play in Detroit.—Detroit Saturday Night, March 15, 1919.

♮ ♮ ♮

Maggie Teyte

What has happened to Miss Teyte and "Monsieur Beaucaire"? Although the play goes on with increasing success, Miss Teyte leaves the cast to return in October to America for the Park Theatre season. This despite the numerous interviews given out to British papers on her preference of residence in which she stressed the point of America's painful provincialism and vowed never to return.—The Musical Leader.

♮ ♮ ♮

"Dead" Opera

Grand opera, says Maestro Campanini of the Chicago company, has no future, and its days are numbered. The packed houses that still greet first-class performances of "Lucia," "Il Trovatore" and "Rigoletto," however, indicate that if grand opera has no future it has a very healthy past; and if its days are numbered there are a lot of music lovers clamoring for the back numbers.—Music and Musicians.

♯ ♯ ♯

ORCHESTRA HALL

At Orchestra Hall this week the big picture is "A Society Exile," in which Elsie Ferguson finds opportunity to exploit those qualities which have made her so great a favorite in "The Silent Drama."

The action of this piece involves the use of Massenet's "Elegie" and "Oh, Dry Those Tears," and the deft way in which the music of these is synchronized with the moving picture reflects a new and pronounced credit upon Miss Mildred Fitzpatrick, the organist.

There is other good music, including songs by Princess Wa-Su-La, and the entire bill is a very interesting one.

Next week the picture will be "Nobody Home" (Dorothy Gish) and the special soloists will be Alvina and Gladys Peterson, soprano and alto.

♯ ♯ ♯

Lang — Minnie Lang, soprano, who has spent the past two weeks vacationing in Wisconsin, has fulfilled numerous club engagements in that state.

♯ ♯ ♯

Rodiger—Miss Evelyn Simonsen has returned from a successful southern concert tour and will continue her study with Miss Rodiger.

ATMOSPHERE IN THE CONCERT HALL

By SASCHA VOTICHENKO

The work of an artist is seldom finished with the last stroke of his brush. He first chooses a suitable frame and then supervises the hanging of his picture, realizing that the effect of a good painting may be spoiled if improperly placed. And what background is to a picture atmosphere is to the singer or musician in the studio, theater or concert hall.

By atmosphere in the theater I mean that particular environment which exerts an unconscious mental influence on an audience. We all know that a house without the atmosphere of home is a very dismal affair—and just as the dwelling place expresses the individuality of the home-maker the concert hall should suggest with subtlety and charm the personality of a performer, for atmosphere is as essential to an artistic performance on the concert stage as effective settings and good costuming are to the success of a dramatic or musical production.

Owing to the prevailing restrictions which exist in our theaters at the present time it is difficult for an artist to create an atmosphere of friendliness and charm. But much may be accomplished with a little foresight and ingenuity. Consider your own personality, your program and the particular instrument upon which you play. In this way many original methods of presentation may occur to you. I believe that as yet too little has been said and done in this direction. The artist, who is the most sensitive of all human beings, often suffers cruelly from the harsh lights and the air of rigid conventionality, while the audience frequently finds it difficult to follow a long and technical program in the restrained and uninviting atmosphere which usually prevails in concert halls.

♯ ♯ ♯

A LETTER TO SAM THOMPSON

Following is a copy of the letter written by Irving Hancock, choirmaster of Trinity Church, to Sam Thompson, boy soprano, who will this season be in college:

July 1, 1919.

Master Sam Thompson:

It is with much regret that I give you your release from Trinity Choir, Chicago. I want to thank you for your work and your willingness at all times to follow my suggestions.

Never in my twenty-five years with Trinity Choir have I known a boy more willing to give of his best than you, and I hope your memory of your time in Trinity will always be as bright and as happy a memory as ours will be of you and your time as soloist with us.

Cordially yours,

(Signed) IRVING HANCOCK,
Choirmaster and Organist.

♯ ♯ ♯

A LETTER TO MR. VANDERPOOL

Dear Sir: I am in receipt of your letter of June 6, and will say in regard to your song, "Values," that it is a song that is well liked by every one that has heard it for its simplicity and sweetness. I have used it at every opportunity, and the public seems to take with the song. I sincerely hope that we may have some more of your good songs and all with the success of your "Values."

(Signed) EUGENE L. DAHL.
31 Franklin street, Everett, Mass.

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ANN ARBOR, MICH.

The largest gathering of the season was present at the Wednesday evening concert of August 6 in Hill Auditorium to hear James Hamilton, tenor, of the faculty of the University School of Music, and Mrs. Maud Okkelberg, pianist, formerly of the same institution. The audience was not merely large in numbers, it was large in its appreciation, in its enthusiasm, and in its good judgment; for one would have to search the annals of music here to find a program that was so well chosen and so faultlessly presented, and at the same time so rightfully appreciated by the unusual gathering.

Mr. Hamilton demonstrated from the very first that he is a big singer; bigger than his most intimate friends suspected. He has the power, the accuracy, the temperament, the stage presence, and above all the nervous control both of himself and of the audience that makes for big things. He is also fortunate in being gifted with infinite variety in his presentations; there is never a suggestion of monotony. His voice displays the freshness of youth and the culture of the veteran; in its piano passages it is soft and velvety, but fluent and far-reaching; it goes to the most remote nook in the great hall without a suggestion of fading. In its fortissimo passages it is simply tremendous. It would be hard to imagine anything more beautifully done than the first Handel number, or the Spirito Gentil, where he displayed his great range, taking with such absolute ease and precision the top C, that the crowd was almost brought to its feet; his laugh in Vesti la Giubba, which he sang as an encore to the Spirito Gentil, is as sardonic as that of Satan. The fervor and intensity with which he sang the "Negro Spirituals" can be appreciated only by those who know the southern negro's deep religious cast of mind. One wonders why a man who can sing as Mr. Hamilton sings will devote so much more time to teaching than to the exposition of his art.

Mrs. Okkelberg's playing, always distinctive, was at its best. Her tone is of a fine singing quality without sign of stiffness or anxiety. Her technic is ample and her interpretative gift is of unusual order. The very hearty reception accorded her showed in what esteem she is held by the music lovers of Ann Arbor.

Piano accompaniments for Mr. Hamilton were admirably played by Burton Garthinghouse, an artist student of the School of Music.

The program:

Where'er You Walk.....Handel
Recitative: Waft Her, Angels, Through the Skies.....Handel

James Hamilton

Two Preludes.....Chopin
Two Etudes.....Chopin

Mrs. Maude Okkelberg

Aria: Spirito Gentil.....Donizetti
From "La Favorita"

Mr. Hamilton

Prelude, Op. 2.....Scriabine
Siberian Waltz.....Cyril Scott
De Amicitia.....Carl Beecher
Em Autonne.....Moszkowski

Mrs. Okkelberg

Negro Spirituals, arranged by H. T. Burleigh
By an' By
Weepin' Mary
Didn't It Rain?

Mr. Hamilton

Accompaniments by Burton Garlinghouse

MANY FRENCH MUSICAL ARTISTS TO COME HERE FOR NEXT SEASON

The French American Association for Musical Art, which has, under the auspices of the French High Commission and a committee of well-known American citizens, brought many of the best-known French artists and organizations to this country, including the noted orchestra of the Paris Conservatoire, under the baton of Andre Messager, is preparing for a still more active season next year, according to Richard G. Herndon, the general manager, who, with Frank Taylor Kintzing, his associate, is now mapping out the routes of more than a score of French artists.

Mr. Herndon has just returned from Paris, where he journeyed to complete these plans. The most important will be the engagement of the entire company from Le Gaiete, with more than sixty members and an orchestra of thirty. This is a government theater, presenting opera comique.

"The tour of this company is made possible through the efforts of this association and Henri Casadesus, the founder of the Society of Ancient Instruments, which has been frequently heard in American concert halls, and which will have a tour of three months during the season, M. Casadesus having been granted leave of absence for this period from his new duties as the director of Le Gaiete, a post to which he has just been nominated," Mr. Herndon said in the new offices of the French American Association for Musical Art in the Century Theater on Central Park West. "M. Casadesus and his musical organization will commence their tour very early in the season, and during this time the plans for the visit of the opera company from Le Gaiete will be completed. The arrangements contemplate a season of eight weeks in New York at one of the best known play houses, to be followed by an engagement in New Orleans at the French Theater for four weeks. Thereafter the company will play limited engagements in the important cities of the United States and Canada."

Among the artists who will make tours under official auspices this season are several who have already won signal distinction in their previous American appearances, notably Magdaleine Brard, the remarkable young pianiste, a Paris Conservatoire grand prize winner in piano under Alfred Cortot, the brilliant artist and pedagogue of this institution. Mlle. Brard will have at least fifty concert appearances. Raoul Laparra, the composer and pianist, will appear with the eastern orchestras as soloist, and Mme. Raymonde Delanois, mezzo-soprano of the Metropolitan Opera Company, will also appear as soloist at the conclusion of her opera engagement. Thereafter Mme. Delanois will appear jointly with M. Laparra in recitals, presenting the latter's brilliant composition, "A Musical Journey Through Spain," which was one of the concluding offerings in Boston this season, and which has been accorded the highest praise from critics.

"Two new musical artists whom the French are sending over this year are Micheline Kahn, harpist, and Yvonne Astruc, violinist, who are to appear in joint recitals. They are among the new musical sensations of Paris and are relied upon to create a like impression in this country," Mr. Herndon continued. "And then we expect visits from Camille Chevillard, composer and conductor of Lamoureux Orchestra; Gabriel Pierne, composer and conductor of the celebrated Colonne Orchestra, and Alphonse Catherine, who appeared here last season as guest conductor with several of our noted symphony orchestras. He has been forming musical units for the soldiers under direction of the French government. Although these and other artists are coming here from France, and there is a strong desire on the part of most of the French artists to visit the United States, they are arranging for one of the most active seasons in the history of music in France. Many of the plans have been delayed because so many of the younger artists are still in the army, and it will be several weeks before they are demobilized."

Mr. Herndon also completed arrangements for the opening of the Theater Parisien in New York next season. This intimate theater, with a repertoire embracing short plays, operetta and general French light music and comedy, will play for twenty weeks at what is now known as the Belmont Theater, but which hereafter is to be the Theatre Parisien.

———♯♯♯———

Olitzka—Rosa Olitzka sang at the Winona Lake (Ind.) Assembly on last Saturday evening.

KATHRYN LEE Soprano

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John McCormack sings at Hammerstein's Funeral

An impressive funeral for the deceased impresario was the people's tribute. Those who admired him, and among them his opponents, too, attended the ceremony at the temple Emanu-El.

Oscar Hammerstein used to like "The Mystery of Life" and "The Lost Chord," and both these favorites were sung by John McCormack at his funeral. Those who listened to his emotional singing were moved to tears. Floral tributes were sent by every prominent theatrical organization, also flowers and wreaths from the musical clubs. After the ceremony the burial took place at Woodlawn Cemetery. His wife, son and the two married daughters were the chief figures in this most impressive funeral.

P. S.

♮ ♮ ♮

Richard Epstein Dies

On August 2 the musical circles of New York registered the loss of another musician. Richard Epstein, a brilliant accompanist, teacher of voice and a pianist of unusual strength, expired at his residence, after an illness of several months. He was only fifty years of age, and his was distinctly a premature death. Last season he appeared with the Elshuco Trio, consisting of Samuel Gardner, violinist; William Wileke, cellist, and himself as pianist. He often accompanied the best vocalists and instrumentalists, either at Carnegie or Aeolian Halls. Of late he devoted his energies and talents to teaching. He had been a resident of New York only since 1914, his native city being Vienna.

P. S.

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Music at the Rialto

They say that Carnegie or Aeolian Halls carry to one the genuine musical atmosphere because symphonies, recitalists and the whole chain of musical entertainments are there to be heard. But atmosphere can be found in any place where music carries its real message, even in the movie house. The drum, the piano and the lively violin are only phantoms of the past, even in the movie houses. The Rialto Symphony Orchestra played, for the week ending August 10, the overture to "Freischutz," by Carl Maria von Weber, and the manner in which Mr. Riesenfeld conducted his body of musicians compelled admiration. Messrs. Stransky and Walter Damrosch should take notice. The wonderful music of the genial Weber sounded superbly, and it was inspiriting even to lovers of movies only. Martin Brefel sang agreeably "Oh, Paradise!" from "L'Africaine" (Meyerbeer), and Sascha Fiedelman played a solo on the violin.

The organist played Elgar's "Pomp and Circumstance" at the Rivoli.. I should have preferred a more intelligent execution of "La Tosca." The orchestra is finely organized, but its conductor, Erno Rapee, is responsible for its shortcomings.

J. De V.

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Music in the Park

Through the courtesy of Francis D. Gallatin, Park Commissioner of New York, the masses will enjoy some music by our military bands. On July 30 and August 15 the 15th Infantry Band, New York Guard, under the leadership of Lieutenant Frederick W. Simpson, played before the eager crowds.

Another concert was given on August 13 at Mount Morris Park.

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Mammoth "Aida" Performance Postponed

Owing to the B. R. T. strike the mammoth performance of "Aida" under the auspices of Fortune Gallo and Andres De Segurola has been postponed to August 16. As Speedheadway lies on the Brooklyn Rapid Transit lines the management was compelled to take such a course.

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"Aida" at the Stadium—Olga Carrara and Ernest Davis

The weather man is not a dependable factor. Our capricious Summer of 1919 may be termed as being freakish. Open-air performances have so far been risky to the entrepeneurs as well as to others concerned in such events. A few minutes after "Aida" began, the abominable rain threw us into confusion. The large audience became hordes searching for dry shelter. The day began with clouds. It was risky to begin the performance in the open Stadium. The management, when the rain began pouring its tumultuous waters, was also in a panic. The confusion could have been avoided if the directors had opened the doors ready to admit the crowds into the gymnasium of the City College. Finally we all resumed our seats. One may suspect that even the soloists must have been affected by the atmosphere, for co-ordination was absent during the performance. Taken as a whole, "Aida" was not less than a mess; individually speaking, it procured some genuine pleasure. It would be unnecessary to dwell on each interpreter.

Earle Tuckerman, as Amonasro, could not cope with the score. His singing proved amateurish. Lillian Eubank as Amneris, M. Horodas as the King, did not satisfy from any point of view. The interest centered on the singing of Olga Carrara, who, as Aida, proved to be an artist of routine. The singing of this splendid soprano was always nearly flawless and an artistic delight. In the "ritornà vincitor" she exhibited her powerful and beauteous organ. Taking it in all, Olga Carrara made good through the various proofs of a singing artist. Her voice filled the spaces of the huge auditorium, her phrasing was excellent, and her diction clear. Her work was that of a professional Aida, of the slave embodied ideally. In few opera houses is there an Aida who can do justice, either artistically or vocally. Olga Carrara carried her part magnificently. She will be worth watching.

Ernest Davis can be singled out as an intelligent Radames. His singing of "Celeste Aida" was pleasurable, and his ensemble work admirably done. Through repetitions he will not fail to improve his impersonation. Again his stentorian voice overcame the loud orchestra.

Mr. Volpe conducted the body of musicians with skill, while the chorus did some agreeable work.

The management, with its financial resources, could have provided better elements for the balance of the concerted parts. No amateurs should be permitted to stand alongside professionals. J. De V.

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ANTHONY LINDEN

Anthony Linden, the well-known flute soloist and orchestral player, announces that, by reason of the increasing demand upon his services as a flute instructor, he will devote the greater part of his time the coming season exclusively to teaching in Chicago.

His instruction represents the most improved and progressive methods for pupils of all grades, with due recognition of the characteristics and individuality of the student.

Years of experience and close scrutiny of all methods have resulted in a system of flute instruction not founded upon one method, but comprehensive, logical, and independent.

Mr. Linden's teaching offers a rare opportunity to flutists preparing for a professional career, as well as to those desiring to confine their work to the amateur. Professionals will find in him a most valuable coach, both for solo and symphonic orchestral playing.

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Bromley—Roger Bromley, a young baritone, formerly of Chicago, but now of New York, was a Music News visitor last week. Mr. Bromley has completed a successful concert trip throughout the West.

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MME. SCHUMANN-HEINK GOES TO EUROPE

Standing alone on the uppermost deck, well aft and away from all the other passengers, Mme. Ernestine Schumann-Heink, grand opera star, waved good-by to the land of her adoption for a short time and left for Europe on board the steamship Rotterdam of the Holland-American Line yesterday afternoon.

"I have done my duty to my country," said the singer, "and I must now do my duty as a mother. I hope to bring back the widow and fatherless children of my son, Lieutenant August, who lost his life when a German submarine of which he was the commander was sunk on her voyage from Germany to Austria early in the war. August was a fine boy, with all his sympathies for the United States, where he had expected to make his future home, like his mother and brothers. He was second officer on a Hamburg-American Line steamship when the war broke out and was drafted into the German navy.

"No one will know what his widow and children suffered during the war. I know that they had little to eat, and I hope now to find them in Amsterdam and to bring them back with me within a few weeks. I am an American and all my dear ones are Americans. I have lived an American and I shall die an American. America gave me my start in life and all that I have. In return I gave all I had for my country. I sang on platforms and on street corners for the Red Cross and the Liberty Loans, and I found out afterward how deeply Americans can give of their appreciation."

The singer then spoke of the three sons who had vounteered for active service for Uncle Sam, Ferdinand in the artillery Henry an ensign in the navy, and George Washington Schumann-Heink, who was born in the United States and became a gunner on a troop ship. George Washington Schumann-Heink is the singer's pride and hero, and between sobs at the recollection of the son she lost Mme. Schumann-Heink told of her three boys and their achievements in Uncle Sam's service.

"My other son, Walter, even underwent an operation on his foot in order to get into the service," she said.

The two grandchildren she expects to meet in Amsterdam are ten and twelve years old. Their father was thirty-six years old when he went down with his vessel in 1915. Mme. Schumann-Heink told of her reception in Washington when she applied for a passport.

"I had no one to speak for me and I thought I might find great difficulty in getting the necessary papers," she said. "Instead, I was treated like a queen, and there was not an official in the State Department who could do enough for me. They were all anxious to do something to get me through as quickly and comfortably as possible."

The singer has a married daughter living in Leipsic, but she does not expect to see her, as she stated positively that she would not enter German territory. She has booked return passage on the Rotterdam and expects to fulfill a charity engagement in Birmingham, Ala., the last week of next month, when she is to sing for the benefit of a school in that city.

"I am greatly touched by the death of Oscar Hammerstein," she said. "He was a genius and did a great deal to further the cause of good music in America. I am glad to see the Herald give prominence to his career, for the United States owes much to Oscar Hammerstein."—New York Herald.

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NORTHWESTERN UNIVERSITY

Northwestern University has just ushered out one of the most brilliant summer seasons ever held. Four of the closing recitals were as follows:

An Alumni recital was given on July 31 by Miss Harriette Kisch of the class of 1918, assisted by Miss Yerda Noren, soprano. Although this program was not heard by Music News, it is not difficult to assume that it was one of superior quality, if from no other reason than that the program is excellently chosen and representative of the best and most interesting in song and piano literature.

Two other recitals given on August 7 were representative of the splendid work done in the children's departments during the year. The first of these included a demonstration by classes in rhythmics, rhythmic stories and folk and interpretative rhythms.

One of the most interesting programs of the year was heard by this writer on the evening of the 5th, given by Miss Laura L. Schneider, a graduate student of Mr. Grant-Schaeffer. Miss Schneider possesses a voice of much potential possibility and has a very evident gift for interpretation.

She was assisted by Miss Madeline Ruff, one of the younger members of the faculty, who played two groups of old and modern compositions with artistic facility and great delicacy of style. Miss Ruff is well equipped both personally and technically and deserves much success in her future work.

The accompaniments were played by Miss Electa Austin with her usual keenness of insight. She is one of the few who are born to the art of accompanying.

MARY CARVER WILLIAMS.

JOHN LORING COOK

Mr. Cook announces that he is the Chicago representative of the Continental Lyceum Bureau and that he has at this time good-paying positions open for singers, readers and girl violinists wishing to go on the Lyceum Circuit this fall. Applicants can see Mr. Cook at his studios, 817-19 Kimball Hall, at any time.

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"CAREERS FOR TWO" PROVES SUCCESSFUL IN NAMARA-BOLTON FAMILY

That a prima donna and a playwright all in one family can be a happy and successful combination is proven by the blissful married life of Marguerite Namara, the beautiful Chicago Opera prima donna, and Guy Bolton, her brilliant playwright husband. As a striking example of this rare domestic phenomenon Namara-Bolton has been extensively interviewed by lady journalists bent on telling an always interested world how it is done.

For example Aileen St. John-Brenon recently wrote in the New York Morning Telegraph: "It is usually a handful to have but one budding genius in the family. But two highly successful members in one household! Even the brave and dauntless might be excused the qualms and tremors of the scenes of professional jealousy under one roof. But if you were to drive past the Namara-Bolton household in Great Neck, and were fortunate enough to find one of the blinds up, a little scene would in all likelihood greet your eyes such as you see in all the pictures as the epitome of domestic happiness.

"Namara sings and her husband listens and chides and encourages and praises. There is nothing like having a home-grown critic. And then when Bolton writes a play, the scene of action is removed to the study and the roles reversed.

"On the occasion of a first performance or a first night, or a tryout of one or the other's enterprises both Mr. and Mrs. Guy Bolton are present either in front or behind the footlights. It may be Baltimore, or Washington or Chicago, it makes no difference, for as Namara will tell you the secret of their happiness is a genuine interest and understanding of one another's work."

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Simplicity in Singing

A SERIES OF PRACTICAL ARTICLES

By ELIZABETH FORESMAN BAGG
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PART VII

Correct Enunciation as an Aid to Voice Culture

Correct enunciation is rightly regarded as an important aid to good singing for several reasons. In the first place, it assists the pupil along the line of correct placement of the voice, whereas incorrect enunciation can easily distort and misplace the tone. Secondly, it helps to produce in the voice the carrying quality or resonance which is absolutely necessary for singing in public. Thirdly, it is one of the things which mark the difference between the cultured artist and the crude amateur.

The pupil has been taught, in our work of voice placing, to arch the tone; that is, to send it out from the roof of the mouth in a round, arched tone; and never from the back of the throat in a flaring, flat tone. This she has learned to do by means of little exercises in which she used simple vowel sounds like "A" and "O" and "E." Now, she is going to progress from the use of the exercises to the singing of songs. In these songs she will meet the same vowel sounds that she met in the exercises, with other sounds which go to make up the words of these songs.

If she forgets what she has been taught to do with her simple three or four vowel sounds, and begins, as many pupils do, to speak the words in the flat, nasal or slovenly manner which perhaps is that of her daily speech, what happens? The tone loses its correct placement, falls back into the throat, becomes flat, or nasal, or cramped or thick, or any one of the several things that her method of speech may happen to be. On the other hand, if she continues in words the correct placing she has learned in mere vowel sounds, not only will she have a voice that is beautifully placed, but one that has a carrying power, a resonance which makes it possible for her to be heard as easily in a hall or a theater as in the studio.

It is an unfortunate fact that we are not as careful as we should be of our speaking voices. Many of us who have nothing to fear on the score of grammar or style of speech, commit every moment crimes against clear and pure enunciation. Others of us have fallen into careless habits of pronunciation, caught in youth, perhaps, from those around us. Many of these tricks of speech are provincialisms; all of them are undesirable. A Frenchwoman of my acquaintance, who came to this country as a child, and learned her English in a small middle west village, told me that she was a grown woman before she learned that there was such a word in the English language as "new." She had always heard it pronounced "noo."

When we begin to sing we have to eradicate all of these faults. They are bad enough in ordinary, everyday speech—they are impossible in good singing. Teachers of dramatic expression work along the same lines in this respect as do vocal teachers, though they may approach the work with a different vocabulary. They both strive for the round, arched tone, and they both realize that the vowel and consonant sounds, correctly used, aid immeasurably in getting it.

Good enunciation is, I think, one of the advantages to be gained from a course of vocal study. The girl who is in the habit of saying "Heavun," "Dooty," "Bulieve," "Worrud," etc., instead of "Heaven, "Duty," "Believe" and "Word," will, when she has been constantly corrected for this evidence of incomplete culture, begin to take note of her speech and to try to improve it. Possibly an instinct to find out the reason for these corrections will lead her to a study of the vowel sounds of her language. She will begin to visit her dictionary, and great will be the benefit thereof. A teacher often realizes in the first interview with a pupil, perhaps before hearing her sing a note, that he has to deal with a nasal, twangy voice, or a rough, strident one, or a thick, characterless one; and he knows that as he corrects these evils in the singing voice a corresponding improvement will be made in the speech.

I have spoken of the vowel sounds as an aid, when properly used, to correctness of enunciation, but the vowel sounds are not the only things that we must watch in this connection. There are the consonants; the n's and m's, t's, r's and l's, with which we end our words. One cannot be too careful in the handling of these sounds. "Him" must be "Him" and not "Hima." Finish the word with a brief, clean-cut "m" formed by closing the lips, and pronounced just before the following word. For instance, if the word occurs on a note which is held, prolong your vowel sound, the "i" in him"; never try to hold the consonant. And keep it "i"—do not let it become "hi-um." The exercise given in an earlier chapter—"Softly Now the Light of Day"—taken on the notes of the slow scale, forms a very good practice exercise for this work. In the case of the liquid consonant "l" do the same thing; only form it by touching the tongue to the teeth, instead of closing the lips.

Consonants properly managed are a joy. I have sat in the last row of a balcony while a baritone was singing an Irish song, and have caught the "t" on "darlint," sung softly on a high note, as distinctly as though in the front row, and still there was no pressure on the note—no extra syllable added as is so often the case. This is good enunciation, and it presupposes intelligent work.

Give the broad "a" in "laugh" and "past" its rightful sound, and learn to avoid the burring sound of "r" which afflicts us of the Middle West. Do not be afraid to use your lips and tongue, for without their use you cannot articulate properly. So many pupils are afraid to do this. They have an idea that it means "mouthing," and that it will result in an unbecoming appearance. Mouthing is an exaggeration of the correct use of the lips, and of course is not at all necessary. But you must use lips and tongue in order to have a clear, distinct and expressive enunciation; and so far from being unbecoming, it will give your features an interesting and pleasing expression instead of the dead calm that hovers over an immovable countenance. Anyone who has heard and seen David Bispham, that master of diction, will, I am sure, agree with me as to this.

It has often been said of Sarah Bernhardt that people with only a slight knowledge of the language could understand her French, because of the perfection of her enunciation. The same may be said of Lucien Muratore, the celebrated French tenor, whose exquisite diction, in the much more trying *milieu* of opera renders his French so easily understood.

(To be Continued)

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SINGER WEARS SEAWEED

Seaweed as material for feminine attire was given its first trial in this city at Willow Grove last evening by Miss Kathryn Lee, the American soprano, who is the soloist with Creatore's Band, which closes its engagement at the park tomorrow night.

Miss Lee appeared in a beautiful, soft, shimmering evening gown, which, because of its most unusual texture and quality, excited the interest of the women in the audience. The prima donna subsequently declared that it was the first time that she had worn the dress, and predicted that within a few months seaweed frocks would become quite the rage among fashionable women.

"While I was in Honolulu, several years ago," said Miss Lee, "I was attracted to the practical uses to which seaweed is put by the natives. I saw native dresses made of it, and thought if cloth could be manufactured from the softest varieties it would be adaptable for wear in this country. I had a quantity of this cloth made by the native weavers, and it was extremely beautiful when dyed various colors. I reserved this particular shade of material for an evening dress, and tonight is the first time I have worn it. Seaweed is not only a most unusual material for dresses, but it is also quite cheap."—Philadelphia Inquirer, July 25, 1919.

ROLLIN PEASE

The following interesting data is from a new circular:

Mr. Pease was born in Cambridge, Mass., in 1879, son of Daniel Pease and Katherine James, both good singers. Sang soprano in boy choir of Emmanuel Episcopal Church, La Grange, Ill. Graduated from Deerfield High School, Highland Park, Ill., in 1894; graduated A. B., Northwestern University, in 1898; won William Castle scholarship in Chicago Musical College in 1899, and studied repertoire with distinguished teachers of the Middle West.

A certain portion of time is allotted to teaching in the Northwestern University School of Music, and to the quartet of the First Congregational Church of Evanston. The remaining time is devoted to public engagements.

Managers and directors have found Mr. Pease well equipped for dependable work. He combines an inbred reverence for the classics with a keen appreciation of modern song idiom. He has a good general education, a voice of unusual range under excellent control, practical experience in artistic matters, and an intense enthusiasm for singing in all its forms.

Festivals

Chicago North Shore Festival, Northwestern University gymnasium, operatic night, Saturday evening, June 2, 1917. Conductors, Emil Oberhoffer and Peter C. Lutkin. Soloists—Alma Gluck, soprano; Rollin Pease, bass; the Festival Chorus of 600 singers; the A Cappella Choir; the Minneapolis Symphony Orchestra.

Has also appeared at Bay View, Mich.; Peru, Neb.; Pittsburg, Kan., and other western music centers.

Recitals

Recital programs are built to suit the occasion. A balanced musical ration usually includes (1) an aria from some oratorio, (2) an operatic selection, (3) a group of classics, (4) folk songs, and (5) the timely and notable works of living Americans. Lecture-recitals covering definite styles and periods of singing are kept ready at all times.

In Chicago and vicinity within the last two years engagements have been filled at Northwestern and Chicago Universities, New Trier, Deerfield-Shields and Waukegan High Schools, Evanston, Englewood and Austin Woman's Clubs, Chicago Real Estate Board, Irish Fellowship Club, Presbyterian and Congregational Unions, River Forest Tennis Club, National Convention of Mu Phi Epsilon, and many other gatherings of music lovers.

Active part has also been taken in programs for the Illinois State Music Teachers' Association, Chicago Artists' Association, the Great Lakes Naval Training Station, the Fort Sheridan Hospital, Y. M. C. A. and other similar civic enterprises.

Oratorio

The Chicago Apollo Club, Harrison Wild conductor, engaged Mr. Pease to sing the bass solos in a special "Messiah" performance January 30, 1919, for the Civic Music Association, and re-engaged him for the regular Christmas 1919 performance in Orchestra Hall.

The Evanston Musical Club, Peter C. Lutkin director; the Minneapolis Philharmonic Society, the Duluth Choral Club, the Pittsburg (Kan.) Festival Choir, the University of South Dakota Chorus, and many other choral societies have heard and approved his authoritative delivery of "The Messiah" texts.

"Elijah," in the form of a great dramatic pageant, was presented five times at the New First Congregational Church under the direction of Dr. George L. Tenney. Mr. Pease was chosen to create the name-part.

The "Verdi Requiem," "The Creation," "Caractacus," "The Dream of Gerontius," "The Veil," "Stabat Mater," and many other standard oratorios are ready at a moment's notice.

Operas

"Aida," "Rigoletto," "Romeo and Juliet," "Samson and Delilah," "Traviata," "Cavalleria," "Trovatore," "Pagliacci," "Madame Butterfly," "Faust," "La Boheme," "Mignon," "Mikado," "Pinafore," and "Robin Hood."

Community Singing

Mr. Pease was song leader of the Northwestern University unit of the S. A. T. C. and also taught an early morning class in "Trig." He has led groups of every possible personnel in all kinds of places, ranging from the Taft meeting in the Chicago Auditorium to the Grant Park grand stand when Reilly's Bucks marched home in the rain.

Last spring a group of returning festival soloists were marooned at Tecumseh, Neb.

" . . . The musicians took their instruments from their cases, and, sitting on upturned suitcases on the platform between the train and the station, proceeded to have a 'Community Sing,' probably the most unique concert ever given in Nebraska.

"Rollin Pease of Chicago, the baritone of the festival, led the singing in a spirited manner, and in a moment over 200 of the waiting passengers were singing. Those who remained in the cars often called from the windows for their favorites.

"The sun was just sinking, and the soft light and balmy air, adding to the isolation of the people present, created a remarkable atmosphere of comradeship. During the singing a hat was passed and a goodly sum collected for the Red Cross. The little community was still singing when the arrival of the Kansas City train put an end to the concert."—Hazel Gertrude Kinscella in Musical America.

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Bradley—Ruth Bradley was accompanist in the concert given at the Bush Conservatory last Saturday afternoon.

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A LETTER FROM FRANCE

Chateauroux, France, June 25, 1919.

Music News: We spent four weeks at Brest. Among our most pleasant memories we will cherish the excursions that we made into the surrounding country within a radius of about forty miles. These excursions are under the auspices of the Y. M. C. A., they are made by auto truck, and are entirely free to all men in uniform. As I have already stated in a previous letter, this one feature alone—the various sight-seeing trips conducted by the Y. M. C. A.—speaks eloquently indeed for the splendid work done by this organization in spite of all criticism, very little of which is really justified.

Our first trip in charming Brittany was to a small town by the name of Daoulas, about thirty-five or forty miles from Brest. We mounted our motor truck promptly at 8:30 a. m. in front of the "Flag Hut." There were about twenty-five of us—soldier boys, sailors, our congenial guide, our driver, Miss Tris, our pianist, Miss Browne; our soprano, and myself. It was a glorious morning, cool and sunny.

We quickly left the ungainly city of Brest behind us, and for several miles traveled along the wooded banks of the beautiful Elorn River. Our first stop was at the town of Dirinon. Here we visited an old and quaint church built in honor of St. Nonne, concerning whom a very interesting legend has been handed down by the peasants. The church dates back to the sixteenth century, is built in Gothic style with marks of the transitional Renaissance period. The spire was steep and of a style peculiar to this part of the country. In fact, all of the churches in Brittany and France seem to be built very much along similar lines.

At Landerneau they pointed out to us the "house of three pillars" (two of the pillars now remain), which was supposed to have been built by the English when they controlled Brittany—so long ago that nobody knows just when. It was really only after we left Landerneau that we began to enjoy the charm of the country. Our course took us on an upward slope, and vista after vista unfolded itself to us as we ascended. A panorama of small fields, forests, hills and vales, in the freshest and most brilliant of colors, such as is only possible in springtime with all nature budding and blooming. It must be remembered that here and in most of the European countries the land is divided into small plots of perhaps an acre or several in extent. Intensive cultivation is practiced in the 'nth degree. The big farms surrounded by barbed-wire fences as we know them in the United States are unknown and would be impossible here from the very nature of things. Each little plot is surrounded by an earth wall grown over with grass, hedges and bushes and lined with trees so closely and carefully trimmed that they carry nothing but a small round crown. Each patch again is of a different color from the other, according to the nature of the crop. Can you imagine the wonderful effect, the beauty and variety of coloring, when miles and miles of such lovely, undulating country are gradually unfolded before your eyes as if by magic? The person who has no appreciation of such beauty as this must be blind to all the finer things in life. And through it all one has constant evidence of the fine thrift of the French people. Every twig is carefully gathered and used for firewood, and every blade of grass cut for fodder. Even the very tops of the rocky hillsides which are too barren to be cultivated are made to yield their share, for the short bushes and coarse grass are cut and dried and likewise used for firewood.

We arrived at our objective point, Daoulas, at about noon and stopped at the Hotel de Commerce. There we sat down to a long table draped in spotlessly white linen and enjoyed a two-course dinner for 3.50 fr. We then walked to the old church of St. Anne. This is indeed an ancient relic supposed to have been built about the year 515. It represents the remains of a Roman cloister which later on, in 1175, was raised to the dignity of an Augustinian abbey. The only original part remaining is the front of the church, the side walls and remainder having been rebuilt, but the old Roman form has been preserved, conveying the impression of great strength and ruggedness. Inside large, roughly hewn timbers are thrown crosswise from wall to wall, supporting the vaulted roof, which is of wood and painted a sky blue. The whole makes a very curious effect. The square tower is detached and seems to belong to a later period, as it is built in Gothic style.

A very old lady was in charge of the grounds. After inspecting the church she took us into the walled courtyard of the ancient abbey. As we stepped inside the wall it seemed as if we had entered a bit of paradise itself. There was a square colonnade of Roman and Romanesque pillars, with a fountain in the center, and all about, to the extent of several acres, most carefully kept flower beds, trees and shrubs. A little to the side was the shrine of St. Anne—simply a tiny chapel, and adjoining it a spring surrounded by a wall of old masonry with several steps at one end leading down to the pool, and at the other a small shrine with figures of saints. The spring is said to have miraculous powers, especially for ailments of the eyes. It was all delightfully picturesque, and long we lingered, loath to tear ourselves away from the enchanting spell. But our time was limited and we had to go. Retracing our steps to the truck, we motored to the town of La Roche (the Rock) to visit the ruins of an old castle

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built by King Maurice away back in the year 800. We climbed to the very top of the rock on which the old walls stood, clambering among the ruins and enjoying a splendid view of the adjacent country. The very air was filled with the romance of the past, and the ruins themselves, even in their complete desolation, seemed to look down upon the country below in haughty defiance. It did not need a great stretch of imagination to see in one's mind a proud knight on his fiery steed, all clad in burnished mail, prancing up to the drawbridge with his retinue.

The afternoon was far advanced and evening approaching, though the sun was still high, as the days are long in this part of the world. We arrived back in Brest in time for supper. We gave a concert that same evening at the "Liberty" Hut ("Y") to about 700 men. Though we were tired physically, we were refreshed mentally, and I can truthfully say that we played with far greater vim and spirit than ordinarily, for had we not imbibed at Dame Nature's inexhaustible fountain of inspiration, and had we not been carried back in spirit to the dim past, when men lived as saints and fought and died even as they do now, though under vastly different conditions?

This, then, is a poor description of just one of the excursions it has been our good fortune to take. And yet many of our soldier boys—in fact, the vast majority of them—are leaving France with a wrong attitude of mind and with bitterness in their hearts, decrying the country and belittling its people. The truth is, though many have been here a long time, they have really seen very little of the country itself outside of their military camps and the towns and cities immediately adjoining. They simply have not made the effort to see it in reality, just as little as they have tried to acquire the French language, with the result that they do not understand the people and have not met the right kind. They imagined the French would come to them, and in this they have been mistaken, for France owes America no more (and probably far less) than we owe her. Besides, to my mind, there is nothing so tiresome and so destructive of a man's finer perceptibilities than a prolonged stay in a military camp. This is particularly true of the boys who are in the impressionistic age—from 18 to 25 or 26. I have even met secretaries from the several welfare organizations who were strongly afflicted with this attitude of mind, and at least one of them, whose name and organization I shall not disclose, strongly pro-German.

However, these excursions conducted by the "Y" are doing a great deal to bring about a better understanding and appreciation on the part of our men. But alas! there will always be those "who have ears and hear not, and eyes and see not."

Cordially,

JOSEF KONECNY.

Care American Y. M. C. A.,
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———♯♯♯———

Johnston—Lillian Thomas Johnston, soprano, has taken over the class of Mr. Albert E. Ruff, voice specialist, Kimball Hall, during the latter's absence in New York. Mr. Ruff has intrusted his class to her as the one best fitted to carry on his work. She has both studied and taught with him for years.

PUBLIC SCHOOL MUSIC

(Taken from the Catalog of the Kansas City Conservatory)

One of the great fields recently opened in the musical world is that of public school music. The teacher of piano, violin or voice comes in contact with a somewhat limited number of pupils. The music supervisor comes in contact with several hundred pupils every day, and if her education and her personality and ideals are what they should be there is no person in a community who is able to exert such an influence over the musical development of the people, and assist the private teachers so much, as the music supervisor.

Two main essentials for this work are a broad musical education and the ability to handle large groups of children. Experience has shown that the highly educated musician who has not learned to deal with the large group is no more successful than the skillful pedagogue who can neither sing nor play. Therefore this department of the Kansas City Conservatory is so organized that the individual student may take the training most needed. If she has already a broad education in voice, piano, harmony, and history, she may devote most of her time to the study of classroom methods, solfeggio singing, pedagogy, community music, and directing musical activities of public schools. If, on the contrary, she is an experienced teacher in public schools but needs more musical training, due credit is given for her experience, and most of her time can be devoted to voice, piano, and theory. The fact that Kansas City Conservatory graduates are now successful supervisors in towns of the Southwest, and that all members of the class of 1919 were promptly placed in high-salaried positions, justifies the belief in this plan.

Mrs. Mary H. Flagg, who has been teacher of voice and director of the department of public school music in the conservatory for the past three years, is a woman who has made a deep study of music from early childhood, having studied piano, voice, history, harmony, counterpoint, composition, and orchestration with leaders in the musical world. She is an excellent pianist and has a splendid voice, singing in Italian, French, German, and English. She has had experience as soloist in both church and hotel, and in addition to sixteen years' experience teaching in public schools she has successfully taught both voice and piano, classes in harmony and history, and has directed juvenile orchestras and productions of cantatas and operettas.

Although Mrs. Flagg has had offers to devote her entire time to music teaching in schools of music, she prefers the public school work, where she is developing a series of textbooks for children. She is the author of "Stories of the Great Music Masters," "The Music Student's First Note Book," and "Wisht I Was a Soldier, and Other Verses." She has had several years' experience as music critic for a leading music journal and has written many articles on music teaching for educational magazines. She has composed a number of songs and a children's cantata, "The Child Jesus," recently published, concerning which The Music News of Chicago, in an editorial, says, "It fills beautifully a long-felt want for a really serious music work for children," and the Kansas City Journal says, "It has a decidedly classic atmosphere. It is a simple, sincere and earnest piece of work and should prove popular."

The course of study in public school music includes songs and methods for kindergarten, primary grades, elementary grades, junior high school, and high school; music appreciation as taught with talking machine in grade and high schools; a study of the piano and violin class systems recently added in many cities; orchestra and orchestration; singing games and folk dances; child pedagogy; the child voice, monotones, and classification of voices; rote singing, observation method, solfeggio and sight singing; scales and triads in the grades and harmony in the high school; glee clubs and the minstrel show; production of cantatas and operettas; conducting, and community music.

Students have the opportunity to visit classes in the public schools of Kansas City, and take demonstration course in singing, orchestra, and appreciation, under the direction of Mrs. Flagg at the Thacher School.

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SYBIL COMER

Sybil Comer, the already popular soprano, has returned from a short vacation spent on a ranch in Nebraska.

She is singing at the First Presbyterian Church, a very busy and important position.

Miss Comer is gifted with a glorious voice and an abundance of personal charm and good looks. On the stage she is radiant, so it is quite natural that she should be sought by the light opera producer. But thus far she has refused the offers that have come, preferring, for a time at least, the concert stage.

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AUDITORIUM CONSERVATORY

Dr. and Mrs. Karl Buren Stein of the Auditorium Conservatory have completed their year's work and are taking the month of August for a vacation motor trip to the Dells and the lake region of Wisconsin. The last recital was held August 1 at the branch school in Waukegan. The fall term of the conservatory will open September 8.

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PUBLIC SCHOOL MUSIC

By LYRAVINE VOTAW

Many summer schools for supervisors of school music have been holding sway. It is a fine way for the school music teachers to find the very best way of presenting music to the thousands of children in the schools of our nation.

So long as human beings remain human there will be differences of opinion as to what methods are best adapted to the schoolroom needs.

A very pleasant day was spent with the body of over three hundred musicians who were enrolled in the American Institute of Normal Methods, which holds its summer school at Northwestern University, in Evanston. Mabelle Glenn of Bloomington, Ill., has won for herself an enviable reputation in her services with community choruses in that part of the state. She is one of the favorite instructors at the summer school. Alice Jones, supervisor of the Evanston school music, gave a very effective lesson for sixth grade pupils in modulation. In fact, the full session contained feast after feast for the teachers, who had been giving out all the year and were hungry to be filled for the coming season of giving again. Osbourne McConathy was chief director of the school, under the auspices of the Silver-Burdette publishing house.

The National Summer School of Music holds its session at Lake Forest amid the wonderfully restful surroundings of the Lake Forest College campus.

An exceedingly strong faculty administers here to the needs of the teacher-students. A very fine spirit of co-operation and friendliness prevails. Cyril Graham, a Chicago teacher and composer, is most inspiring in his lectures and classroom work in history, melodic construction and other instruction.

Mrs. Vernon tells them the "how" and "why" of presentation in the grades in a delightful manner. Glenn Woods of Oakland, Calif., is a "crackerjack" in the organization and management of bands and orchestras.

In fact, altogether, the entire summer session is a satisfaction to everyone who attends. This school is under the direction of Ginn & Co., publishers.

The American Book Company also has a session for teachers who wish to become more thoroughly acquainted with the Hollis Dann Music Course, of quite recent publication.

Aside from these schools, carried on by the book concerns, there are many schools under private management and connected with conservatories and music schools in general.

A most interesting morning was spent in the studio of Mrs. Effa Ellis Perfield recently, a report of which was in a recent issue.

Mr. Robinson, at the American Conservatory; an assistant in Mr. Carpenter's studios; Lyravine Votaw at the Dearborn School, and others, as well, have all ministered in a most effectual way to the needs of the school music teachers. Thousands of children in our schools will reap the benefit during the coming school year. There is probably no teacher who is all wrong, and equally it may be true that no one is all right, so it behooves each supervisor, especially those sufficiently experienced, to know all systems and either choose from among them or make his own.

Most prefer to make their own, and that is as it should be, although there is nothing new under the sun. One who is simply an imitator is not capable of teaching children how to sing and to love music. Hence, we must all be patient and tolerant with every method in existence, so long as that method be based upon sound psychological principles, which always consider the good of the child first.

Melodic and Harmonic

Some systems say harmony is paramount. Others claim that melody should be the main study in the first years. Why separate the two ideas? They are so closely related that one cannot rightfully do so. To be sure, melody deals with the horizontal of music, and harmony with the vertical, but melody is so based upon harmony that one must necessarily use harmonic basis to teach melody. The physical fact still remains that the child voice can sing melody and melody only, if the vocal flexibility is to be preserved, as it should be, in the lower grades.

Even though a child in the kindergarten can gain the ability to recognize notes and chords placed upon the F clef, and may sing from that notation, he still is singing in his own child quality and range. Rounds and canonic compositions are usable, and thus they may gain independence in singing consonances and dissonances. However, melody must remain the chief stock in trade for the child in the lower grades for singing purposes simply because God made him that way.

While he sings melody, it is also essential that he learn to hear harmony and feel it.

This is no doubt one of the reasons that class piano study in the public schools has sprung into such prominence recently. It is one of the greatest factors in the progress of our school music. This work, in addition to the singing period, is going to give the pupil a much earlier knowledge of the harmonic side which underlies the melodies they sing.

The piano classrooms are equipped with instruments for their work, whereas we find it impossible in many schools to place a piano in each classroom where the singing period is given.

What for the Little Tots?

Whether the first work at the school be in the kindergarten or the first grade, we find that the majority of the children in America come to their first school day with no musical vocabulary. Should we then begin with the analytical or the constructive? Should we teach the child to see and analyze a sentence before he can say it? Before a child learns to read from the printed page in his reader he has learned many words and sentences at home. Quite a vocabulary for talking our language is already in his possession when he enters the school door. He has probably four years of experience in that, whereas his musical vocabulary is exceedingly limited from the average American home. Should he not have a large fund of musical experience in song and in rhythmic expression before the technical part of musical notation is brought to his recognition?

It is not a question of whether the kindergarten is mentally capable of grasping it to a usable degree, for the child mind is exceedingly flexible and will absorb things which seem quite impossible.

Kindergarten experts and research students are constantly having to reprimand those of us who are so enthusiastic in what we wish to accomplish in the individual subject. It is a common error to wish to overcrowd the lower grades in a subject in order to give it an early start and to make its impress upon the young mind.

Enthusiasts in arithmetic, natural science, geography and other subjects have all had their try at it and felt they were justified in their experiment, because the child mind grasped it all so readily.

It is perfectly natural that the music enthusiast should wish to experiment in it also, and to think that because the child grasps it so thoroughly and so willingly that hence it belongs there. Nothing could be less true.

Again I say we must consider the child first, the subject second and the method last.

———♯♯♯———

JENNIE F. W. JOHNSON

Music is the fourth great material want of our nature—first food, then raiment, then shelter, then music.

Jennie F. W. Johnson is one of the privileged few endowed with a voice of gold—a voice trained to sing to us, making music that washes away from the soul the dust of everyday life.

Jennie F. W. Johnson is 100 per cent American—and proud of it. She was born in the United States and in the United States she has pursued her studies.

Her experience in all branches of the musical field has spread over many years. She has given recitals in nearly every state of the Union, besides singing with the choral clubs of the following cities: Boston, Mass.; Cleveland, Ohio; Tiffin, Ohio; Chicago, Ill.; Springfield, Ill.; Aurora, Ill.; Decatur, Ill.; Wheaton, Ill.; Milwaukee, Wis.; Beloit, Wis.; Ripon, Wis.; Lafayette, Ind.; Howe, Ind.; Duluth, Minn.; Three Rivers, Mich.; Grand Rapids, Mich.; Davenport, Iowa; Grinnell, Iowa; Sioux City, Iowa; Mount Vernon, Iowa; Tarkio, Mo.; Manhattan, Kan., and Yankton, S. D.

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Mason—Dr. Edward Young Mason, for many years a member of the faculty at Ohio Wesleyan University (Delaware), has accepted the position as Director of the Music Department at the Illinois Weslyan University at Bloomington.

SYBIL COMER, Soprano

Management Louise Quealy, Cable Building WABASH 1853 CHICAGO

MISS LEE'S HANDICAP

Kathryn Lee, the soprano, who is soloist at Willow Grove with Creatore, is scheduled to appear here next winter in concert. Very few who hear the singer are aware she was trained originally as a pianist and organist, and that until her sixteenth year she spent five hours a day perfecting her instrumental technic. Her early studies were continued against great odds, because of a foreshortened tendon in the fourth finger of her left hand. This meant that virtually every composition she attempted had to be refingered by her personally, in view of this weakness. She persisted so patiently, however, that she achieved excellent results, and has not only taught the piano, but is also an excellent accompanist. Even now her piano assistant, Raoul Biais, accepts Miss Lee's corrections and declares she is a better player than he.

"But, even at sixteen, I realized there is no such thing as a nine-fingered virtuoso for the piano," Miss Lee explains, "so I had a surgeon operate upon the tendon. It was no use. So far as the piano was concerned, the finger was worthless. I loved music so much that it was a heart-breaking blow. Then I discovered I could sing. What looked like bitter misfortune proved the starting point of a career."

Miss Lee's thorough musicianship was proved on one occasion when she was scheduled to rehearse a song, "Separation," written by the Countess Rudolphe Festetics. The manuscript had disappeared, and the singer felt she could not face the composer and confess her carelessness. So she rewrote the words and music from memory and also reproduced the elaborate accompaniment. When the countess arrived, Miss Lee submitted the "forgery" and confessed she had lost the original. For a moment the countess registered panic, but when the singer played and sang her version the composer was amazed and pleased. "It is virtually perfect," she said.—Public Ledger, July 20, 1919.

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AN INTERESTING TRIP

Joseph H. Chapek, violinist, and his wife, Mrs. Augusta H. Chapek, left the city June 8 for an extensive trip. At Laredo, Texas, Mr. and Mrs. Chapek played at the Episcopal Church on the occasion of the marriage of their niece, Miss Helen Richter, to Horace B. Watson June 11, 1919.

After a visit to San Antonio, the former home of Mrs. Chapek, they left for San Diego, Calif. Arriving at San Diego June 27, they heard the news that the transport Nanking was coming to that port from Vladivostok, Siberia, with 1,045 Czecho-Slovak soldiers on board, the heroes of the World War who fought their way across Russia and Siberia and who were on their way home, going around the world to get to their loved ones.

The transport Nanking arrived July 3, bringing the veterans, who for the first time in five years touched the shore of peace at the beautiful port of San Diego.

They were heartily welcomed by Brig. Gen. Frederick S. Strong, commandant at Camp Kearney, and his staff; by the American Red Cross, with Field Director Major Ernest Riall; by the committee and members of the local Czecho-Slovak Alliance, the Salvation Army, and thousands of the citizens of San Diego and surrounding country. Also there were Mr. and Mrs. Chapek, both warm personal friends of President Masaryk.

Mr. and Mrs. Chapek took part in the John Huss celebration given by the Czecho-Slovak troops at Camp Kearney July 5 at the Y. M. C. A. Building. Mr. Chapek played a number of violin solos and also performed for the first time his new composition, "The Czecho-Slovak Republic March," which is dedicated to the Czecho-Slovak Army. The rendition was greeted with enthusiastic applause and Major Vladimir Jirsa, commander of the troops, went upon the stage to personally thank the composer.

On July 6 Mr. and Mrs. Chapek gave the soldiers another recital at the Y. M. C. A. Building at Camp Kearney.

Mrs. Chapek sang "Thou Lovest Me," her husband's composition, with violin obbligato, and, being recalled, she sang the Slovak national song, "Pod Tim Nasom o Keneckom." Answering to another recall, she sang the Bohemian song "Rada-rada." Mr. Chapek played his compositions, "Furiant," "Bohemian Dance," "Mandolina Capriccio," and for an encore Drdla's "Souvenir."

The Czecho-Slovak troops left Camp Kearney July 11, going from there to Washington, D. C., and then Newport News, Va., from whence they sailed for a European port en route for Czecho-Slovakia.

. . . . . .

On their return trip Mr. and Mrs. Chapek visited the Grand Canyon of Arizona and arrived in Chicago July 30.

They are busy with preparations for the coming season, which from all indications promises to be a prosperous one.

‡‡‡

A LETTER TO FREDERICK VANDERPOOL

My Dear Mr. Vanderpool: I am making frequent use of your song, "Values," which is a gem equally appreciated by the public. I have also enjoyed using your songs of "Dawn" and "Twilight."

(Signed) IVA BIGELOW WEAVER,
Milwaukee.

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Vol. 11 Chicago, August 22, 1919 No. 34

Editorial

PASSING COMMENT

The London correspondent of "Le Courrier Musical" (Paris), in its criticism of "Monsieur Beaucaire," now running in the English metropolis, dismisses the work of Marion Green (formerly of Chicago) with the curt statement that he pronounces French with "an American accent."

This accentuates anew the attitude of all Europe toward the language question.

In every one of the European countries they expect—nay, they demand—that any American appearing on their stages shall pronounce and enunciate their languages impeccably.

This they assume to be the one thing needful for logical or successful performance.

But—do the French and Italian artists carry the same feeling into their American work?

Not by any means. They have told us so many times that we ourselves believe it to be Gospel truth that Grand Opera is possible at its best only in French or Italian, and not only do we submit to this imposition from all foreign artists but we also allow them in their song recitals to use their own language exclusively if they choose, ignoring ours entirely.

They—all over Europe—criticize Americans who have not a perfect knowledge of their languages, even the most unlettered of the public being supercritical about the most minute questions of pronunciation.

And, in return, we allow them, when they choose to sing to us in our vernacular, to simply murder the English language.

We feel flattered that they should deign to learn even a song or two in our language, and we consider their mistakes and their abominable pronunciation as "cute" or "fetching."

♮ ♮ ♮

The editor is in receipt of a letter from a distinguished American composer which contains so much food for thought that (by permission) he is printing it here in entirety.

It is, of course, an answer to the editorial statements that publicity (advertising, if you wish to call it so) is necessary for the composer as well as for the performing artist if he would attract and hold the attention of the public.

There are, however, many fine questions involved, and it certainly does seem that there is a lack of that colleague spirit in this country which in most foreign countries has resulted in a national music literature.

> *"You cannot boost a man up a ladder if he refuses to climb."*
>
> *ANDREW CARNEGIE.*

Certainly in France, for instance, composers help each other more than they do here, publishers are (probably) more keen to take up the work of French writers, and artists are (we are told) much more ready to boom their own (composing) countrymen than is the case here.

We still insist that publicity is a great factor—a very great factor indeed—but evidently there are other questions, and we invite a full, free discussion of the whole matter.

Whether you agree with us, or with the writer of this letter, or with neither or both, write your views to the editor and they will find place in these columns; and a complete airing of views may do much good at this time.

The letter (in entirety) here follows:

Music News: The publicity I have personally paid for in the past should justify a wider recognition of my work than I am receiving. My publishers agree that my work is of the first order, but on the old policy: "If we want good music we will import it," they have done nothing and I see myself waiting indefinitely for returns. And if artists will not sing my music without a "professional fee" (as they call it!) my life will not be long enough to see success. This stand of the artist is all wrong, and for this reason the American group on programs is always the light group at the end! One publisher who has seven of my best songs (published about eight years ago, at most exacting terms for the composer) sends me in $1.59 as royalties for the past year! Now I ask you, where does the American composer (and I am thinking chiefly of my colleague) come in with such a state of affairs? My career, as a composer, has cost me a small fortune. I stuck to my ideal—and have paid the bills. But aside from John Carpenter, Mrs. Beach and a few others, what composer can meet such demands and stick to his ideals—write up and not write down?

The former two composers have spent a large amount of money in advertising and in consequence they are known. I have spent a larger amount in helping to save this country the past four years, and, in consequence, have sacrificed my art. But my self-imposed duty has seemed the most urgent. I still have duties outside of my art and as all the advertising has not brought the result I desire, why go on?

If artists won't sing the songs unless paid, all the advertising in the world will not help matters. My music is known, but only sung occasionally, though most teachers I have met use it. In time, as Frederick Stock once wrote me, it cannot but be known, but I may not live to see the time! I should like to devote the royalties to a bed in the Paris-Chicago Hospital (for American students in Paris) and if the hospital goes up shall make this provision. The bed will only be endowed after my death, judging from results up to the present!

Mr. Carpenter's "Society for Publication of American music" is an admirable plan and I give it my full support and have written him concerning its future work, etc. I have written the most complete "Song Literature to English Classic and Verse" in existence and if I never write another song this work is sufficient to give me a place among the best writers in the United States. But the colleague spirit must be more highly awakened. I am sure I have that spirit toward my colleagues, and always have had. It is for them to have the same spirit towards me.

♮ ♮ ♮

It is always unsafe to print a supposedly complete list of any one class of musicians, for there are practically certain to be unintended omissions; and, by the perversity of Fate, the omitted names are usually among the most important.

The Musical Courier of August 14 prints a list of woman composers, but strangely omits the name of Freer. Surely, Eleanor Everest Freer of Chicago, composer of a very great list of high-grade compositions, deserves a place near the top in any list of composers, either American or international.

OLGA CARRARA
SOPRANO

Scored an unusual success as soloist with the Stadium Symphony Orchestra of New York on August 5th and 15th

FREDERICK GUNSTER

Frederick Gunster, the popular tenor, was soloist at the New York Stadium on August 11. Mr. Gunster sang the Aria from "Tosca" and was so enthusiastically received that he responded with the encore "From the Land of the Sky Blue Water," by Cadman.

———♯♯♯———

THE DRAMA LEAGUE OF CHICAGO

Miss Bertha L. Iles, manager-director of the Drama League activities at the Municipal Pier, has been presenting many interesting programs in the Municipal Pier Auditorium. The work of the Drama League is twofold—on Monday, Wednesday and Friday afternoons Children's Hours are conducted in the Pier Auditorium, where lessons are given free in dancing, pantomime, chorus singing (under the supervision of the Civic Music Association), orchestra rehearsals and rehearsals of plays and children's operas. Each Wednesday at 2 o'clock a public performance is given and thousands of children attend. On Friday evenings the Drama League Civic Program is given in the Pier Auditorium, and many well-known musicians appear on the programs, together with groups of dancers from the city schools and clubs. This is a definite step toward a Civic Theater, for the audiences and actors represent all civic interests and soecial activities. Programs were presented August 6 and 8, as already noted in Music News.

———♯♯♯———

Balas—Clarice Balas, Cleveland pianist, is spending the Summer at North Olmstead, Ohio.

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EMIL F. MYERS AND LILA AUSTIN MYERS OF AMARILLO COLLEGE OF MUSIC SPENT SUMMER IN CHICAGO

Mr. Emil F. Myers and Mrs. Lila Austin Myers have returned to Amarillo, Texas, after spending a busy summer in Chicago studying and enjoying the concerts and opera.

They have set a high mark for the things to be done in their school, and have accomplished so much because of strict honesty and a straightforward manner of dealing in all things. Both are gracious, sincere, and this is why they have made friends and held them.

Mr. Myers is the founder and director of the Amarillo College of Music. The coming season will be the seventh year of its establishment. Mrs. Lila Austin Myers is the head and director of the piano department. Both Mr. and Mrs. Myers have devoted much time to the study of music and art, having been with private teachers of note as well as having had extensive study at Northwestern University in previous seasons.

The school at Amarillo offers a course of study in the departments of voice, piano, organ, violin, harmony, and dramatic art. A competent faculty of assistant teachers aid in the work of the school. The Dunning System is a part of the course offered. Mrs. Myers is organist at Polk Street Methodist Church and Mr. Myers is director of music.

The school's formal opening, September 2 this season, will find them in new quarters, where without a doubt they will enjoy one of the busiest years in the history of the school.

The great Panhandle of Texas is a pioneer musical field, and the gradual development of the natural resources of the country is bound to make it rich musically as well as commercially. The oil wells are proving their worth, and it is only in recent years that this great industry has been promoted. Amarillo is the largest city in this part of Texas, and might easily be called the center of music and commerce.

Mr. Myers has, in addition to his work of director of the college and teacher of voice, organized and conducted a spring festival, presenting "The Messiah" three times, "Elijah," "Creation," "Rose Maiden," "Holy City," "Pinafore," and other works. In addition to the choral works, artist recitals have formed a part of the musical life of the city. Among the soloists appearing in the past six seasons are: Warren Proctor, Christine Langenhan, Harold Henry, Charles Harrison, Mr. Van Duzee, I. E. Mutch, J. A. Johnson, Hazel Silver, Joseph Farrell, James Hamilton, Oscar Seagle, Evan Williams, Vera Curtis, Mabel Sharp Herdien, Charles Lutton, and Walter Allen Stults.

Three choral bodies combine for the festival, one from Amarillo proper and two from adjoining cities, where Mr. and Mrs. Myers have a guiding hand in affairs musical. Mrs. Myers is an aid and accompanist par excellence, and has given loyal support to the festival and played with success for many of the soloists appearing in Amarillo. Further announcements of the coming festival will be made later.

———♯♯♯———

Dallas—Mrs. Maude B. Lumpkin presented her pupils in studio recital on August 5.

C. W. HESSON SELECTS JOHN LORING COOK AS MUSICAL DIRECTOR OF CONTINENTAL LYCEUM BUREAU

Mr. C. W. Hesson of Louisville, Ky., has just returned south after spending two weeks in Chicago, where he completed arrangements with John Loring Cook, the well-known teacher, to become the Chicago representative of the bureau, which operates largely over southern territory.

Mr. Cook has been teaching in Chicago since 1898, twenty-one years, actively engaged in training singers, and his long experience is of great value to the bureau in selecting and training talent. One hundred towns are now booked in Alabama and Florida, and the first companies leave September 15. A second circuit of one hundred towns is now being booked, and the bureau needs good talent at fair salaries. Young lady singers who play the piano, read or play the violin should see Mr. Cook at once in his studios, 817-19 Kimball Hall.

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Castle—Lester Hugo Castle was soloist last Sunday at the Sixth Church of Christ, Scientist. He is also filling a few engagements as well as his teaching throughout the summer.

BOOKINGS FOR SEASON 1919-20 for
CARL E. CRAVEN
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ANNUAL CONVENTION OF THE I. L. A.

September 15, 16, 17, 18, 19 are the dates for the annual convention at Hotel La Salle, Chicago, with a church service conducted by noted Divines on Sunday, 14th, and a reception Saturday evening, 13th. The Association is composed of about 1,200 concert singers, players, lecturers, entertainers, concert companies, cartoonists, pianists, violinists, and other instrumentalists of all kinds, bureau and concert managers and committeemen.

The exercises consist of concerts, lectures, papers, round table discussions of mutual problems, vocal and instrumental numbers by noted professionals. "Joy Night" is the annual frolic of original stunts and burlesques given by celebrities and is the richest mirth provoking event of the session.

"Informal Hour" at 4 p. m. daily is set aside for the hearing of artists, pianists, singers, intsrumentalists, lecturers, readers and entertainers by the convention, and assembled managers who are on the lookout for new talent with a view to making engagements. This is a rare opportunity for comparatively unknown talent to appear before the leading Chautauqua and Lyceum managers of the United States under the best auspices.

Applications should be made at once to Henry B. Roney, Director of Informal Hour, 1021 Leland Avenue, Chicago (Sunnyside 6912), who will give all particulars. Indications point to the most important meeting and largest attendance in the history of the International Lyceum and Chautauqua Association.

Music in Chicago

MUSICAL EXTENSION SERIES

Frank A. Morgan announces the second Musical Extension Series of Concerts to open at Orchestra Hall on October 30, with the Cincinnati Symphony Orchestra, with Harold Henry as pianist.

Following dates will be filled by the Apollo Club, the Zoellner String Quartet and other organizations and individual artists.

These will be supplemented, as last year, with the Church Series, in which will appear Louis Kreidler, Ernest Davis, Frederica Gerhardt Downing, Zetta Gay Whitson and many others.

We quote the following from the very attractive circular being sent out by Mr. Morgan.

"The first series of Musical Extension concerts as given in the churches and Orchestra Hall included such well-known artists as Arthur Middleton, Paul Althouse, Carolina Lazzari, and others of unusual merit. The high standard established by the first series will be more than maintained during the season of 1919-20. The artists engaged are among the best-known American musicians. You will be interested in hearing them.

"I feel confident also that you will heartily approve the purpose of the Musical Extension idea, which is to offer good music at neighborhood centers, especially in the churches, and to increase the number of patrons of good concerts in the central part of the city. There is no better way to counteract influences that are not for the best.

"To assist in accomplishing this, the price of the season ticket has been placed within the reach of the general public—"high-class music at middle-class prices." Too often in this country the price for hearing the best music, as rendered by the best musicians, puts it in the class of luxuries.

"It is my hope to awaken an interest even among those who claim not to care for good music, but who may not have heard enough of the real thing to find out what it is. If given a fair chance, good music, properly rendered, will prove its right to be heard in every community and will also fulfill a worthy mission.

"It was most encouraging to find with what unanimity and approval the first series was received. This will be of material help in establishing it in other places next season. If the object of the series, and the artists offered, are considered worthy, a continuance of support by the friends of the series will be duly appreciated."

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Sundstrom—Ebba Sundstrom, violinist, is spending the month of August in Minneapolis and surrounding territory, visiting and resting. She will return to the city to resume her teaching at Bush Conservatory on September 7.

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Farmer—"May Day Waltz," by Carl V. Farmer, and "June Waltz," by Hazel Cornell, two easy teaching pieces of good values, have been published by Mrs. C. Farmer, Toronto, Can.

PUBLIC SCHOOL MUSIC, AMERICAN CONSERVATORY

The department of Public School Music of the American Conservatory has just closed its six weeks' Summer course. This department, which is under the direction of O. E. Robinson, has had the largest registration of any Summer term in the history of the Conservatory.

The past year has also been a banner year. Graduates of this department have secured positions as supervisors of music, to date, as follows: Frances M. Hedrich, Belle Fourche, S. D.; Helen Reeves, Belle Plaine, Iowa; Persis Terhune, Polo, Ill.; Hazel J. Holcombe, Hinsdale, Ill.; Aline Jones, Biggsville, Ill.; Neva Miller, Salina, Kan.; Minnie Noftsker, Iola, Kan.; Drusilla Shaw, St. James, Minn.; Anita N. Stevens, Monticello, Iowa; D. Beatrice Bruns, Glenwood, Iowa; Helen V. Haberland, assistant at Crystal Falls, Mich.; Elizabeth M. Wilson, Anna, Ill.; Minnie Sanderson, assistant at Urbana, Ill.

———♯♯♯———

JEANNETTE DURNO

Jeannette Durno, the well-known pianist, assisted by Reba Johnson, the young violinist, who has recently been appointed as one of the Elshuco Trio, gave a most interesting program before members of Miss Durno's Summer class in the Durno Piano Studios in the Lyon & Healy Building, Thursday evening. Together they played the Brahms Sonata for Piano and Violin in G major. Miss Durno played Scarlatti's Pastorale and Capriccio, Debussy's "Reflections on the Water," and Chopin's G Flat Etude. Mr. Johnson's solo numbers were: "From a Wigwam" (Cecil Burleigh), "Indian Lament" and "Slavonic Dance" (Dvorak-Kreisler).

Mr. and Mrs. F. G. Bradbury of Duluth also contributed to the program, playing the Cesar Franck Sonata for Piano and Violin and one of Miss Durno's most gifted pupils, Helen Falk, played a group of piano solos.

———♯♯♯———

MARY FLAGG

A new book by Mary H. Flagg, "The Music Student's First Note Book," is attracting much attention.

Miss Eldora Scoot, music supervisor, Lucas, Kan., writes: "I am delighted with 'The Music Student's First Note Book,' by Mary Flagg. It is so practical. I am planning to use it in my school work this year."

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HENRY B. RONEY

Henry B. Roney and several of his young students gave several attractive concerts at Fort Sheridan Military Hospital last week. A piano on a wheel truck was carried around through the wards and the music taken to the bedside of the soldiers, of whom there are about 5,000 sick and wounded.

The young people of the party were Wanda Nestman, Marjorie Pollock, Harold Fidler and Richard Vail; also Florence Smith and Dorothy Mulchay, who gave several dances in costume, including the Scottish Sword Dance. They also gave a concert at Great Lakes, where Mr. Roney was one of the song leaders during the war.

There are about 20,000 bluejackets there at present.

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A TEACHER OF TEACHERS

Glenn Dillard Gunn, who this Fall begins his nineteenth season in Chicago, deserves to be described as "a teacher of teachers." Among his former pupils there are many now occupying important positions with the foremost institutions of the country.

Perhaps the most prominent of the former Gunn pupils thus engaged is Moses Boguslawski, whose brilliant recitals in New York during the seasons 1917-18 and 1918-19 put him definitely in the rank of the prominent American pianists. Mr. Boguslawski is now one of the important members of the Bush Conservatory, Chicago, a position which he assumed last season after several years spent as director of the piano department of the Kansas City Conservatory.

Another of Mr. Gunn's brilliantly successful pupils is Miss Mae Doelling of the American Conservatory faculty, who has appeared with the Chicago Symphony and American Symphony orchestras in recent seasons.

Miss Helen Desmond, who played 120 engagements in all parts of the country two seasons ago and who last season made a most successful appearance with the Young People's Symphony Orchestra in New York, is now profitably engaged in teaching in that city. Previous to these activities she studied with Mr. Gunn for six years, appearing with the Chicago Symphony Orchestra under his direction.

Mr. Martin Bruhl of Burlington, Iowa, has varied his successful teaching career with two seasons of concertizing under Harry Culbertson's management. During these seasons he made appearances with the New York Symphony and Minneapolis Symphony orchestras.

Prominent in the Northwest is Aslaug Olsen Wright, director of the piano department of the North Dakota State Normal School, Valley City. Miss Florence Scholl has achieved similar distinction at Lombard College, Galesburg, Ill. Miss Florence Bettray of Racine and Milwaukee, a prize winner in the recent biennial contest of the Federated Women's Clubs; Miss Esther Linder, Miss Kathrine Kittelsby, Miss Florence Schubert, and Miss Lucile Manker are four of the twenty young artists presented to the Chicago public in recitals during the past three seasons who have made good as teachers. Miss Manker is one of the soloists with the St. Louis Symphony Orchestra this season.

But the former Gunn pupil most conspicuously before the public is Edwin Schneider, accompanist to John McCormack. When Mr. Gunn began his career as a teacher in Chicago in 1900 Mr. Schneider was the first pupil who registered with him.

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LETITIA V. BARNUM

Mrs. Letitia V. Barnum, president of the Chicago School of Expression and Dramatc Art, and director of the American Conservatory of Music, has left for an extended tour of the east, during which she will visit Bretton Woods, N. H., Newport, R. I., and New York. She will spend some time in the Adirondacks and the White Mountains.

Mrs. Barnum will return to Chicago in the Fall to resume her work at the two schools under her direction, and to take up her private classes again for the regular winter term.

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WINONA LAKE

A Splendid Performance of "The Creation," Under the Baton of H. W. Owens—A Day of Musical Contests

Reviewed by CHARLES E. WATT

If more people in Chicago knew what a delightful place Winona Lake is there would be a constant procession of people from the Illinois metropolis to and from the Indiana resort.

Not alone is the place beautiful and attractive from the nature standpoint, and socially desirable because of the throngs of intelligent and charming people who go there, but also as a Chautauqua Assembly it is par excellent.

Day after day, throughout the summer, there are lectures and concerts given in the Auditorium, morning, afternoon and evening, and thousands upon thousands assemble to hear every sort of entertainment ranging from the noisy Billy Sunday to the very finest sort of classical music programs.

THE AUDITORIUM, WINONA LAKE

H. W. Owens has for sixteen years been at the head of the music department at Winona College and also in charge of the choral work at the Chautauqua.

He has a large Choral Society, recruited from the residents of Winona itself and of Warsaw, the neighboring city, and to this each year he adds a goodly quota of Chicago singers (from the Haydn Choral Society), and these, year by year, make the Winona trip their summer recreation and delight, as well as affording sterling assistance to their mentor and director, Mr. Owens.

For this year the chosen oratorio was "The Creation," and it was given on last Wednesday evening to the largest audience this writer has seen at the Winona Auditorium for five years.

Mr. Owens is absolutely adept in his manipulation of the Haydn Choral score, and the readers of Music News will remember that, very recently, he gave a successful performance of it at Elkhart, Ind., with the large choral society which is maintained there under his direction.

At Winona, on Wednesday, the chorus was not the largest ever observed there, but it was of excellent quality, both in the matter of voices and in general musicianship, and the performance resulting from this combination was pleasurable indeed.

Of the well-known chorus numbers, "The Heavens Are Telling" was the best, although "The Lord Is Great" was also exceedingly successful, this being, perhaps, due largely to the fact that the trio obligato with which it is embellished was done at this time in super-excellent style.

For the same reason, i. e., the fact of the splendid work of the soprano and bass in the obligato duet, "By Thee With Bliss," was put forth in a way to absolutely thrill the audience and to prove anew the excellence of chorus and soloists.

Mr. Owens held all the forces together with a practiced and artistic hand, and the unusual brilliance and finish of the chorus was augmented in a very telling way by the work of the accompanying organist and pianist.

The organ was used but little, but in those brief moments Miss May L. Hunter proved herself adept.

To the pianist, however, must fall a very unusual meed of praise, for not only was her work practically continuous, but it was also done at such a point of style and finish as is very rarely attained under like circumstances.

The body of support given the chorus was remarkable in rhythmic impulse and in solidity of foundation, while the piano background afforded the soloists was exceptional from every possible standpoint of the musician and the accompanist.

This unusual work was done by Katherine Norris Carmichael, an accompanist from St. Louis, who is spending the summer at Winona Lake, and who, on last Saturday night, played the recital program for Rosa Olitzka.

She appeared also very recently in joint recital at the Winona Auditorium with Mrs. Lincoln Dickey of Cleveland, Ohio, at which time she not only accompanied Mrs. Dickey, but also sang a group of solos and alternated with the principal singer in piano groups.

In September she returns to St. Louis, and will take up her new duties as organist at the fine West Presbyterian Church.

Certainly a talented and versatile young woman is Miss Carmichael.

Two of the solo singers at Winona on last Wednesday were the same as heard at Elkhart recently.

These were Miss Margaret Watts Owens and Dr. Carver Williams, soprano and bass.

H. W. OWENS

Miss Owens again demonstrated the fact of fine natural voice and an abiding musicianship and good taste.

She employs her voice to the very best of its possibilities and not only is able to sing the brilliant passages provided by Haydn with skill and effect, but also, in the abounding tenderness and sentiment of the score,

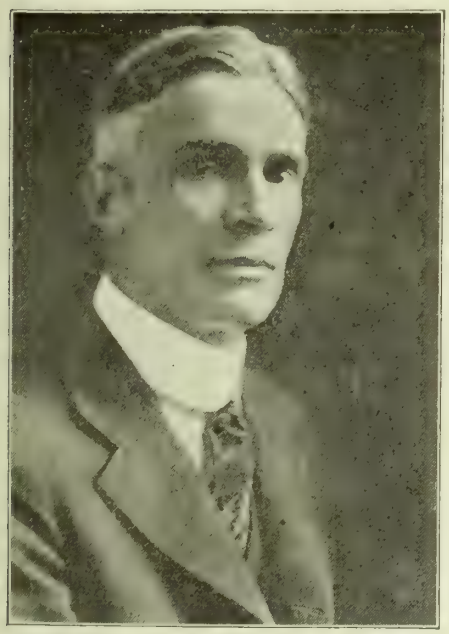
she finds employment for many finer graces and decidedly artistic touches.

"On Mighty Pens" was sung by her so well as to leave in memory no better presentation of the song, while "With Verdure

KATHERINE NORRIS CARMICHAEL
Accompanist

Clad" was a bucolic delight and a feast of good song.

Haydn was certainly partial to the bass score in writing his famous oratorio, and Dr. Williams proved himself, on Wednesday, entirely capable of coping with every



DR. CARVER WILLIAMS
Basso

difficulty provided and of accenting every suave delight of the part.

The descriptive recitative, depending so vitally on clear enunciation, was done beautifully, the low tones with which the score abounds were handled with adroit effect, and the beautiful duets with the soprano and the trios (tenor, soprano and bass) were sheer delight.

The third soloist was Andrew C. Grant, who, as director of music at the Austin (Chicago) M. E. Church for some years, won a wide circle of friends for his personality and his voice, and who is now equally popular in his position as director of the music at Edison Park M. E. Church (Chicago).

Mr. Grant has a very sweet and thoroughly suave voice, and his feeling for oratorio is correct and pleasing.

"In Native Worth" was sung with great intelligence and fine musical effects, and in the aforementioned abounding duets and trios of the Haydn composition he found opportunity for the display of correct musicianship and a thoroughly fine style.

The audience, as stated before, was very large, and it was also unusually enthusiastic.

Each soloist was applauded to the echo, the chorus was most royally rewarded in

HOMER RODEHEAVER,
Composer of "Lonesome"

applause, and Mr. Owens was given that same round of appreciative handclapping which is, seemingly, reserved in its fullest manifestation for him alone.

♮ ♮ ♮

Concert on Wednesday Afternoon

The concert of Wednesday afternoon was a very attractive one and was made doubly interesting through the presence of a large contingent of Chicago singers, who had come down to participate in the Wednesday evening oratorio and in the contests of Thursday.

Among those taking part were Margaret Owens, who made a big success with "The Song of the Soul"; Mary Woods, who was excellent in "Mother o' Mine"; Harry Fetters, who sang "Three for Jack" with effect, and Andrew Grant, whose fine tenor voice was heard to much advantage in "Sound an Alarm," from "Judas Maccabeus" (Handel).

♮ ♮ ♮

The Thursday Contests

Thursday was full of excitement to many young singers from Chicago, Van Wert, Ohio; Venedocia, Ohio; Warsaw, Winona Lake and other points, for there were "preliminaries" all morning and public contests all afternoon and evening.

These annual contests were introduced to Winona Lake some years ago by Mr. Owens, who has a strong predilection to the Welsh Eisteddfod, and whose singers, as soloists and en masse, have won distinction

MARGARET WATTS OWENS
Soprano

in various gatherings of this kind, including the well-remembered occasion when they won (as a Choral Society) the thousand dollar prize at the San Francisco Exposition.

During the day there were contests for soprano, tenor, contralto, baritone, various duets, trios, quartets and other ensembles, to say nothing of a reading, which last, it must be confessed, was a bore inasmuch as but one contestant appeared; and she, in her rendition of "The Man Without a Country," was for the most part inaudible.

ANDREW C. GRANT
Tenor

"The Eisteddfod," said the Rev. J. A. Gordon in introduction, "is a place where the adjudicator (critic, if you like) tells the exact truth about each thing that is done and nobody thinks of getting mad at him."

Certainly James H. Jones of Van Wert,

(Continued on page 14)

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The American Conservatory, in its new catalogue and in the Bulletin for August, sets forth the musical achievements for the term just closed and announces many interesting events for the new school year. The season 1918-19 proved an exceptionally successful one, the attendance increasing over 500, including an unusual number of talented students.

Among the faculty but few new names will be recognized, the policy of the school being to retain and keep together the many distinguished artist-teachers who compose the faculty, many of whom have been connected with the conservatory for over twenty years.

A notable addition is Mrs. Letitia Kempster Barnum, who will assume the direction of the dramatic art and expression department. Mrs. Barnum, in accepting this engagement, also will retain the presidency of the Chicago School of Expression, of which she is the founder.

Other additions are Frank Parker, voice; Stella Roberts, violin; Gertrude Polk, physical expression.

The conservatory announces a very complete and interesting series of recitals, including thirty-two Saturday afternoon recitals at Kimball Hall, operatic and dramatic evenings, orchestra concerts, etc.

———♯♯♯———

PIETRO YON TO MAKE A TRANSCONTINENTAL ORGAN TOUR

Pietro Yon, a graduate of the Royal Academy of Saint Cecilia and subsequently the organist at the Vatican, is to make an extended organ concert tour this season, his itinerary including the leading American and Canadian cities between New York State and California. Mr. Yon is the most distinguished organist in the United States at the present time, and is likewise the most prolific and intelligent writer of music for the organ. His studio at Carnegie Hall in New York has developed the Italian music art to a high degree of perfection, and the invitations which have been extended to him to return for subsequent concerts after his first is an indication that the American public is not unappreciative of the best American musical art. He is the leading exponent of the organ music of Italy, not only the church music but the more general and popular form as well.

———♯♯♯———

RUSSIAN SYMPHONY ENGAGED FOR INDIANAPOLIS AND LOUISVILLE FESTIVALS

Mrs. Ona B. Talbot, the Indianapolis manager whose festivals in Indianapolis and Louisville were so successful the past season, has decided to make them annual events. For the coming Spring she has engaged the Russian Symphony Orchestra (Modest Altschuler, conductor) for Indianapolis on May 5 and Louisville on May 8. Other engagements made by the manager, Daniel Mayer, for this organization during the past week are in Mrs. L. C. Naff's course in Nashville, Tenn., at the Southern Textile Exposition in Greenville, S. C., and in Roland T. Hamner's course in Lynchburg, Va.

The orchestra will devote almost its entire Fall tour to the South and Southwest and will be in that section during November and early December.

SIBYL SAMMIS-MAC DERMID

Sibyl Sammis-MacDermid, soprano, is concluding her summer tour in Ohio, West Virginia and Pennsylvania cities as the principal music attraction on the Redpath Chautauquas for that section. The press has accorded Mrs. MacDermid superlative praise throughout the tour.

Mrs. MacDermid will join her husband, James G. MacDermid, for a few weeks' recreation in Michigan, following which she will reopen her own studio in the Fine Arts Building, September 15, and will devote considerable time to a class of pupils that has accumulated, particularly since the beginning of the war, from different parts of the country where Mrs. MacDermid has appeared in concert. She will continue her concert and recital work as formerly.

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GILDEROY SCOTT

One of Mme. Gilderoy Scott's important orchestral bookings for the coming season is an engagement to sing Elgar's lovely "Sea Pictures" with the Detroit Symphony Orchestra on December 21.

HENRY ON VACATION BEFORE A BUSY SEASON

Harold Henry closed his concert season in the East the middle of July, shortly after his triumphal appearance at the biennial convention of the National Federation of Musical Clubs. Since then he has been in Chicago, busy with a large class of professional pupils who came from all parts of the country. So great has been the demand for lessons from this popular pianist, and so talented have been the applicants, that Mr. Henry has been unable to resist the temptation to devote much more time to this work than he had allotted to it. He brought his teaching to a close August 20, and because he will open his next season early in October in the middle West he has gone up into the Canadian woods to spend his holidays instead of going to New England as he had planned doing. He expects that a month of outdoor life will get him in fine condition for the big season that is before him.

Mr. Henry has been booked for appearances in almost every part of the country, both with orchestra and in recital. One of his first engagements is as soloist with the Cincinnati Orchestra on October 30, in Chicago, when he will play the Liszt E flat Concerto.

San Francisco—At the 119th organ recital given by Edwin Lemare on the municipal organ at San Francisco the solo singer was Marion Vecki, among his numbers being "Values," by Frederick Vanderpool.

Hadley—The Hadley Concert Company is touring Iowa and Illinois this week.

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Music at RAVINIA PARK

THE LOVE OF THREE KINGS

A mosaic of finest possible pattern and the most delightful of coloring is the score of "Love of Three Kings," which has not been given in Chicago enough times to spell satiety for any considerable part of the opera-going populace and which is so well presented at Ravinia as to make comparison with the Auditorium productions entirely legitimate.

Of course, at the Auditorium there was a remarkable setting for both the productions of the work made there, but on the other hand, neither of them compared in the matter of cast with that of Ravinia.

This may seem a bold thing to say, but it is a matter of sincere opinion that Florence Easton, Morgan Kingston and Leon Rothier have not been surpassed anywhere, if indeed they have been equaled, in the parts of Fiora, Avito and Archibaldo.

The scenic investure was appropriate and effective, even if not gorgeous, and the stage management at Ravinia last Saturday night was superb.

All the smaller parts were excellently done, the participation of the chorus was artistic and altogether in the proper spirit, while the work of the orchestra, under the direction of Gennaro Papi, was at a point of excellence which far surpassed any remembered readings of that score at the Auditorium.

Fine indeed is the imagery and the effect of the Montemezzi music.

The heavy, measured figure which accompanies every appearance of the blind old King is superb. The Fiora and Avito motifs are scarcely less impressive, and the weaving of all these together constitutes one of the most graceful as well as intensely dramatic scores of operatic history.

The Chicago Symphony Orchestra revels in such music and, as said above, the rendition at Ravinia could not be bettered.

I never go to Ravinia on an Easton-Kingston night but that I marvel at the mistaken policy which confined Miss Easton, while a member of the Chicago Opera Company, to a few roles, mostly Wagnerian.

This wonderful woman, who is, incidentally, a delightful singer, is more versatile than any singing actress ever put forward by the Chicago Company, not excepting Mary Garden herself.

Florence Easton can do any sort of part, and she does every one she attempts to perfection.

In "The Love of Three Kings" she not only sings delightfully, but she presents also a dramatic picture which is beyond praise.

And in Morgan Kingston she has such a worthy partner as could be found but infrequently.

He is particularly handsome in the part of Avito, dresses it with exquisite taste, and his action is a proper admixture of dignity and passion.

Certainly no one could be more tragic or passionate than is he in the remarkable second act, and if the action of the last act provides him no similar dramatic opportunity it does at least allow a chance for passionate singing of the most effective kind.

Morgan Kingston—always a favorite at Ravinia Park—has sung so well this year and has shown himself also so fine a student of dramatic art as to have advanced himself beyond belief.

The part of the old King was done magnificently by Rothier, who has the exact face, figure, voice and dramatic outlook necessary for this tragic, unbelievably cruel part.

Philine Falco did the small part of Angella so exceptionally well as to warrant again the assertion that she has a voice and an acting talent so marked as to bear watching, in the full belief that her growth and advance will be rapid.

Thomas Chalmers, in Manfredo, was well cast. He sang well and acted with discretion.

C. E. W.

♮ ♮ ♮

Concerts at Ravinia

The concerts at Ravinia, under direction of Richard Hageman, have been a summer-long delight, and those of the closing days should receive the special attention of the music-loving public which, after their cessation, will find themselves for several weeks almost without high-grade concerts in Chicago.

On Monday evening of last week a Symphony was played, together with some Overtures and a solo each from harp and violin.

On Thursday, Friday and Saturday afternoons the concerts were, respectively, devoted to a program suitable for children, one especially built for sailors and soldiers, and a program of works such as an operatic overture, a waltz by Godard, "Les Preludes" of Liszt, etc., while on Friday night a very similar list was offered.

This schedule, with a concert also every Sunday afternoon, is repeated each week.

♮ ♮ ♮

Return of Scotti

The enormous success of Scotti on the occasion of his two appearances in July augurs convincingly that there will be capacity audiences for each of the three additional performances for which he is now announced.

The first of these is tonight (Friday), when the bill will be "L'Oracolo," in whch he will sing the part of the Chinaman, which under his manipulation has become a classic of the grand opera stage, and in one act of "Butterfly" will present the Sharpless which is standard at the Metropolitan in New York.

On Friday evening, August 29, he will appear in a complete performance (four acts) of "La Boheme," an opera in which he is unknown to Chicago, and on the first day of September his engagement will close simultaneously with the season at Ravinia in a gala performance which will include "L'Oracolo" and "I Pagliacci," in which latter opera he will sing the part of Tonio.

♮ ♮ ♮

Other Operas

On Saturday evening, August 23, "Romeo and Juliet" will be given, and on Sunday evening the splendid "Love of Three Kings" will be repeated.

♮ ♮ ♮

Story of "L'Oracolo"

Scene—Chinatown, San Francisco.

The opera is called "The Oracle" because of the prophetic power of the sage, Win-Shee.

An opium den proprietor, Chim-Fen, tries in vain to win as his wife the lovely Ah-Joe, niece of a prosperous merchant, Hu-Tsin.

She loves San-Lui, son of Win-Shee, and he loves her.

At the early morn of New Year's Day they meet and tell each other of their love.

Hu-Tsin, seeking knowledge of the future of his son, Hu-Chee, consults the Sage, who foretells tragedy.

Shortly after this Chim-Fen kidnaps Hu-Chee, hiding him in the opium den. He then asks for reward, provided he can restore the child to Hu-Tsin—the hand in marriage of his niece, Ah-Joe.

To this Hu-Tsin agrees, making the same agreement with San-Lui, provided he finds Hu-Chee and restores him to his father.

San-Lui, suspecting Chim-Fen, enters the den, finds the child, and brings him out.

But Chim-Fen, who has followed them, kills San-Lui and again hides Hu-Chee. The cries of San-Lui as he died have been heard. The crowd assembles.

Ah-Joe goes mad at the sight of her dead lover. Win-Chee, nearly overcome at his son's fate, strangles Chim-Fen as the guilty one.

As a guard approaches Win-Shee props up the dead body of Chim-Fen and appears as if in conversation with the merchant as the guard passes.

Then he calmly departs and the body falls with a thud to the floor.

♯ ♯ ♯

MILDRED SMITH

A neat little circular is being sent out by Mary Peck Thomson in introduction of Mildred Smith, contralto.

Miss Smith, the possessor of a beautiful voice, is a Chicago girl who was a member for some time of the American Opera Quartet, with which she made many successful tours. She is contralto soloist at the Hyde Park Baptist Church.

♯ ♯ ♯

Godfrey—Eleanor F. Godfrey, joint director of the Chicago Piano College with Harmon H. Watt, is spending the month of August at Stone Harbor, N. J.

ANNA GROFF-BRYANT

Anna Groff-Bryant, director of the School of Three Arts, Lombard College, and local concert manager of Galesburg, Ill., has returned to Chicago after a two months' sojourn in New York City. She will remain in the city until the latter part of the month, when she will return to Galesburg for the opening of the school year, which promises to be one of the greatest of recent years.

The concert season is to be one of the most brilliant ever presented in one season and already includes such names as Mme. Galli-Curci, Mme. Schumann-Heink, Alma Gluck and Efrem Zimbalist in joint recital, Jascha Heifetz, Frances Ingram and Mlle. Magdalene Braed. The season will be divided into a fall, winter and spring series.

THE NATIONAL AMERICAN MUSIC FESTIVAL AT LOCKPORT, N. Y.

On Monday morning, September 1, at 10 o'clock, the first session of the Lockport Festival will be held, and present indications are for the largest attendance and the greatest enthusiasm ever in evidence in such an event.

There will be three sessions a day for the entire week, the festival closing with a gala concert on Sunday evening, September 8.

Harpster — Georgia Harpster, soprano, who has lately taken up her residence in Chicago, is a singer of great talent and of the finest training. She has made a splendid reputation in Omaha, which city has been her home for the past few years. She is also known as a fine singer on the Pacific Coast, where she has appeared extensively.

McMahill—John W. McMahill Jr., president of the McMahill Conservatory of Music, presented some added teachers to his faculty in an interesting recital last Thursday evening at the conservatory. A very successful meeting preparatory to the coming season was also held and many different things of interest discussed by the teachers.

Bonner—Elizabeth Bonner of Philadelphia, a Witherspoon pupil of several seasons, has returned to Philadelphia after the summer session with Mr. Witherspoon at Chicago Musical College for a vacation of some weeks before again taking up her work in New York with Mr. Witherspoon.

Ryder—Sturkow-Ryder's delightful piano bagatelle, "Imps," has been published by Schirmer.

Blackmore—John J. Blackmore has returned to Chicago from a short trip to New York.

Colgan—Alma Colgan, pianist, will reopen her Little Rock, Ark., studios in the fall.

AT ORCHESTRA HALL

If you wish to hear the organ at Orchestra Hall played at its full powers of brilliance and concert effect, go this week and listen to the music played by Mildred Fitzpatrick during the International News "Topics of the Day."

The composition used (which I cannot name) is oriental in character, and is a really remarkable piece of work. It is presented in wonderfully effective style.

The special soloists of the week are Alvina and Gladys Petersen, soprano and mezzo-soprano, artist pupils of Tracy Kingman, Chicago, teacher of voice.

These young ladies are of engaging personality. They dress beautifully, and their voices, individually fine, produce a perfect blend.

The soprano has a particularly sweet quality on the ascending scale, and the tones of the mezzo are rich and full.

They have musicianship, good method and fine style, and their interpretation of "When Shadows Fall" (Keithly) and "Awake, Dearest One" (Ball) are at a high point of intelligence and effectiveness.

If these young singers retain their present unaffected and artistic style and the unspoiled beauty of voice now in evidence, they will certainly attain a fine place.

The big picture this week is "The Valley of the Giants," in which the beauty and heroism of Wallace Reid (a matinee idol) finds pleasing outlet, and the other features of the bill are at the usual point of excellence. Next week, Billie Burke in "The Misleading Widow."

C. E. W.

Craven—Carl E. Craven, tenor, 422 Fine Arts Building, returned Monday from a three-day independent Chautauqua trip with the Hadley Concert Company—15th and 16th at Columbus Junction, Iowa, and August 17 at Lincoln, Ill. He sang Wednesday evening with the La Salle Quartet at Edgewater Beach Hotel. Mr. Craven is engaged to sing as substitute next Sunday, August 24, at the Church of the Redeemer under the direction of Robert Birch.

Neumann—Mr. and Mrs. F. Wight Neumann of 3155 Michigan avenue left the "Balsams," Dixville Notch, and are now at the Profile House in the White Mountains. They expect to motor via New Hampshire, Vt., to Long Beach, L. I., the latter part of this week to visit friends.

Wessman — Mildred Wessman, Chicago contralto, and mother, were visitors at Winona Lake, Ind., last week.

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A TRIBUTE TO HENRI VIEUXTEMPS

An Appeal to All Music Lovers in America

By ARTHUR HARTMANN

Over one hundred years ago, and within the first twenty years of the nineteenth century, the little country of Belgium gave the world a number of great men destined to influence and mold the future art of violinists. They were, successively: Charles De Beriot, born Louvain, February 20, 1802; Lambert Joseph Massart, born Liege, July 17, 1811; Hubert Leonard, born Bellaire, near Liege, April 7, 1819, and Henri Vieuxtemps, born Verviers, February 20, 1820.

To the first and last of those enumerated is universally conceded the honor and glory of having been the founders of what has since been styled "the Franco-Belgian school of violin playing." While it is not the object of this article to seek controversies on violin matters, it can well be claimed that practically all the violinists of first rank for fifty years back have either issued directly from this school or were influenced by the style of playing created by the Franco-Belgian art.

Music, though the youngest of the arts, has made the most rapid and revolutionary strides, notably in recent years, so that a large portion—yes, we may as well admit from the start, the majority of the compositions from the pen of De Beriot and Vieuxtemps (Massart and Leonard not having been gifted with any distinguished creative spark) are antiquated and often insufferable to our ears.

Notwithstanding, the fact remains that certain compositions of these two masters are absolutely indispensable to the ducation of all violinists, and there is no violinist living today, however great, who can well avoid playing some one thing or other of Vieuxtemps. Musicians may well contend that the music of Vieuxtemps is all that his name implies—vieux (old) and temps (time), "old-timer"—yet we can search in vain for works which in dramatic intensity, in daring virtuosity and effectiveness equal the first, third, fourth and fifth concertos. And when we recall that the first great concerto was written by Vieuxtemps when but eighteen years of age the case may well stand as being without a parallel. To my critical judgment the Fifth Concerto represents a unique achievement in violinistic art, and is exemplary for its beautiful symmetry, skill and art of construction and its wealth of noble and musically dramatic utterances.

Had Vieuxtemps created nothing but this work it should have eternally obligated all violinists to a service of grateful homage and recognition. There have been many writers for the violin who have been innovators in left-hand display, and many whose compositions tax all the possible combinations of right-hand technic—namely, the manifold styles of bowing—yet there is none which demands of the player's endurance, musicianship, poesy and full technical equipment more than this aforementioned Fifth Concerto.

The centennial of Vieuxtemps' birth—February 20, 1820—is almost upon us. Were it not a fitting tribute for all violinists in this country, the thousands of students who have already mastered the first struggles and the yet other thousands now beginning their elementary work in the public schools

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throughout this land—were it not a token of grateful recognition for each to contribute toward a monument which should be placed to the eternal glory of one of the greatest violinists, composers and teachers of all time?

For several years past it has been secretly one of the ardent wishes of my life to be instrumental in helping toward this object and also to help stem the tide of prejudice and ignorance in a true appreciation of Vieuxtemps' potential influences. I have not yet formulated any definite plans as to the details in getting the monument or where it might appropriately be placed. As a general outline I would first appeal to every violinist, violin student and lover of the violin to make as large a contribution as his or her enthusiastic impulse may prompt, and would suggest as a minimum a "silver offering." Then, to further aid this sum, doubtless concerts could be arranged in the larger cities in which Vieuxtemps' works (also those with violoncello) could be performed. My idea would further be to have an American-born sculptor make the monument, possibly in open competition, and to have various local committees take up the matter in counsel and thus finally arrive at a decision as to where the monument shall find its lasting place.

In appealing to all music lovers to join in giving tribute to one who helped create the art, technic and musical literature of the violin, America would be giving but another expression of her appreciation of Belgium's greatness and, at the same time, encouragement to America's artists.

Contributions sent me will be receipted for by me personally and a strict accounting given of the funds. As a humble tribute to the genius of Vieuxtemps I take the liberty of quoting a few words I wrote in the Musician many years ago on Vieuxtemps' Fourth Concerto, suggesting to students that they take the piano part and peruse it note by note, phrase by phrase, up to the point where the solo violin is introduced:

"He sits in a room, deeply meditative. Days and nights he has felt the air pregnant with moods, with shyly quivering shades, ecstatic, poetic. He is now enveloped in the mists of religious fervor—expectant, absorbed. One may well say he is almost formless—a soul without a form. From out of space infinite he has caught one note which he fastens, humbly grateful. From the realms of Love another note springs to its side, then a third, and now the quivering soprano supplicates in the great chorale, magnificent—sublime!

"'In the beginning was chaos,' reads the world's history, and thus has this great magician conjured from Space his bouquet of vibrant colors. Now the pizzicati of the double-bass, the short, sharp interruptions of the horns and trumpets pulsate warmth and earthly life. The risings, the falls, the almost pitiable attempts to re-establish the heights of the gods set in, and soaring mid-air, we soon reach the climax of Despair. Then the crash, the sob, the relentless sharp pricks of the trumpet, the slow mumblings of the celli—the bleeding world looking up to its Creator. That appeal is at once answered by the delicate clarinet. It sheds its mellow lights, it repeats and lingers caressingly on one note, while it floods the nether worlds with sympathy and fuses into one with the flutes, which are now soaring in the Beatitudes.

"Again the benediction of God in the solitudes holds realm. The Purified-Human is being carried up—the utter annihilation, evaporation of Being is achieved. The orchestra has ceased, there is a long pause—we are facing God!

"Oh, Vieuxtemps, great poet, this is what the opening of the 'Quatrieme' means to me. It is after this introduction that I tremble at the thought of my worthlessness in taking up the 'Word'—in coming through space and eternities, bearing a silken thread of Light from the Sun, of Life, frail and timorous. How wonderful of you to have left us that grand Pause in the 'World's Symphony,' so we may devoutly look up for the power and get the Divine touch—that we may revently take up the skein and weave on, in the marvels of your creation!"

———♯♯♯———

Chicago Opera—Believing that the new opera by Serge Prokofieff, "The Love of Three Oranges," will prove a sensation, the Chicago Opera Association is determined to do everything possible to make it a success. Announcement is now made that Boris Anisfeld, the famous Russian painter, is to provide the scenery and costumes, and Adolf Bolm, who first came to this country with the Diaghileff ballet, is to look after the stage management. These three Russians are in constant communication and believe that this production will prove, artistically and scenically, one of the greatest operas ever performed.

P. A. Tirindelli

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P. S. Mr. Tirindelli was formerly the head of the Violin Department at the Cincinnati Conservatory of Music

WINONA LAKE

(Continued from page 7)

who filled this office on Thursday, exercised his prerogative in liberal fashion, and while we agree with his decisions in almost all cases, we yet claim the same privilege of outspokenness which he used, in our comment both on him and on the event in general.

An Eisteddfod, then, is certainly an exhilarating and an educational thing. Much care is, supposedly, expended in preparation for the event and much good is obtained from the critical comments of the adjudicator.

The prize winners, of course, feel very much elated over their successes, and the losers soon forget their disappointments; but all must be done with absolute impartiality, and in the case of the adjudication of the duet for soprano and alto, "O Lovely Night" ("Tales of Hoffman"), this writer does not feel that this was done at this time.

This is not alone because the prize winners were from Van Wert (the home town of the adjudicator), nor yet that the prize was not given to one of the two ensembles from Chicago (which unquestionably were composed of better voices than those of the Van Wert girls), but our resentment is aroused by the fact of the fulsome praise heaped by the adjudicator on these Ohio singers and the very unnecessarily severe strictures on the singers from Chicago.

To my mind, the singing was an almost exact "tie" in the case of the three ensembles, and if the adjudicator found it well to give the prize to Van Wert he should, at the same time, have awarded Chicago the praise due for the excellent work which was most certainly shown.

The mixed quartet singing of some sacred songs was interesting, and the competition for sacred solo, baritone or contralto, was particularly so in view of the fact that it brought to notice "Lonesome," a song by Homer Rodeheaver, which, while not sacred, is yet a gem of sentiment and expressiveness and well worthy of place.

The competitors on "In Italy," by Jeanne Boyd, should all have been ruled out at the preliminary tests, for not one of them had any idea whatever as to the proper rendition of this remarkable song.

The ladies' trio, "Sing, Smile, Slumber" (Gounod), was done beautifully by the winning ensemble, and the tenor competition was, taken all around, the finest of the afternoon inasmuch as each of the four singers disclosed unusually good voice and beautiful style.

But again we must disagree with the adjudicator when he declared that the three who competed in the chosen work for piano solo "were all fine."

The piece used was "Etencelles" of Moszkowski, and it was entirely beyond the ability of each of the three girls who played it.

They all used notes; one of them came to a complete stop each time she turned a page (imagine that is "Sparks"); there were glaring inaccuracies in reading, abominable transgressions from the laws of accent, phrase and rhythm, and altogether mediocre work.

Let the Chicago schools take note of the next contest at Winona Lake, and if any one of them will send down any one of its advanced piano pupils to compete, there can be no question as to results.

But in the matter of voice contests, they would find much stiffer opponents, for those Welsh musicians from Van Wert, Lima, Venedocia, Gomer, Warsaw and Winona certainly have good voices, and most surely they know how to sing.

On account of the very bad railroad schedule between Chicago and Winona it was impossible for me to remain for the evening contests, important though they were.

Herewith is found a complete list of the prize winners, both afternoon and evening:

Mixed Quartet—Singers from Venedocia, Ohio.

Mezzo-Soprano—(1) Mrs. Bessie Smith, (2) Lorene Hoover, Winona Lake, Ind.

Soprano and Alto Duet—Thelma and Lillian Jones, Van Wert, Ohio.

Recitation—Edna Brown, Warsaw, Ind.

Piano Solo—Lorene Hoover, Winona Lake, Ind.

Baritone Solo—(1) W. E. Stratton, Springfield, Ohio; (2) Mr. Burton, Columbia City, Ind.

Ladies' Trio—Mary Woods, Lillian Landwer and Ethel Landwer, Chicago.

Mixed Quartet—Venedocia Singers.

Tenor Solo—(1) Tony McClain, Ohio City, Ohio; (2)Haydn Morgan, Van Wert, Ohio.

Contralto Solo—(1) Mildred Wessman, Chicago; (2) Rita Topp, Sioux City, Iowa.

Ladies' Quartet—Mary Woods, Mildred Wessman, Lillian Landwer and Ethel Landwer, Chicago.

Bass Solo—(1) W. E. Stratton, Springfield, Ohio; (2) Mr. Kohler, Bluffton, Ohio.

Comic Quartet—Venedocia Singers (Cambrian Quartet).

Tenor Solo—(1) Mr. Mikrall, Lima, Ohio; (2) Tony McClain, Ohio City, Ohio.

Tenor and Baritone Duet—Messrs. Jones and Evans, Gomer, Ohio.

Soprano Solo—(1) Mary Woods, Chicago; (2) Lillian Landwer, Chicago.

Male Quartet—Venedocia Singers.

Mixed Chorus—Haydn Choral Society, Chicago.

———♯♯♯———

ANTHONY LINDEN ENGAGED FOR THE MINNEAPOLIS SYMPHONY ORCHESTRA

Anthony Linden, the flute virtuoso of Chicago, has just been engaged for the Minneapolis Symphony Orchestra, his duties beginning in October.

He will appear three times during the season as soloist with the orchestra.

During his absence from the city Mr. Linden's Chicago class will be taught by his assistant.

———♯♯♯———

Davis—Ernest Davis, tenor, appeared last week with great success at Jamestown, N. Y.

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AT THE WHITNEY TEW STUDIOS

The feature of the Sunday recital at the Tew Studio this week was "The Persian Garden," and it was indeed a delightful treat.

The singers were Mme. Genevra Alcott, Mme. Colbran-Melius, John Jaeger and Mr. Tew.

Liza Lehmann has done much in her musical setting to mitigate the moroseness of the Omar Khayyam verses, and yet there remains an undercurent of unhealthful pessimism and sentimentality that is depressing.

When, however, the beautiful Lehmann music is sung so well as at this time, this general effect of the morbid text can be, at times, forgotten, and always there is a keen delight in the artistic features of the work when presented so admirably.

In order to illustrate his thought of long scale for every singer, Mr. Tew had the two women singers alternate in the alto and soprano assignments of the score, i. e., both Mme. Melius and Mme. Alcott sang both alto and soprano solos.

The effect was unusual, not to say startling, and it was a complete exposition of very great voice powers and quality on the part of both singers.

Mme. Melius was best, unquestionably, in the alto solo, "The Worldly Hope," in which she produced very full and equally musical tone, but she also during the performance took some extremely high tones with great facility.

Mme. Alcott had to do the very high tones in the solo, "I Sent My Soul," and also in the "Lion and the Lizard" quartet, and she did them in a thoroughly thrilling manner, but also she sang some of the alto recitative with very great purity and fine musical charm, and altogether proved herself as she has often done before, a young artist of great ability and great intelligence, as well as the possessor of a remarkable voice.

Mr. Jaeger sang the two difficult solos (tenor), "Alas That Spring" and "Oh Moon of My Delight," with great purity of tone and the finest sort of musical intelligence, and in all the concerted numbers proved his voice capacity as well as his musical feeling.

Mr. Tew, the possessor of a voice of the rarest sort of quality, and low beyond telling, almost, has wonderful breath control and the ability to manipulate his tones in a way which makes his singing very unusual.

His work on "Myself When Young" was remarkable from every standpoint, and brought a ready response from the audience, many of whom had not before heard him, for, in all the musicales given at his studio, he himself very rarely indeed takes part.

The program in its entirety read as follows:

O My Heart Is Weary (Nadeschda)....Goring Thomas
Mme. Colbran-Melius
Song Cycle—In a Persian Garden (Rubaiyat of Omar Khayyam).....Liza Lehmann
Mrs. Geneva Alcott, Soprano and Contralto
Mme. Colbran-Melius, Contralto and Soprano
John A. Yaeger, Tenor
Whitney Tew, Bass
I Love Thee.....Grieg
Nobil Signor (Huguenots).....Meyerbeer
Miss Gladys S. Scrimgeour
To a Violet.....Grieg
The Swan.....Saint-Saens
Long Ago.....MacDowell
Mlle. Yseull-Crevecoeur
Una Voce (Il Barbiere di Seville).....Rossini
Mlle. Adrienne de Vere
Contralto—Could I.....Tosti
Soprano—Cavatina (Robert Le Diable).....Meyerbeer
Miss Elna Fredeen
Contralto key—Just as I Am.....Danks
Soprano key—Prayer (Freischutz).....Meyerbeer
Miss Hazel Renninger
Contralto—Be Thou With Me.....Hiller
Soprano—Aria from Magic Flute.....Mozart
Miss Emma Berg
The Spring With Her Dower (Samson and Delilah).....Saint-Saens
Tonight Samson (Samson and Delilah).....Saint-Saens
Miss Ruth Carle
O to Be Light of Heart.....Maude Vaterie White
Let Us Forget.....Maude Vaterie White
Miss Edith Scrimgeour
Contralto—Sail My Boat.....Niedlinger
Soprano—Caro Nome (Rigoletto).....Verdi
Mrs. Geneva Alcott

The accompaniments were, as usual, done in brilliant and artistic manner by Harriet Cartwright and Lucy Levy. Mr. Tew is distinctly fortunate in having two such experienced and resourceful assistants-at-the piano.

C. E. W.

###

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Harriet Bacon MacDonald will hold a Normal Class in the Dunning System of Improved Music Study in New York City beginning September 10.

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###

Oetteking—Mme. Hanna Brocks Oetteking has been very busy this Summer and has been using on her programs "Values," "Smilin' Through" and also Mr. Penn's newer song, "Sunrise and You."

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GRINNELL COLLEGE STRING QUARTET

Since its founding in 1907 the Grinnell College String Quartet has made but two changes in its membership—three of the players, David E. Peck, A. B., first violin; Mrs. Bertha Shutts Smiley, B. Mus., viola, and George L. Pierce, B. Mus., cello, being members of the School of Music faculty, and George White, A. B., 1912, and Miss Grace Seary, B. Mus., 1919, who have played the second violin position, being students of the college.

During so long a period of musical identity the quartet has been able to grow into that beauty of tone and ensemble which is the test of chamber music, and its success, attested by the increasing demand for its music in public, comes as a reward to the devotion and sincerity of the performers. Upon invitation of the Society of Music Teachers of Iowa the quartet has appeared twice at its conventions, and during the war over sixty programs were given at Camp Dodge.

The repertoire of the Quartet includes the classic works of Haydn, Mozart and Beethoven as well as the works of many modern composers, such as Dvorak, Gretchaninow, Grieg and Debussy.

When the Flonzalays appeared at Grinnell in 1911, they found an audience eager to hear their music and obtained a return engagement for the following year. The Zoellner String Quartette has played at three different times in Grinnell, and Barrere has brought both his Trio de Lutece and his Ensemble. The keen interest in chamber music at Grinnell which these engagements reveal has been aroused and maintained chiefly by the work of the Grinnell String Quartette.

♯♯♯

Votichenko—Mrs. Sascha Votichenko, wife of the Russian composer and virtuoso of the tympanon, is a tall, stately American girl of Italian descent, who has done much to promote the interests of her distinguished husband, both here and abroad. Her domestic instincts are expressed in their inviting studio in the Hotel des Artistes, where an atmosphere of comfort and hospitality always prevails and where many gifts of the world's greatest musicians inject the atmosphere so inseparably associated with the artistic temperament. In speaking of her 100 per cent efficiency, Mr. Votichenko said: "She builds for me an edifice of my art; she surrounds me with beauty and quiet; she sees to it that I am not pestered; in fact, without her I would not be!" Baby Taras Alexandrovitch Votichenko speaks many languages, but is master of none, although Italian is the language of his choice. At the age of two Taras won public approbation, when, dressed in a tiny kimono, he stood on the counter at Mrs. W. K. Vanderbilt's booth at the Heroland Bazaar, selling kisses and smiles for a quarter and fifty cents apiece!

♯♯♯

Lulek—Dr. Fery Lulek, who has been one of the most successful voice teachers of the Middle West, having had very large classes at the Cincinnati Conservatory for the past six years, will, in September, open his new studios in New York City. He is spending the month of August at Lake Placid.

ELIAS BREESKIN MAKING RECORDS

Elias Breeskin, who returned to New York from Blue Hill, Me., for his appearance at the Stadium concerts on August 1, had planned to return north for the balance of the Summer, but has been forced to remain in the city owing to his engagement to make phonograph records for the Brunswick-Balke-Collender Company. His first recordings have come out so remarkably well that the company is desirous of having at least six of them in the new catalogue which will be issued in the Fall; consequently Mr. Breeskin's vacation time has been curtailed. His first New York engagement of the season will be at Carnegie Hall on October 26, when he plays in a concert given for the benefit of the United American War Veterans. He will also be heard under the same auspices at the Metropolitan Opera House, Philadelphia, on November 8.

♯♯♯

Sweet—Miss Marie Sweet has been engaged to sing at the Rock Island, Ill., Christian Science Church August 17 and 24.

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* * * * * *

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THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Ganz vs. Ganz

Perhaps the funniest of all predicaments ever confronting any artist on tour was that of Rudolph Ganz in his attempt to disconnect with other celebrities of the same name. While out west, playing a concert with a Mr. Herman, a violinist, he was astounded to read "Jos. Ganz boxes Willie Herman at the ——— theater." The colored pugilist and the other fighter were scheduled for a bout on the same day as the Ganz-Herman concert, and the newspaper had mixed the two headquarters, announcing the concert at the boxing Club and the bout at the hall! Picture the amazement of the two audiences. Matters were patched up all right, and the pianist later called on the fighter to pay his compliments! Once before in musical history a musician was mistaken for a pugilist. Sir Arthur Sullivan, composer of "The Mikado," "Patience," "Lost Chord," etc., was visiting America. "I was distinctly honored several times," said Sir Arthur. "I was greeted by a crowd of gentlemen, very peculiar, you know—and they said they wanted to welcome me, they liked my punch and bearing—'my what?' I asked. 'Why, the way you handed it to the Kid last night.' 'I don't understand,' I declared. 'Aren't you Sullivan?' asked the leading one. I nodded. 'John L. Sullivan?' and I don't know to this day who he is! But you should have heard them when I said I was Sir Arthur Sullivan, the composer."—New York Globe.

♮ ♮ ♮

May Mukle Gives Successful London Recital

On July Fourth May Mukle gave a cello recital at Aeolian Hall, London, and won the most enthusiastic reviews from the London press. Miss Mukle is returning to America for fall and winter engagements, but will have to return to England directly after her New York recital on January 26, as she has been engaged to appear with the Scottish Orchestra (Landon Ronald conducting) in Glasgow and Edinboro on February 7 and 9. Appended are the notices of her recital.

Latterly returned from America, Miss May Mukle gave a violoncello recital at Aeolian Hall last night, at which she showed once again what a fine player she is. The program, in its avoidance of the hackneyed, was admirable and presented a varied choice of music. Miss Mukle commenced with a concertino, arranged from a Sonata by Ariesto, which was beautifully played. A Hebrew Rhapsody which followed was performed for the first time here and proved very effective as regards opportunities for the display of Miss Mukle's fine tone and technical abilities.—Morning Post, July 5.

It was a great pleasure again to hear the violoncello playing of Miss May Mukle, who made a welcome reappearance in Aeolian Hall after a lengthy sojourn in America. That her playing has developed during her absence from England there is no manner of doubt. Her technic is as sure as ever, but it seems larger and the tone rounder than before, while there is an even more flexible bow-arm. Chief among several interesting works played was a Hebrew Rhapsody by a composer, presumably American, named Bloch. Here are to be found ample opportunities for technical display; but they are only the means to the end of expressing an idea in the nearest approach to what we call the Oriental scale that has been heard in a London concert room. Then there were some charming pieces by F. Warren, a young musician who fell in the war, pieces light as air if you like but full of music, as, indeed, were two dainty Fancies by Miss Mukle herself. It is regrettable that Miss Mukle is returning shortly to America, for we sadly wish to retain here native players of her calibre.—Morning Telegraph, July 5.

In choosing the program of her violoncello recital at the Aeolian Hall on Friday night Miss May Mukle relied not only on her admittedly excellent technical and interpretative gifts, although these would have been enough in themselves to justify her reappearance on the platform. Accompanied by her sister, Miss Anne Mukle, Miss May Mukle played all those numbers with equal skill and conviction and won the warmest approval from her audience—Sunday Times, July 6.

♮ ♮ ♮

Alice Gentle as Carmen Wins Fresh Praise

The Chicago critics who brought out columns of superlatives on the occasion of Alice Gentle's portrayal of Santuzza at Ravinia Park have come out equally strongly for her Carmen, as may be seen by the appended notices:

Miss Gentle is a Carmen worth going a long way to see, one that asks no odds of her predecessors, many though they are, and is not particularly imitative of any of them. She has her share and more of good looks, she has a real voice and she has brains and stage sense. Combining these in accurate proportions, she is able to create an illusion. In the card scene it was a great one, perhaps her finest moment of the evening.—Chicago Daily Journal (Edward C. Moore), August 4, 1919.

Well repaid for its trip to Ravinia Park last evening was the very large audience which attended the first performance this year of Bizet's "Carmen," for so excellent a presentation of this classic has not been equaled in former seasons at the park. Alice Gentle's interpretation of Carmen was more than merely traditional; it had some marks of individuality, and it was vocally an artistic achievement in almost the entire music allotted to her. She has dramatic warmth and a vocal control, so that her singing is colored to fit the mood as well as the text. She also gave the impersonation, that of a typically Spanish girl, temperamental as well as good looking.—Chicago Daily News, August 4, 1919 (Maurice Rosenfeld).

A new Carmen last night appeared at Ravinia Park in the person of Miss Alice Gentle, a prima donna of the first class and a great actress. The first act of the opera was not given, which eliminated Miss Gentle's chance of pleasing the public with one of the most popular "tunes" in musical literature, but she scored so in the three acts that were given that nobody complained. It was a Carmen such as the French would like—a subtle Carmen and yet sufficiently violent; in the fortune telling scene a terrified Carmen full of the superstition of her race; and all in all a wanton swayed by passion, with love and murder in her flashing eyes. In the last act she was superb.—Chicago Daily Tribune, August 4 (Lucy Calhoun).

♮ ♮ ♮

Band in Irate Farewell

J. W. Farr Indignantly Tells Oak Park He Is Through—Appreciation Is Not Sufficient

"Good-by, Oak Park," is the theme of an irate farewell by Director J. W. Farr of the Second Infantry Band. Mr. Farr believes the public has not appreciated the band and has treated the militia musical organization in a shabby manner. He relates its history and speaks his lament and farewell as follows:

"The tag day to raise money for a series of concerts by the Second Regiment I. R. M. Band brought in $334. At a regular meeting August 12 the band decided that, as no arrangements could be made to give the concerts satisfactorily, the money raised should be given to Oak Park charities and that no further effort be made to fasten ourselves on a community that evidently does not want us. It was felt though that an explanation was due those friends who had helped us.

"If the thanks due and sincerely given them carries with it thanks, with a reverse English, to those whose indifference or hostility deprives Oak Park of a creditable organization—well, that too cannot be helped.

"To give concerts, a bandstand, lighting and seating facilities are necessary. We asked the board of trustees for a small appropriation, but it was referred to a committee and we heard no more of it. I was told the board had no power to appropriate money for that purpose.

"Money is spent in the schools to cultivate a taste for music, yet cannot be spent to gratify that taste; is spent on the theory of music and cannot be spent on the practical application of it. Unable to get even a platform to play on, we decided that as the only suitable place for public concerts, Scoville Park, was in itself somewhat of a natural amphitheater, we could get along by having a few lights strung out; but to our surprise we were informed that the park could not be used for that purpose at all. 'A crowd of people like that would damage the grass more than we could make good in weeks.'

"Somebody evidently thinks it is still a private park instead of a public park bought with the money of that same 'crowd of people.' From the band's point of view, it looks queer, as in helping along public, patriotic and religious movements we have played in that park perhaps a dozen times in the last two years.

"And when we start on comparisons: When the boys went away the band turned out every time when sufficient notice was given, yet when the boys came back and the band wanted to give them a welcome home we could not even get the use of the high school for an evening; yet the high school is used, and rightly so, for all sorts of meetings.

"Then, when a welcome home was at last put on, by those most qualified for that sort of thing, you know, the services of the band were asked for and given free, and then we had the pleasure of seeing the place of honor given to an outside band for whose services a good price was paid. It was only unlucky that the band engaged had in the past drawn away many of our men, due to the fact that they received pay for doing the same work that we did for nothing.

"The band has met for different purposes nearly a hundred and fifty times; they have turned out for nearly everything that they have been asked to and for everything they have been able to, right down to last Decoration Day when we had out a forty-piece band 'that any town should be proud of,' yet the Fourth of July is not long after Decoration Day, and while there were three or four band jobs in Oak Park on the Fourth we did not get a chance at any of them, except a belated nibble.

"The money involved in these instances makes little difference, as most of the members of the band have been doing for nothing work that they would not do for pay, but lack of appreciation eventually gets under the hide and we naturally say 'for these many favors shown many thanks; good-by!'"

——— ♯♯♯ ———

LOUIS L. SEIDMAN ENTERS MANAGERIAL FIELD

Louis L. Seidman, after many seasons of urging, will enter the field as an impresario in addition to his duties as representative for the Baldwin Piano Company, at which place he will conduct his business.

Mr. Seidman is known by nearly all artists and teachers both here and abroad. His success should be unquestioned in the concert management.

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BALLMANN'S BAND

Ballmann's Band, of which Martin Ballmann is conductor, will give an open-air concert at the Orphans and Old People's Home, Bensenville, Ill., on Sunday afternoon, August 24, from 2 to 5 o'clock, with this program:

Star Spangled Banner
Ballmann's American March.....Ballmann
Overture to Light Cavalry.....Suppe
Grand Suite of Folks Songs.....Ascher
Jolly Fellows, Humoristic Waltz.....Vollstedt
March—Peace All Over the World.....Ballmann
Two Requests—
Overture to Poet and Peasant.....Suppe
The Glowworm, Idyllic Sketch.....Lincke
Special Music for the Old Folks (Inhabitants of this Home) in remembrance of Olden and Past Times:
Song—Silver Threads Among the Gold.....Danks
The Anvil.....Parlow-Peters
Louis, the Jolly Blacksmith.....Parlow-Peters
The Happy Old Couple at the Kirmess.....Ballmann
(Waltz-Potpouri of Old Songs)
Special Music for the Orphans of this Home—
The Mill in the Forest, Descriptive Fantasia.....Eilenberg
Darkies' Jubilee, Humoresque Southern Idyll.....Turner
Baby Polka—The Naughty Baby.....Pryor
The Sunny South, Potpouri on Southern Plantation Songs.....Bodewalt
Kilauea, Hawaiian Patrol (Introducing Aloha Oe (Farewell) Song).....
The Hunting in the Black Forest, Descriptive Fantasia.....Voelker
La Paloma (The Dove), Spanish Love Song.....Yradier
Two Popular Requests of Oriental Character—
Hindustan.....Wallace-Gay
Sand Dunes.....Wallace-Gay
Farewell Potpouri, consisting of Popular Old Folks Songs. Specially arranged for this occasion by Martin Ballmann.
America

Weathers—Georgia Harpster Weathers, soprano, was special soloist last Sunday at the Normal Park Methodist Episcopal Church and at St. Mary's Catholic Church.

MARIAN CORYELL

Marian Coryell, several of whose songs are on the forthcoming program at Lockport, will give up her New York studio, as she has accepted a position on the faculty of the Cornish School of Music at Seattle, Wash.

The Coryell songs are continually growing in popularity and the composer is in constant receipt of commendatory letters, of which the following is a sample:

My dear Miss Coryell:

I have used your "Springtime" and "Dreamlandway" in recitals and also in my studio. They seem to be favorites and to meet with continued approval.

I am decidedly fond of "Springtime" and find it as easy to sing as it is delightful.

(Signed) CLARA EDMUNDS-HEMINGWAY.
Gary, Ind.

LELA LOWE-PIERSON

Lela Lowe-Pierson, violinist, filled Chautauqua engagements throughout the past week at Columbia Junction, Iowa, and Lincoln, Ill.

She left on Monday for Monteagle, Tenn., to fill important concert engagements, and will remain in the South two weeks to visit friends.

McGranahan—Thomas McGranahan, Chicago tenor, who was mustered out of service on July 21, spent the following week visiting in Chicago and left on the 26th for a trip with the Century Chautauqua Company. He sang at Watertown, Wis., on the 28th and has filled engagements daily since then.

Prize Winners at Lockport—The prize winners of the N. F. M. C. contest at Peterboro last month will appear at the coming Lockport Festival.

ESTELLE L. PERSHING STUDIO NOTES

Sergt. William F. Clancy is expected home this coming week. Sergeant Clancy took a course in sociology at the A. E. F. University, Beaune, France. While overseas he sang in several cathedrals.

Mr. Paul Dougherty, baritone, sang the Offertory solo at Hiram Thomas Memorial Congregational Church Sunday, August 17.

Redmond—Elizabeth Redmond, pianist and organist, is spending some weeks at her home in Ashland, Wis. Miss Redmond has been doing some excellent organ solo work in picture houses in Chicago and expects to do more this season. Her accompanying is of the par excellence order and she was in much demand by visiting artists for several seasons in Ashland before coming to Chicago, and frequently returns there for artist recitals.

Cole—Rossetter G. Cole's "Symphonic Prelude," which has been twice played by the Chicago Symphony Orchestra, was a prominent number on an orchestral program given at Columbia University, New York, on August 12, when it was heartily applauded by an audience of twenty-five hundred people. Other numbers on the program, directed by Walter Henry Hall, were by Massenet, Beethoven, Tschaikowsky, and Wagner.

Bloomington—Mrs. James Reeder presented her annual concert at the State Normal School recently.

Rodiger—Mildred Rodiger, contralto, is singing at the Edgewater Beach Hotel.

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CHARLES ALBERT STEBBINS

In 1905, quite unobtrusively, there was placed on the market a composition for the organ. It was called a sketch, and some lines on its title page indicated the spirit infused into the notes. The silence of the deep words was in its elusive initial whispering chords. Then a plaintive melody as of Pan tuning his pipes, followed by echoing, far-off calls. Then the sound of jubilant shouts and dancing feet as a throng of elves and nymphs and fairies troop past, dashing across the sward, embodying the very riot of summer gladness and exuberance in their lissome figures and ringing tones. Their passage is fleet, but the brightness shimmers in a long chord which seeks to retain and lengthen the charm of the visitation. Again silence falls until Pan resumes his reedy song. Then he, too, disappears and the notes fade into the woodland stillnesses.

This is the "In Summer" of Charles A. Stebbins. It was seized upon avidly by organists everywhere and added to all permanent repertoires. And into every teaching studio it went as well. It appears perhaps more often than any one number in a year's chronicle of organ events.

The reason for the popularity of this product of a prophet in his own country is not far to seek. It was the very first example of organ music which was determinedly "different." It was a new voice speaking in a new way and doing it so simply and directly that it made instant appeal to both the learned and the unready. It cut loose from tradition without any quarrel, and gracefully made its own place on its own merits.

What has just been said is not to carry with it any hint that Mr. Stebbins is to be accredited by the bald fact alone that he composed "In Summer." It's a pretty good reason for musical being, but it may be assumed that he would like to be judged by his entire product rather than one item. Mr. Stebbins has not crowded his music on the market. But what has come along in the years has had the same strong marks of exquisite fancy, consummate brevity, swift unfolding and exacting search for the fit mode to express mood. Each work bears its poetic prelude to signify the meaning of the grouped notes. "At Twilight" dates 1910 for copyright. Its swing echoes to the last line of the quatrain "of swaying treetops in the garden of sleep." The gathering shadows fall until a star gleams overhead and sings its song of gratitude. The theme is embellished with flute echoes. The more solemn voices of the night intone their threnody. Then ensues the peaceful course of the night. "Oh, the Lilting Springtime" bubbles and dances effervescently. It is dedicated to Samuel Baldwin and its chief motive is formed by the musical letters in Mr. Baldwin's name. A second section has the stuff of which dreams are made in it, drifting off into a pastoral strain until the glee of the season once more asserts itself. "When Dusk Gathers Deep" carries an inscription to Harrison M. Wild. The registration for melody is rich, almost dark, in its inference, with an interlude of retrospect to lighten its repetition in a brighter key. "The Swan" draws its inspiration from the Tennyson poem, laying stress not so much on that agitating quality of sweetness with which we associate a swan's death song as on the effect upon the listener. Almost Debussy-like is

its indifference to form and key, and the utterance runs from faint delicacy to the thunder of the full organ. At the very last are the characteristic chords which one has to associate with the composer's first work, so mystical, so fluent, so suggestive of longing, sighing and the search for the unattainable.

From the above comment it is to be deduced that Mr. Stebbins' writings carry poetry and fancy in their voices. In addition they show canny knowledge of what an organ can bring out, while no small merit attaches to the fact that they are well within the powers of a fair player. The better the organist the more effective the result, naturally, but they are lovely in themselves.

But if any idea gains ground that Mr. Stebbins, in himself, is not wholesomely human, it can be dismissed summarily, for his life has been so well mixed up with the hardware business that the poetic flavor keeps well in bounds. When it does come forth, it is sane and healthy. A happy combination is that where music and business join hands. Each helps the other. To meet him is to encounter a quiet gentleman whose graying hair suggests more years than he has and whose snapping black eyes and cool, calm voice have undeniable youth in their color and depth. He has a smooth face, laughing mouth, good square chin, and a lithe but compact figure, knows how to clothe it well, has a firm, hearty handclasp, with slim, sinewy fingers, looks you squarely in the eye and gives you honest measure as he smilingly but serenely sizes you up. If he talks a bit about himself, reluctantly, you learn that he loved music keenly as a boy, studied organ with the man who sets so many on the right path, Harrison Wild, harmony with another choice spirit, Hubbard W. Harris, as well as Adolf Weidig, and played an organ meanwhile. Finally, one day, when he couldn't keep it, he wrote his "Festival Piece" and "In Summer." The success helped him to see that he had something to say and perhaps owed it all round to try and say it. So he sidetracked the hardware business and went to New York to study with Dethier and Percy Goettschius. On arriving he sought Schirmer's music store, found the window filled with a display of "In Summer," and felt so much at home and welcome that he remained in Manhattan ten years, playing in Fourth Science Church happily much of the time.

A few years ago he found that nothing could replace Chicago in his affections, and with business acumen came back to where the musical center is to be. He plays for the First Church of Christ, is associated with the Aeolian Company, and is a new member of the Executive Committee of the A. G. O. and a good, all-around man to know, meet, admire and joy in.

ALBERT COTSWORTH.

———♯♯♯———

Kinsey—Mr. and Mrs. Carl D. Kinsey are spending their vacation at Les Cheneaux, Mich. "It is absolutely quiet and restful here," writes Mr. Kinsey (on a birch-bark post-card). "No music anywhere; fish in abundance."

———♯♯♯———

Konecny—A postcard from Josef Konecny locates him with his concert company at Rheims, France.

ALL AMERICAN EXPOSITION

There will be no lack of music, classical, semi-classical and popular, at the All-American Exposition to be held at the Coliseum August 30 to September 14, inclusive.

Plans were discussed at a luncheon given in Parlor A at the Morrison Hotel on last Friday, attended by nearly 100 persons prominent in local musical circles. The principal theme for discussion was "Music as a Factor in Americanization."

On the exposition music committee musical trades, professions and educational schools will be represented.

———♯♯♯———

A LETTER TO HAENSEL & JONES

I have been intending for the past several days to write you, letting you know how splendidly Mr. Reuter fulfilled his engagement with us, substituting as he did for Prokofieff and Leginska.

His sterling musicianship was everywhere manifest in his playing, and I have no hesitancy in saying that his recital here was one of the most delightful piano recitals given in Decatur during my five years of residence here.

We have no regrets now over the failure of either Leginska or Prokofiff to play for us.

(Signed) M. L. SWARTHOUT.

———♯♯♯———

Peterson-Barth—Helen Peterson-Barth, contralto, substituted for Harriet McConnell at the First Presbyterian Church of Evanston on August 3 and 10.

———♯♯♯———

Flagg—Mary H. Flagg presented her pupil, Ruth Cochrane, soprano, in recital at Kansas City on August 10.

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SUMMER NOTES FROM NEW YORK

By JOSEPH DE VALDOR

You have been accustomed to see New York spelled in large type. The city is still on the map and I am still at my post, but music has its recess just now and there is practically little to comment upon.

The Stadium is still alive, but the capricious weather is marring the pleasure of those who love open-air concerts. Just now we crave for real air and for music in the wide-open, but rain, rain, and rain again drives pleasure seekers into the big auditorium of the Stadium. Music must be listened to when you are afforded all the comforts, and the gymnasium does provide you these, save for the necessary amount of air.

♮ ♮ ♮

Carrara and Davis

You all know that Olga Carrara made good when she sang Aida in concert form on August 5 at the Stadium. The management was so elated over her success and about their own happy choice that a return engagement was the deserved recognition. I remember some types of the first "Aida" attendance, and at the repetition of August 15 the same ones reappeared to listen again to Carrara. How glorious did her voice sound! What a fresh organ lies in that delicate throat! When she sang "Ritorna vincitor" her expressive eyes brought every syllable to the heart. Your ears were filled by sounds which are rare nowadays. Every word was uttered with power; every note was produced with wonderful effect. The articulation was admirable, the phrasing was artistic; the voice stirred the listener.

The parts which were allotted to her were handled with supreme skill. She exhibited a schooling of which few singers can boast. Voice, voice, and voice is necessary, but you must know how to handle it if you are to be classed with the elect. This was Olga Carrara's second important appearance in a week, and by her work she will come to the fore more and more.

Put Ernest Davis to sing as often as possible and you will never find him overworked. He is like the French culinary expert who delights in the saying, "L'appetit vient en mangeant." The more he sings the more he likes singing, and the more you listen to him the more you will like him. How many tenors tremble before that aria, "Celeste Aida"! Flat and off pitch characterize the singing of many tenors, but Davis plunged into the aria like the wrestler in the arena who is sure of the victory. He sang it with true pitch, with splendid control and with powerful and resonant voice. He was at home in the duos and in the balance of his concerted numbers. Both Carrara and Davis shared a frantic outburst of applause.

Mr. Volpe conducted well, but his musicians did not always respond to his beat. The chorus could have done the same excellent work without William Tyroller, who led them. The other soloists, the contingent of August 5, did not come up to the work of their colleagues. So much the better for the others.

♮ ♮ ♮

Nicolay Still in the Metropolis

Our confreres of the Musical Courier were somewhat hasty in dispatching our friend Nicolay to Chicago. Their news reports are claimed to be quite accurate. But on August 14 the writer still enjoyed the agreeable companionship of Nicolay in New York in spite of the fact that our contemporary dispatched him to Chicago on the 12th. In fact, his making of records will not enable him to leave the metropolis before August 22. The Wellington Hotel is the home of many artists, and its elevator was conveying me to an interview with one of them when I was attracted on the way by some beautiful singing. I stopped to listen and finally made bold to enter the studio of Constantin Nicolay, whence issued the pleasing voice.

The Greek basso invited me to listen to his pupil, whose happy name chances to be Melba Duff. She is a mezzo-soprano and sang delightfully "Connais tu le pays," from "Mignon." I can only say that when this young lady makes her first appearance she will conquer. And how happy friend Nicolay will be! Last year while in Chicago I heard this pupil sing, but what a wonderful progress since! Voice and schooling. In the former, Nature has been generous with young Melba, and in the latter matter Fortune certainly smiled on her, for if you know about Nicolay's artistry, his teaching is just as superb.

There is a young lady by the name of Ottilie Selick (spelled incorrectly, perhaps) whom we will hear next fall at Aeolian Hall. She is another star pupil of Nicolay. She came to him to study Santuzza, and I heard her go over the role. She surprised me. I hear that this young singer will follow her teacher to Chicago. She is willing to trust her voice to Mr. Nicolay, and I know he will work wonders with his expert teaching.

♮ ♮ ♮

Olive Nevin

The Sewickley artist appeared at the Stadium concert on August 12 instead of the 15th, and this change of dates deprived me of the opportunity to hear a singer worthy of the Nevins. My apologies for not being able to comment, but I shall do so in the future. Her engagement with the organization is a sufficient proof of the public's inclinations. Her appearance proved that the management used wisdom in presenting a singer who is worthy of the name "artist."

♮ ♮ ♮

Mario Salvini

I was so fortunate as to see Mario Salvini in his New York studio on one of the days he could spare from his Edgemere (L. I.) school and found him surrounded by a platoon of pupils.

He is very busy, and this grows out of his extremely successful teaching, which is more and more making him a factor in the metropolis.

♮ ♮ ♮

John McGhie

Three Johns are popular in New York, and each one of them is a son of Erin—John McCormack, John O'Sullivan (also a tenor, now in Paris), and John McGhie, the conductor. The latter just returned from fresh conquests. He was at St. Louis, where he conducted the municipal operas, and he certainly pleased the skeptical Missourians. He showed them what he could do, and for once the East made good there. Isn't it wonderful to note the awakening of our artistic spirits? We have been accustomed to read about the "Vons," the "Des" and the others who fill the positions as conductors for our symphonic bodies. Time has gone when we Americans sneer at a "Mc" leading an orchestra. The name might not be as euphonic as that of Monsieur De —— or Von ——, or Maestro, but that matters little.

John McGhie is a good conductor, anyhow, and you might see yourself in trouble if you'd ask him to change his name. Last year he was a great factor in the revival of Gilbert & Sullivan operas at the Park Theater with the Society of American Singers. He conducted them with great love, denoting his fondness for the works. He was every evening at his desk, and how beautiful the G. & S. music sounded.

St. Louis heard of his fame and brought him to lead the Municipal Theater at Forest Park. From June 16 to July 26 McGhie shone through his sure beat and the expert knowledge of the same works conducted at the New York Park Theater.

He led the Symphony Orchestra of the Missouri city on July 27. He proved to be at home in other directions, for on this occasion he directed the "Mignon" overture (Thomas) and the American Fantasy (Victor Herbert). On the same program, with soloists, many composers were featured: Gounod, Leoncavallo, Mendelssohn, Verdi, Balfe, Offenbach, Paul Rodney, De Koven, Donizetti. Isn't this program a proof of McGhie's versatility?

Week of July 21 he was at the baton in a performance of "The Chimes of Normandy" (Planquette). The following week McGhie directed with his usual success in "Robin Hood" (De Koven), "Bohemian Girl" (Balfe), "El Capitan" (Sousa), "The Mikado," and "The Wizard of the Nile."

It would be rather unkind not to mention the successes attained by two of the cast—that young chap and splendid tenor, Craig Campbell, and the excellent basso, Charles Gallagher.

The municipal organization would have recorded a financial gain if not for the freakish Summer, which provided rain instead of sunshine. Well, that same calamity befell New York, too. But notwithstanding the inclement weather, only a small deficit was the result of nature's trick.

John McGhie is one substantial proof that America can procure good conductors.

J. WARREN ERB
CONDUCTOR SONG COACH
ARTISTS ACCOMPANIST
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STUDIO HALL, 220 MADISON AVENUE
NEW YORK

When will we emancipate from the foreign orchestra leaders? When will America give its sons the tribute they deserve—recognition? We shall welcome again John McGhie for the season of 1919-20.

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Grant Kimbell-Alma Wallace

Don't be misled. The title means only that two Chicagoans have moved to New York. Who doesn't know Kimbell; at least every Chicagoan can tell you about him. Grant Kimbell has changed his home. I met him on Broadway and he told me that he was in a hurry because an audition awaited him. I followed him and heard him sing. Well, he will win New York. On August 14 he sang at the funeral of Andrew Carnegie at Lenox, Mass.

Miss Wallace is an organist and a pianist, too. She has also decided to make her home in New York, and the metropolis really needs good accompanists. She was at the piano for Mr. Kimbell and Joseph Mandell, who both gave an audition. Miss Wallace played even better than my anticipation. She can read any song at sight. So we wish her great success.

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John McCormack Immortalized in a Book of His Life

(Publishers, Small, Maynard & Co., Boston.)

You can hear John McCormack in the recital room. Every home, I believe, has at least one or two records of his, so if you don't go to the Hippodrome your phonograph will provide a substitute. Now he comes out with his own life story, printed by Small, Maynard & Co. of Boston. The book is transcribed by Pierre V. R. Key, the critic of the New York World. For a man of his age, John McCormack (he is 35) has accomplished wonders. What singer can boast of such popularity as John? How many singers have waited long years before they gained a name! The book, of some four hundred pages, tells you everything about the Irish tenor. The Covent Garden, the Manhattan Opera House, his war contributions, his Australian appearances with Melba, his love for America, are chapters which will interest readers. You will find reflections of life, opinions of his own about everyone who came in contact with him. And even his accompanist, Schneider, is not forgotten. In fact, he forgets none. It is fascinating reading, and it is written as beautifully as his songs sound in the great auditoriums. There are many interesting photos. A volume of his book should be in everybody's library. There are thirty-three chapters of topics, and all interesting. He or she who admires John McCormack couldn't afford to be without this book.

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Gallo's Mammoth "Aida"

We have escaped the Bolshevik movement and no one fears that this regime will ever penetrate into our country. Still, on the evening of August 16, one had the impression that the Russian chaos had moved temporarily to Sheepshead Bay Speedway, near Coney Island. "Aida," the postponed performance of August 10, took place on this particular evening, and if you had seen the behavior of the crowd you would have easily agreed to my statement. People who purchased 50-cent seats arbitrarily occupied $3 seats. Those who bought reserved seats were unable to find a decent place. Wires were broken by the crowd. The gentler sex was disregarded by the ill-mannered East-siders. Walls of human bodies impeded the view of those behind. The masses indulged in shouting during the performance. One can describe the manner of the attendance as anarchic, chaotic and disorderly. The good element suffered by the inability of the management to provide ushers. Twenty thousand or more were present, and only six policemen to keep order! Imagine! It was an operatic performance and not a mass meeting of the inauguration of a new political regime. What would become of the decent element if it had to be overpowered by hordes of illiterate and ill-mannered crowds under the disguise of music lovers! Fortune Gallo, the impresario of the San Carlo, and Andres De Segurola, of the Metropolitan, ought to be congratulated for the ability of interesting over twenty thousand human beings to listen to an open-air "Aida." The occasion was a benefit soiree for the earthquake sufferers of Italy. Was it the patriotic response, the music of Verdi, or the soloists, which attracted this immense crowd?

And even the scenery didn't behave. Some of the cardboard "columns" fell, naturally in the pauses; otherwise it would have worked havoc with the hundreds of stage people. The organizers didn't spare any expense. The chorus consisted of some 150 voices, there was a ballet of some 50, an orchestra of some 90, supers in abundance, horses, elephants and all the oriental requisites. Some of the interpreters belonged to the first-rank artists, and the first in artistic and vocal honors was Riccardo Stracciari, who sang Amonasro in a faultless manner. Cyrena Van Gordon was the next best; her voice went far into the depths of the huge field. Her Amneris was excellent as far as the singing part was concerned. Manuel Salazar, the Cuban tenor, poured out his potential voice in the singing of Radames. He was certain of himself and histrionically adequate. Marie Rappold's voice is too thin for open air, too light for "Aida," and she sang often off pitch. Cervi, Rossini and De Biasi belong to the ninth-rate operatic singers. Marie Tiffany struggled hard with her vocal powers in the part of the priestess. That splendid conductor, Giorgio Polacco, directed the performance and the musicians with his accustomed skill and knowledge of the great leader. The scenery was a patched-up affair of cardboard, while the curtain was a dignified piece, of the boarding-house style. And fortunately we went by without rain.

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San Carlo in New York

Charles Baker, business manager of the San Carlo Opera, informs me that the season of operas in New York will commence on Monday evening, September 8, at the Forty-Fourth Street Theater. Among the new forces, Vincent Ballester, the young but famous Spanish baritone, is engaged for the principal roles. His engagement will strengthen the reputation of the organization. Another newcomer will be De Gregorio, baritone. Otherwise Manual Salazar, tenor, and Ducena Mario, coloratura soprano, will again reappear with the company More details later.

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Who Is Galli-Curci's Teacher?

Many of my readers have asked me to make this pertinent question, but I doubt whether I will be able to answer it.

Now, only the great diva can satisfy the inquisitive. Only three days before her debut in Chicago Madame Galli-Curci told me that she never had a teacher, and I am inclined to believe her. I can substantiate this statement by the notes printed in Baker's Biographical Dictionary of Musicians. If you like to have the proof of the pudding, look over page 1085 and you will find the following:

"She never studied singing with any teacher; nevertheless she acquired the marvelous vocal technic through a unique method of self-instruction."

This proves to conclusion that the great coloratura soprano has never been taught to sing and that no one laid the foundation of her great vocal art.

Where much confusion has been created is that certain individuals who chanced to contribute to her initial engagements have announced themselves as being the tutors of her singing.

One advertisement falls into my hands in which I note that a certain teacher who is more able to procure engagements than to teach the art of vocalization claims that he has given musical instructions to Madame Galli-Curci, and then her own brother-in-law made the same claim. Now we ask ourselves who is who? Meanwhile those who use her name benefit materially and attract a great number of pupils, but sooner or later they will realize the truth.

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Welcome Tirindelli to the Metropolis

New York is famous for the great number of studios. Everybody seems to be infatuated with the great opportunities that the metropolis offers to an aspirant of fame.

New York has legitimate teachers in plenty and, like every great center of the universe, it shelters many mediocrities.

P. A. Tirindelli is the latest arrival, and he intends to establishes himself in New York with the purpose of assisting those whose ambition is to follow a musical career. We welcome him, for his name will not fail to attract the attention of musicians and artists.

Mr. Tirindelli knows more about the violin than most of the so-called celebrities. His knowledge of composition is the household matter of every earnest musician. Many of his works are published by the famous house, Ricordi. As a conductor he is just as efficient as he is in the other branches of music, and less and not least he is an expert operatic coach of high standing.

He was formerly the head of the Violin Department of the Cincinnati Conservatory for more than two decades, and his departure from that conservatory is a matter of regret to the officials and his pupils.

New York suffers of a chronic evil, and it is with no little regret that one is compelled to admit it. Unscrupulous and incapable teachers are heralding themselves by means of advertisements as being teachers of certain professionals who have never been instructed by them.

Mr. Tirindelli does not belong to this class of teachers. He has to his account legions of pupils, but his modesty forbids him to use the fanfares and the trumpets of the illegitimate teacher.

We welcome his arrival in New York, and we wish him the great success he deserves.

JOSEPH DE VALDOR.

Simplicity in Singing

A SERIES OF PRACTICAL ARTICLES

By ELIZABETH FORESMAN BAGG
(Copyright 1919 by Mary Elizabeth Bagg)

PART VIII

Interpretation and Phrasing

The great and important subject of Interpretation can only be handled in a superficial manner through the medium of the printed page. Success in this line depends equally, I should say, upon the knowledge of the teacher and upon the intelligence and temperament of the pupil. It is the High School course in the curriculum of the voice, just as voice placing, breath control and voice building form the grammar grades. Should we wish to carry the figure further we might say that the university course will be the experience which the young singer will get when she casts off her teachers and enters upon her singing career, for no good singer will deny that some of her most valuable lessons have been learned after she has gone out into the world to sing. Do not let us make the mistake of believing that merely because she is before the public a singer is through with her study.

Up to this time the pupil has sung as her teacher has told her to, has phrased thus and so, given this or that reading to the score, according to the ideas of her instructor, allowing, of course, something for her own individuality, but conforming largely to rule. Now she must begin to think for herself, and neither teacher nor book can be her guide altogether. She must begin to create, to weigh this reading of a text against that one, to use her own judgment along the lines of interpretation, and according as she succeeds or fails in this will she be judged by her public.

We have spoken of the pupil's intelligence and temperament because they are the qualities which will determine her success as an artist. Both are necessary. The intelligence must act as a check upon the temperament, for temperament running riot is quite as disastrous as no temperament at all. It is like a young horse—that will only be valuable when he is broken to the bridle.

There has always been and will, I suppose, always be frantic discussion as to how deeply an artist should feel his own performance. Every actor and every singer has his theory upon the subject, many holding that the artist should preserve an absolute calm as far as his own emotions are concerned, playing upon those of his audience through sheer mentality. Others declare that unless the artist feels himself the emotions he is depicting he cannot expect his audience to feel them.

To my mind, the truth lies somewhere between the two points of view. It seems to me that in any interpretative art there must be on the part of the performer some temperamental disturbance, some stirring of the blood, some emotional quickening which will bridge the distance between him and his audience and awake like feelings in them. But it also seems to me that unless this force is entirely under the control of the intelligence of the artist, his servant and not his master, he is as well off without it.

The wise artist perfects with his intelligence his idea or thought of the role he is to play, and then pours into it his temperament, which gives it life and force. As we dig irrigation ditches into which we turn the water, going ever in the same direction, so may an artist, once his mental concept has taken form, turn on the force of his temperament to give new life each time to his interpretation.

Personally, I do not believe it is possible to become a great singer unless one has been endowed by nature with temperament. I know, however, that it is quite possible to acquire or cultivate a something that will arrive at temperamental effects by means of imitation, at first, and intelligence later on, and which can produce a good singer. In other words, it is possible to make use of some of the means whereby temperament, aided by intelligence, achieves its effects in interpretation, such as quality of tone, phrasing, facial expression, etc., for he with the divine gift of temperament, with its accompanying forces, personality and magnetism, must use these means to an end, just as must he who by means of intelligence and perseverance only is doing his work.

It is hardly possible to illustrate the use of quality of tone or facial expression in cold print, but it is, of course, self-evident that the different tone colorings, the bright and the somber, the joyous and the sad, must be called into play to depict their corresponding emotions, while one would hardly smile while singing of death or sorrow, but would naturally throw life into the face and eyes at the thought of spring and the happiness of love.

Phrasing, too, is a method of interpretation. It can be considered in a broader aspect than merely that of singing—that is, in its relation to all the arts based upon rhythm—dancing, as well as music, and the spoken drama as well as the lyric. The skilled dancer phrases his dancing as truly as the pianist does his etude, while the actress uses this method to interpret the thought expressed in words, as surely as does the operatic singer in her arias. But, in its restricted relation to the art of singing, phrasing is much more than merely a place where a desperate singer snatches a much-needed breath. It is as well a potent means whereby one may express the most delicate shades of meaning—a sort of musical punctuation.

For instance, we do not always breathe at the end of a phrase. Nor do we phrase every time that we breathe. It is possible when necessary to seize the life saving breath without breaking the phrase. Occasionally, also, the sense of the passage demands that the end of the phrase shall come where it is not necessary to take breath. A phrase in literature is, according to Webster, a sentence—a brief expression. So also in music we find the length of the phrase determined by the thought which it expresses.

Good phrasing, then, in a song must be that which correctly gives forth the thought of the composer, as expressed in text and rhythm. This must be accomplished by the singer regardless of his limitations. For instance, in cases where the composer's conscience has not made him take these limitations as severely into consideration as he perhaps might have, the vocalist must fortify himself when and where he can with fugitive and unsuspected breaths, not breaking the phrase, and still giving nature that much-needed second wind.

Bad phrasing becomes noticeable when we hear these breaths, taken in illegitimate places, or where the meaning of the music is needlessly chopped to help out faulty breath control. Imagining the impossible, that a singer could so control his respiration as to be able to sing an entire song without taking breath, he would still phrase, just as the violinist, the pianist and the dancer do. One sees thus easily how phrasing which is sometimes spoken of as merely the art of knowing where to breathe has a bigger significance in its relation to interpretation.

(To Be Continued)

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CLEVELAND BOHNET

Mr. Bohnet is taking a brief vacation this summer, visiting friends at Villa Beacreightrice, up in the Adirondack Mountains, near Lake Champlain. Before returning to Chicago Mr. Bohnet will fill an engagement at the American Musical Festival at Lockport, N. Y., the first week in September.

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Reed—Alma Hays Reed, Chicago soprano, is at Paducah, Ky., spending the summer, and is busy with preparations for her appearance at Lockport, N. Y., in September. Harry M. Gilbert, official accompanist at Lockport, is also at Paducah, and Mrs. Reed and he are in rehearsal on her program.

ETHEL JONES
MEZZO
Management Louise Quealy, Cable Building, Chicago. Telephone Wabash 1853

ANNA CASE MAKES HER FIRST AEROPLANE FLIGHT

Anna Case, the well-known American soprano, made her first air flight Monday afternoon, August 11, when she was the only passenger with Major Sidney E. Parker, R. A. F., on the first leg of his flight from New York to New Orleans via Hudson River, the Great Lakes and the Mississippi in the Curtis flying boat, the Sea Gull.

Major Parker left Port Washington, L. I., Monday afternoon, picked up Miss Case in front of the Summer cottage at Namaroneck. Then the flight was made over the Long Island Sound down to New York, crossing to the Hudson near the Battery, descending in front of the Poughkeepsie Yacht Club at 5:45 p. m., when Miss Case and Major Parker went ashore for dinner. The unexpected arrival of the hydroplane at Poughkeepsie caused a great deal of excitement among the people at the club and on the shore and when a young woman was seen stepping out of the machine in an ordinary street dress the amazement knew no bounds. After dinner Miss Case left for New York on the 8:45 train and was safe and sound in her home before 12 o'clock, after the most exhilarating day she ever had had.

In speaking of the flight Miss Case said: "Well! it was just wonderful, just wonderful—afraid, no; not a bit of it. At any rate it came about in such a hurry that I had no time to think about fear. The original plan had been altered so I thought the flight was off for the present. Then suddenly the bicycle policeman came rushing down the lawn, shouting, 'There is a chap up in the air looking for you. He was down in front of the Yacht Club asking for you. I told him I would run up and tell you and fire my revolver so he would know where to come down.' In a few minutes more the plane was on the water a short distance from the shore. I hurried out in my canoe and climbed in, and up and on we went, down the Sound, across New York and up the Hudson, flying most of the time 2,000 feet up.

"It was simply glorious to see the great city, the Hudson, the Palisades from above. You hardly realized that you were way up in the air. The only trifling uncomfortable feeling is when the machine makes a turn. That gives a sensation, the first time, akin to seasickness. There was three in the plane, Major Parker, his mechanic and myself. The noise from the propeller was terrific and you cannot talk. If you want to say anything you write a note. I was dressed just as you see me now, with the addition of a flyer's cap."

"Will you go up again?" "I surely will if I have a chance."

F. Z.

CHARLES COURBOIN

John Wanamaker announces for the season of 1919-1920 a Cycle of Organ Music for the cities of New York and Philadelphia, on a scale not hitherto attempted, with Charles M. Courboin, the Belgian virtuoso organist, as honorary guest soloist. The organ in the New York Auditorium is being reconstructed for this purpose.

This is in line with the many years of musical activity of the Wanamaker Stores, and opens a new era as foreshadowed in the recent recital in Philadelphia, when the largest organ in the world was played by Mr. Courboin, in conjunction with the Philadelphia Orchestra, Leopold Stokowski conducting.

Kimbell—Grant Kimbell, tenor, who lately moved from Chicago to New York, was chosen as one of the singers for the funeral of Andrew Carnegie at Lenox, Mass.

Landwer—Lillian Landwer, Chicago soprano, spent last week at Winona Lake, Ind.

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PITTSBURGH
N. A. O. CONVENTION, AUGUST 5-8

Reported by LOUISE MORRIS

The convention weather which so furiously attended the opening of the twelfth annual convention of the National Association of Organists was quelled when, at the first meeting, the organists facetiously voted a "rain-stop." Just how this legislation was executed is a mystery, but, at any rate, good weather attended the remainder of the four-day session.

The Carnegie Institute, a combined museum, gallery, concert hall and library, well known to every art lover, was the scene of the convention and suggested that merging of art with music which has been so long coming and is still so far from being consummated. The lecture hall of the institute afforded a delightful place for discussional meetings, and the music hall, with its large Skinner organ, one of the finest in America, was used for most of the recitals.

"Sometimes one wonders," runs an editorial in the August Console, "just why this association holds together. Well, one of the reasons is this: While the critics are picking the thing to pieces there are a lot of good men and women, who play the organ more or less, having a good time getting together in an enjoyment of life. They eat together and indulge in a little looking over of each other. One sees that the great ones wear about the same sort of clothes that are worn back home," etc., etc.

And there you have the spirit of the N. A. O. convention. In a way it was quite an informal sort of thing, yet it was dignified by the presence of some of the biggest men in the country, musically speaking.

The convention began socially on the evening of August 5 with an address of welcome at the institute by its president. A reception at the Hospitality House, near by, also took place that evening, and not until 11 o'clock next morning did music receive prime consideration. At that time Frederick Schlieder (Church of St. Nicholas, New York) gave a paper on "How Bach Came to Be, and Why." This organist and theorist has an original point of view, and it is interesting to consider musical history with President Schleider. He is president, let me explain, of the N. A. O., and was re-elected on August 8, as were a majority of N. A. O. officers. More will be said of Mr. Schlieder later.

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Wednesday Afternoon

The outline as given beforehand included the following topics for discussion:

1. Specific object of music in the church, and does it fulfill its mission?
2. Is there one denomination where music is most suited for the spiritual needs of the people?
3. Of these types of musical construction, which is most suitable for religious music — Gregorian, Polyphonic, Melodo-Harmonic, Modern?

The actual discussion, however, went far afield and ran something like this:

Dr. Mason (Illinois Wesleyan) defined the object of church music as UPLIFT, in which case, he asserted, the organist is just as important as the preacher. He suggested a bargain between preacher and organist, in which the organist says, "I'll behave myself in the choir loft if you'll behave yourself in the pulpit. I won't whisper or rattle papers during your sermon if you don't talk to the guest preacher during my prelude. My prelude is not a processional."

Dr. Maitland (Philadelphia) and Dr. Hemington (Chicago) rose to say that all musical numbers, whether artist numbers or preludes, should be incorporated in the service, with the pastor in his place and the congregation in an attitude of worship. The word PRELUDE, argued another, means something BEFORE the service; hence the word MEDITATION might be substituted (as is Woodman's practice) to carry the proper connotation.

Dr. Frank E. Morton threw the only real bomb of the afternoon when he stated that "church music has such an absolutely soporific effect on one that most business men cannot afford to go to church."

"It takes three days to recover," said Mr. Morton.

If the element of rhythm were present, somebody suggested, the effect on "T. B. M." be reversed, at any rate until the service was of such a nature that the business man could not afford not to come to church, the organ is not fulfilling its object of uplift.

And so this introspective discussion waged. ARE organists egotists? MUST organists believe in a given creed to play its service well?—and so on.

Charles Heinroth, who gave a recital late Wednesday afternoon, was enthusiastically applauded after each of his numbers. As municipal organist he has an important place in Pittsburgh and vicinity, but, more than that, he has justly won national fame.

The Heinroth program:

Sonata, the Ninety-Fourth Psalm	Reubke
Fantasie in D Flat	Saint-Saens
Clock Movement (Symphony in D)	Haydn
Fantasia and Fugue in G Minor	Bach
Minuet	Lulle
Speranza (Hope)	Yon
Allegro Appassionato	Dethier

Joseph Mandell

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MINNIE C. HUBBARD

Concert Violinist

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Mankato, Minn.

Wednesday Evening

The valley in which the Carnegie Institute is situated is studded with numerous fine buildings and is said to represent more money than any other area of equal magnitude. One of the most imposing edifices in the group is St. Paul's Cathedral, at which the N. A. O. were guests on Wednesday evening. The male choir of St. Paul's had prepared a musical service consisting of (1) four Gregorian Chants, without organ accompaniment; (2) four examples of sixteenth century a Capella Style; (3) four Anthems in modern a Capella Style; (4) a Sanctus, an Offertory and a Credo, and (5) a group constituting the proper service for the Benediction of the Blessed Sacrament, which was performed at the close.

♮ ♮ ♮

Thursday

The convention betook itself on Thursday morning to the Liberty Theater to hear Edwin Napier accompany "An Eye for an Eye" and "Shoulder Arms." In Mr. Napier we have an eminent exponent of the art of theater organ playing. For the Nazimova picture the playing was subjective, usually quiet. Few familiar themes were introduced, and the music was designed to keep the mind on the picture and not to attract attention to the organist. This is in good taste and most effective. In "Shoulder Arms" we heard the clever devices of Mr. Napier's registration synchronized miraculously with a rapidly moving film. His imitative work added to the fun and colored the story. A little glissando with the harp, or a little trilling on the pedals at the right time, and the audience shouted with merriment.

In the afternoon came a short discussion of a paper read by Henry S. Fry (Philadelphia) on the pertinent subject, "Modern French Organ Music," and after that a recital of a unique character given by President Frederick Schlieder.

"Improvising," says Mr. Schlieder, "is not so much a gift as an art. We would not think much of a person who could read aloud but never could converse. Just so, every musician should be conversant enough with harmony and musical construction that he could approach something like self-expression on the keyboard."

His first improvisation was a minor movement of the melodo-harmonic style, but for the second Mr. Schlieder allowed persons in the audience to call out notes, which he took down and used for a theme in the order given. Following is the theme:

F B C♯ E F G D♯

"All in the key of F," he said blithely, "just stretched a little." And he proceeded to make real music out of the impossible-sounding theme.

Two more improvisations were given, equally remarkable. One was a tender, beautiful passage built upon chords suggested; the other was a Fugue, with Prelude, on a theme sent up from somebody in the audience. His extraordinary powers of development were, of course, best shown in the Fugue.

Uselma Clarke Smith

Still another recital followed, namely, some good numbers by Uselma Clarke Smith (Philadelphia). The program was as follows:

Marche Pontificale (First Symphony).....Charles M. Wilder
Moderato Cantabile (Eighth Symphony).....Charles M. Wilder
Prelude and Fugue in A Minor.....J. S. Bach
Novelette, Opus 68.....Horatio Parker
Scherzo Pastorale.....Uselma Clarke Smith
Bon Jour.....Stanley T. Reiff
First Symphony.....Louis Vierne
IV. Allegro vivace
V. Andante
VI. Finale

Thursday Evening

The following excellently varied program was performed by Edwin Arthur Kraft, F. A. G. O. (Cleveland):

Marche Triomphale.....Gustav P. Hagg
Serenade.....Sergei V. Rachmaninoff
Barcarolle.....Anthony S. Arensky
Allegro Gioioso.....Gaston M. Dethier
Song of India.....Nicolas Rimsky-Korsakoff
Scherzo.....Alfred Hollins
Overture in C Sharp Minor.....Bernard Johnson
Arabesque.....John Gordon Seely
Suit, In Fairyland.....R. Spaulding Stoughton
The Enchanted Forest
Idyl
March of the Gnomes
Minuet.....Gaston M. Dethier
Cantilene from Prince Igor.....Alex. Borodin
Ride of the Valkyres.....Wagner

Organ Builders

A fortunate feature of the convention was the simultaneous conference of organ builders, which took place in the same building. Friday morning was set apart for discussion of mutual problems and interests, Mr. S. L. Gruenstein presiding. The speakers included Clifford Demerest, who presented some interesting facts and suggestions, largely relative to standardized consoles. The genial Ernest M. Skinner, representing the organ builders, urged the organists to exert their prerogatives and work for their own betterment. He refuted the statement that organists are egotists.

Frank E. Morton

As Mr. Morton is, among other things, acoustical engineer of the American Steel and Wire Company, his thoughts on music were heard with keen interest. His paper deserves publication, but a few jottings will suffice here. His subject was "The Responsibilities of the Organist." The performer's selection determines the output of the composers, largely, and Mr. Morton urged that music be brought back into nearness to everyday activities, where its ancient commendation lay. The pastoral, the plantation melody, the spinning song, the songs of miller, forge and ship, are passing with the era of the individual. Work songs for the present day do not exist. Our songs exalt not labor, but leisure, sensuality and travel. Science as science has had its day and turned into utilitarian channels, and music, if it disdains to link itself with industry, will be the loser.

A few examples of the use of music in army and industrial groups were given by both Mr. Morton and Mr. Sammonds, who followed. Mr. Morton offered to be the medium for a compilation of organists' experiences in tone significance and musical therapy. The organist, he says, knows tone composition better than anybody else.

Robert Lawrence, whom Dr. Hemington (presiding) then introduced, talked on neighborhood singing as he introduced it in New York. He flashed on the screen various songs and pictures which he uses on a sheet stretched across New York streets. Twenty-three centers there now have weekly sings, preceded by games and relays.

Sidney C. Durst in Spanish Recital

Sidney C. Durst, F. A. G. O. (Cincinnati), gave a unique recital on Friday afternoon. His program was interesting in the extreme and well performed, although from the nature of it no great contrasts were possible. The Spanish composers quoted from are all living, save the first two, Elias and Cabezon, and all have done their work without external influence or intercourse:

Prelude and Fugue.....Elias
Diferencias (Variations).....Cabezon
Postludio.....Manzanares
Plegaria.....Torres
Comunion.....Torres
Andante.....Beobide
Final.....Beobide
Preludio.....Turina
Interludio.....Arabaolaza
Adagio.....Otano
Interludio.....Giuridi
Ofertorio Sinfonico.....Serracant
Comunion.....Urteaga
Plegaria.....Urteaga
Salida.....Urteaga

Hugo Goodwin

Hugo Goodwin gave a characteristically splendid recital on the last evening of the convention, the more remarkable for his having spent the most of the day in a hospital with a dislocation of the jaw. His program was cut down somewhat to include only the numbers listed below, and was supplemented by three numbers played ex tempore by Rollo Maitland (Philadelphia). These numbers were "Midsummer Night's Dream" overture, a Bach Prelude in B minor (Bk. 2, No. 10, of Peters), and, lastly, Dethier's "Brook."

Mr. Goodwin's program, played (as was Mr. Maitland's) from memory, was as follows:

Gothic Symphony.....Widor
Allegro
Andante Cantabile
Dance of the Odaliquee.....Rebikoff
Toccata in E.....DeMerean
Heroic Piece.....Franck
Rigaudon from Dardanus.....Rameau
Told by the Camp-Fire.....Goodwin
Adagio in B Flat.....Pleyel
Symphonic Scherzo.....Goodwin
Second Legend.....Bonnet
Cortege.....Debussy

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A LETTER FROM FRANCE

Chabris, France, July 11, 1919.

Music News: It is strange the unexpected way in which you meet people here. Several days before leaving Brest I suddenly ran into Sascha Culbertson, the violinist, in one of the streets. The last time I had seen and spoken to him was at Pisek, Bohemia, in 1911, when studying with Professor Sevcik. The Sevcik pupils who may by chance read this letter will remember Sascha Culbertson as one of the most brilliant violinists of Professor Sevcik since the days of Kubelik. He has played with flying colors in every great musical center of Europe, and is one of those who has shed additional luster upon the undying fame of the Bohemian master. He is now, too, playing for the American boys in France, and is doing splendid work. I was glad indeed to discover that so splendid and great an artist should be playing for the soldier boys and wearing the insignia of the "Triangle." I paid him a visit in his room at the Hotel des Voyageurs, and tried out his violin. He is not now using the magnificent Guarnerius which he had at Pisek, but is using instead a violin of Swiss make, and I can't blame him for not taking any chances. He later on repaid my visit by calling on me at my hotel. For more than an hour we played for each other on my violins and discussed old times at Pisek. From him I learned that Professor Sevoik is now in Prague, and Kubelik and Kocian are also in Bohemia, besides a lot of interesting information concerning some of the other pupils who were there during our time. It was certainly a happy meeting and brought back to me once more very forcibly those never-to-be-forgotten days spent in the very heart of Bohemia—then a vassal state under the German-Austrian tyranny, but now a new, reborn republic—Czecho-Slovakia! It brought back to me again the inspiration and glorious history of the school founded by the illustrious Bohemian master Sevcik, and the finest and purest tradition in the realm of violinistic technique and literature for which his name stands.

We were sorry to leave Brest, for in spite of its sinister reputation with the majority of our soldiers who went through there during the time the war was on, our four weeks spent there were replete with many pleasant recollections. We visited the French navy yard and saw five of the German submarines. We made a trip by launch across the bay to Fort Lanveoc, perched on a high and steep rock, and there that sunny Sunday afternoon, right in the shadow of one of the huge guns, Miss Browne sang and Miss Tris played on a portable organ for a company of our boys stationed there in charge of some German prisoners. It was all in the open in the grass and wild flowers, with a splendid birdseye view of the bay and country beyond. And last, but not least, was a splendid fifteen-mile "hike" to the village of St. Trinite, and from there to the shore of the bay and then along a charming foot path skirting the very edge of the high, rocky bluffs to St. Anne. From there one follows the military road along the bay to Brest, constantly enjoying a beautiful panoramic view of the harbor and city of Brest. This latter trip, however, is naturally only for those who are seasoned walkers. Besides, there were those charming trips by auto truck under the auspices of the "Y"

into the interior of Finistere Province. I described one of them some time ago. Each one of those excursions, however, would make a fertile topic for anybody with literary inclinations.

We left Brest Monday evening, June 16, for Paris. Not many miles out of Brest we were held up more than five hours by a derailed car ahead of us. Ours was a so-called military train—American—carrying only soldiers and sailors and others connected with the service. There were about 150 sailors with several of their officers on board from the U. S. S. Seattle, going to Paris on a three days' furlough, besides soldiers. The long delay put the sailors particularly in an ugly humor, and during the entire night they behaved in a reckless, rowdy and boisterous manner. In fact, I was thoroughly ashamed of them. But punishment swift and terrible was coming. Early the next morning one of the sailors very foolhardily climbed on top of one of the passenger coaches, riding that way until the train passed under a low bridge, when he was struck and instantly killed. The naval special police officer in charge was beastly drunk, and had he been sober the sailor probably never could have succeeded in getting to the roof of the car. Besides there were several other naval officers aboard the train, and yet the men were not restrained. Ah, such poor discipline! Here was a boy, a moment ago hale and hearty and in his prime, and his life is snuffed out and literally wasted for no good cause whatsoever on a sight-seeing trip to Paris. Somewhere in the States, perhaps, a mother, a father, a sister or other dear ones will be advised that their boy "died by accident" and will be thrown into mourning and it will be well for them if they will never learn of the utterly useless way in which his life was wasted.

This thoroughly sobered the sailors, and, in fact, it threw a gloom over everybody on the train. It helped to delay us still more, so that we arrived in Paris Tuesday afternoon fully eight hours late.

So, you see, not a day passes by but is filled with action and excitement. Some of the experiences are very pleasant; others again the very reverse, as you can see for yourself. But in spite of all hardships not one of us would be willing to have forgone the trip, nor do we for a minute regret ever having come.

We stayed a day at Paris and were sent to the Intermediate Section for a three weeks' tour. Our first stop was at Nevers, where we gave three concerts, including also the camp at Verneuil, thirty-two miles away, going there and back by auto. From there we went by rail to Montierchaume, a great salvage center, giving two concerts there. Then to Bourges for ten days, giving daily concerts. And here again we literally had to tear ourselves away, for it would have taken but little more influence on the part of Mr. Callahan, the congenial K. of C. secretary, and Father Barrett, the lovable old chaplain of the American Hospital, where we played, to have made us overstay our leave and become "A. W. O. L." Really I often wonder which is the greater of the two—the fine pleasure of meeting so many nice people or the poignant pain of tearing yourself away from them.

From Bourges we went to Gievres, a great engineering and supply camp, to play for about eight days. We are staying at an adjacent village called Chabris, about five or six kilometers from the camp. The camp itself is one of the largest in France, covering an approximate area of forty square miles. Another pleasant experience was mine here. In playing at one of the "Y" huts here the secretary advised me that there were a few Czecho-Slovak soldiers in the audience, and requested me to say a few words to them in Bohemian. In fact, it was a very cosmopolitan audience, consisting of our own American boys, French poilus, Poles and the few Czechs mentioned. Of course, I was delighted to speak a word of welcome to my Bohemian compatriots in the native tongue. After the concert the small group of Czecho-Slovak soldiers forced their way to the stage, stopped in front of me, brought their heels together and saluted in military style. Alas, our time was short; far too short, for the wonderful visit I had with these men. One of them had just a few weeks ago arrived from Siberia, where he had gone through that Czecho-Slovak campaign, first against the Austrians and then against the Bolsheviki, which has very aptly been called "the modern Anabasis" of the Bohemian nation. All of them had deserted from the detested Austrian army in order to fight under their own colors with the allies and had been now in the field, seeing the hardest service, for nearly five years! It is in moments like these that we realize the true significance of this war and the greatness of the days in which we are living. I understand there are about 300 Czecho-Slovaks here in Gievres under their own command, and we have been asked to give a special concert for them if the matter can be arranged.

JOSEF KONECNY.

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Music News

Vol. 11 Chicago, August 29, 1919 No. 35

Editorial

PASSING COMMENT

The big thing of the next fortnight—in fact, the very biggest event of the year—will be the National American Music Festival, which convenes at Lockport, N. Y., on September 1 and will continue for seven days.

The programs are wonderful in extent and outreach, and the number of people interested in them is almost beyond belief.

The attendance will, according to Mr. Van De Mark, the very energetic manager, be record-breaking.

Lockport, besides being famous as the home of the American Festival, has many other points of interest.

It is located in a triangle, the other points being Buffalo and Niagara Falls (each only twenty miles distant), and it is also within a short trolley or auto ride from Rochester.

At Lockport are situated the famous Erie Canal Locks, the highest in the world, and the pretty little city is also the very center of the famous Lake Erie fruit belt, where the finest peaches in America are grown.

There is also some beautiful scenery along the "Ridge Road," a little outside Lockport, and there is, further, in the town itself an abundance of old-fashioned and very beautiful hospitality.

Altogether, the trip to Lockport is one well worth taking, and those of us who have been before are always eager to go again.

♮ ♮ ♮

The Musical Leader, in an editorial last week, lists several of the difficult questions which will have to be decided in reference to the contest of young pianists and violinists, upon the outcome of which will depend appearances with the Orchestra.

The questions listed are important enough, but not comparable in interest to the one big question as to whether the winning artists are to be paid a fee for their appearance with the Orchestra.

The N. F. M. C. tried for some years to carry on a contest in which the only emolument was "prestige" and the "chance of future engagements" in the interested clubs.

The plan proved to be an utter failure, and this year the N. F. M. C. found it well to offer cash prizes.

Needless to say, the results were infinitely better than before. And so it will be with the Chicago Symphony Orchestra contests. The offer of a paid engagement will attract (and properly) unlimited attention and enthusiasm. Any other sort of contest deserves to be turned down by every self-respecting young American artist.

> The Gibraltars of Art are not to be taken by assault. Siege is the only method.
>
> Occasionally a furious, valiant knight smashes his way into one of them. But he staggers in, too bruised and spent and maimed to be of use after he gets there.
>
> Not for painters, sculptors or singers is the joy of the sledge or battering-ram.
>
> And because siege tactics are the last that any healthy male wishes to employ, it is particularly hard for him to invade the strong places of Art.
>
> He hates to go slowly, to employ the indirect, to travel circuitously. He would proceed as the crow flies—in a straight line, annihilating with a hammer of Thor every obstacle that rises to front him.
>
> Alas, oh, militant artist, for thee the longest way round is the shortest way out, and for many, many days, the lightest stroke the most telling.
>
> ARTHUR B. ENGLISH.

♮ ♮ ♮

Kathryn Browne, Chicago soprano, now in France (Y. M. C. A. War Entertainment) with Josef Konecny, violinist, writes Music News of some wonderful experiences. The company had the great privilege and thrill of visiting the battlefields of Reims, Soissons, and Chateau Thierry.

♮ ♮ ♮

Horace Clark, one of the prominent piano teachers of Houston, Tex., will be a visitor at Lockport next week.

♮ ♮ ♮

Once in a while a song is heard which, like Carrie Jacobs-Bond's "Just A-Wearyin' for You" or James MacDermid's "Sacrament," one feels from the very first will be an unlimited popular success.

Such a song is "Lonesome," by Homer Rodeheaver, which was used as one of the contest numbers at Winona Lake last week, and which, by the time it had been sung by each of the four contestants, had captured every person in the big auditorium, which, incidentally, held one of the largest audiences of the summer at the time.

It is a song of utmost simplicity of style, but has a very beautiful and distinctly "haunting" melody.

The work throughout (including the piano accompaniment) is skillfully done and exceedingly pleasing, and it is very safe to say that it will find its way into the repertoire of a great many singers.

Incidentally, it is to be noted that the high voice arrangement was "made especially for Miss Margaret Owens."

Miss Margaret is the very talented young daughter of H. W. Owens, Chicago vocal teacher, and she it was who made so big a success in "The Creation" at Winona Lake last week.

She has had special training and some routine in musical comedy, having played a New York engagement in "The Better 'Ole," and her friends will be glad to know that she is now in Detroit playing the leading feminine part in "Sunshine," the attractive musical comedy in which Richard Carle is the star.

♮ ♮ ♮

Mme. Anna Groff Bryant was a Music News visitor last week, en route from New York, where she has spent the past two months, to Galesburg, where she will resume her work as head of the Music Department at Lombard College in September.

Mme. Bryant it is who has done so much to put Galesburg on the musical map.

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(Continued on page 6)

MARGARET CAMERON

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LEON ROTHIER AT RAVINIA

For those who have seen and heard Leon Rothier in "The Love of the Three Kings," it is not surprising to read in the Chicago papers of his sweeping success in the role at Ravinia Park.

Henriette Weber says, "Rothier was ideal," while Herman Devries calls the part "Rothier's glittering opportunity, a remarkable performance which literally stopped the opera until the audience had rewarded him after his big solo. One can scarcely write too much of this Rothier triumph."

When one analyzes the success of this great basso one needs must give full credit to a phenomenal voice, to begin with. The range permits Rothier to appear at times as a true baritone. But voice alone does not make an artist. Rothier has supplemented his great gift with diligent study, which deems no detail, histrionic or vocal, too insignificant to be dealt with.

As Rothier himself says, "Of all artistic success, nine-tenths is drudgery, and I have come to accept this drudgery as a beneficent fairy who ultimately rewards her faithful followers."

———♯♯♯———

EMMA ROBERTS TO TOUR SOUTH EXTENSIVELY

Daniel Mayer announces that on account of the number of engagements which have been closed for Emma Roberts, the contralto, in the South she will be busy in that section of the country during November and early December. She will go south immediately after her engagement at the Metropolitan Opera House, Philadelphia, on November 8.

Music in Chicago

AMERICAN CONSERVATORY NOTES

Several years ago the American Conservatory established a South Side Branch School at 1133 East Sixty-third street, in the Woodlawn District, and a North Side Branch at 4611 Kenmore avenue, near Wilson avenue. Both schools were very successful from the beginning, and are largely patronized by the musical public. Crawford Keigwin and Walter Aschenbrenner are Director and Secretary, respectively, of the South Side school, and Olga Kuschler, Alice Anderson and Hilda Brown are managers of the North Side Branch.

The six weeks' summer session of the Public School Music Department closed August 1st, with an unusually large attendance. The classes were under the personal direction of O. E. Robinson, prominently identified with the public schools of Chicago.

The American Conservatory will award twenty free scholarships, to be divided among the Piano, Voice, Violin and Dramatic Departments. Competitive examinations will be held from September 5 to September 9.

During that period the John I. Sears piano scholarship will also be awarded.

At the close of the season of 1918-19 three prizes in the form of yearly scholarships were awarded in the graduating class of the Piano, Voice and Violin Departments. These prizes will again be competed for in the contest of 1920. Also several prizes in the form of public recitals.

Mabel Bischoff, who was recently graduated from the department of Public School Music of the American Conservatory, has just been chosen Supervisor of Music for the schools of Beloit, Wis. Miss Bischoff received her entire training in public school music under the direction of O. E. Robinson, the Director of the Department of Public School Music of the American Conservatory. The position at Beloit is regarded as one of the best positions in Wisconsin.

———♯♯♯———

MR. DE LAMARTER OFFERS PRIZE FOR ORGAN COMPOSITION

A prize of $100 is offered by Eric DeLamarter, organist and director of music, Fourth Presbyterian Church, Chicago, for a sonata for the modern organ. The only conditions are that the composer must be American by birth, that the sonata has not been publicly played before its appearance in the weekly recitals at the Fourth Presbyterian Church, and that its length be not less than twelve minutes and not more than twenty minutes. The judges will be Frederick A. Stock, conductor of the Chicago Symphony Orchestra; Clarence Dickinson, organist and director of music, Brick Presbyterian Church, New York, and Mr. DeLamarter. No manuscripts will be accepted after December 1, 1919. Manuscripts should be sent to Mr. DeLamarter at 126 East Chestnut street, Chicago.

———♯♯♯———

Noe—Emma Noe, soprano, Chicago Opera Company, has spent the Summer in Cincinnati.

THE MACBURNEY STUDIOS

The last of the Summer series of song recitals at the MacBurney Studios took place last Monday evening, when B. Fred Wise, a young tenor with unusually fine voice, sang to a goodly audience and unlimited enthusiasm.

Mr. Wise is of fine personality and has a voice which attracts attention at once, and step by step throughout a recital steadily wins admiration.

His musicianship is clear and exact and his interpretative ability marked.

As usual, Mr. MacBurney had chosen a program which had both novelty and great musical and poetic values to recommend it, and it was presented throughout with intelligence as well as musical beauty and with all of that wealth of contrast and color which Mr. MacBurney always insists upon and which, in the case of Mr. Wise, seems of absolute and beautiful response.

Fine accompaniments were played by Harold B. Simonds.

The program:

If With All Your Hearts	Mendelssohn
Oh, In My Dreams	Liszt
Aria from Manon	Massenet
O Bocca Dolorosa	Sibelia
Serenata Gelata	Buzzi-Peccia
Onaway, Awake, Beloved	Coleridge-Taylor
She Rested by the Broken Brook	Coleridge-Taylor
The Jasamine Door	Scott
The Young Warrior	Burleigh
In a Persian Garden	Lehmann
The Piper of Gordon's Men	Hammond
Thine Eyes Still Shine	Schneider
Beautiful Art Thou, My Love	Herbert Hyde
Three Men o' Merri	Hammond

C. E. W.

———♯♯♯———

ETHEL TAMMINGA

Ethel Tamminga, Chicago soprano, who has returned lately from a very successful three months' tour of Canada with the Boston English Opera Company, has been singing for the past two weeks at the Terrace Gardens in Chicago, where her voice has attracted much attention and her work received with enthusiasm.

———♯♯♯———

Langer—Ora Padget-Langer, contralto, after teaching a large summer class, has been touring with her husband through Wisconsin and is now visiting her sisters at their summer home in southern Illinois. Mrs. Langer has eight professional pupils doing Chautauqua work this summer, from whom she has received splendid reports. She will begin her fall classes in voice training at Lyceum Arts Conservatory September 8.

———♯♯♯———

Knoch—Ernst Knoch, Chicago coach and conductor, is summering in Colorado.

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AMERICAN CONSERVATORY GRADUATE FOR BELOIT POSITION

Miss Mabel Bischoff, who recently was graduated from the department of public school music of the American Conservatory, has just been chosen supervisor of music for Beloit, Wis. Miss Bischoff received all of her training in public school music work under the direction of O. E. Robinson, who is in charge of the department of public school music at the American Conservatory. The position at Beloit is regarded as one of the best in Wisconsin.

VOTICHENKO TO PLAY IN PHILADELPHIA

Sascha Votichenko, whose unique concerts are attracting much interest and attention in the musical world, will present a program of Russian music on November 4 at the opening concert of the season, to be given in the ballroom of the Belevue-Stratford, by the Matinee Musical Club of Philadelphia.

Mr. Janpolski will sing a selection of Russian songs and other artists of prominence will appear.

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DEARBORN SCHOOL OF LYCEUM ARTS

Music News is in receipt of the new catalog of the Dearborn School of Lyceum Arts.

The thought back of the work in this school is well expressed in the following introduction:

"It is the especial privilege of the smaller and more select school to give to each student the personal attention that is so necessary to a well-rounded education. The Dearborn School of Lyceum Arts specializes in just this. The adaptation of the instruction to the student's individual needs and aims is the feature that has attracted a large and enthusiastic clientele of discriminating young people.

"The quality and standards of the teachers and student body are held to be first and foremost. The aim is the building of musicians and dramatic artists of thoroughly rounded education, with the power and equipment to express themselves as artists, in performance upon the concert stage, lyceum or chautauqua platform, church and opera, or as teachers, to impart knowledge according to psychological principles, and to inspire."

The faculty list is as follows:

Voice—Richard De Young, Lyravine Votaw and Lilian Barr Johnson.
Piano—Albert E. Fox.
Expression—Lena Budd Powers.
Violin—Wally Heymar.
Public school music—Lyravine Votaw.

CHICAGO OPERA ASSOCIATION

The Chicago Opera Association announces that Norman-Bel Geddes will arrange the scenery, properties and costumes of "Boudour," the new ballet by Felix Borowski, the Chicago composer and critic. The music is highly emotional and sensuous and affords many opportunities for colorful effects. Mr. Geddes is therefore planning many new stage effects. The ballet will be one hour in length, and Pavley and Oukrainsky, writers of the book, will appear with their own company and the opera corps de ballet.

Felix Borowski's ballet pantomime has for its subject the sultry passions of the wife of an oriental caliph. Boudour has loved one of her husband's slaves, and, having become tired of him, has bestowed her heart upon the caliph's youngest brother. The tragedy that follows is the result of Boudour's plot to remove her husband and the frenzied jealousy of the slave whose love she has disdained.

Announcement is also made that Mr. Geddes will provide the scenery and costumes for "Jacquerie," the new opera by Gino Marinuzzi, the new principal conductor for next year. As Mr. Geddes is now busy with "La Nave," the new opera by Itala Montemezzi, he will make no less than three productions for the coming season of the Chicago opera.

CLARENCE EDDY IN RECITALS

Clarence Eddy, who will concertize extensively in the Middle West during the fall, will play an organ recital at the Auditorium, Topeka, Kan., on September 8, and will give the opening recital on a new Hilgreen & Lane organ at the Kountze Memorial Church in Omaha on the 12th.

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EDITORIAL

(Continued from page 2)

Mme. Groff Bryant, a few years ago, there had not been a great many concerts by visiting artists.

This energetic woman, however, decided that she would try her hand at management, for the benefit of Galesburg, and during the past few years she has brought to that city almost all the big International and American artists, and she has gained great fame as a successful manager, even as she has also been known for many years as a splendid vocal teacher.

Her announcements for the coming season are not yet quite ready, but when she does give them out it will be seen at once that she believes in putting into them a constant crescendo of interest and value, and that what she will have to offer this year will be in advance even of the splendid courses she has heretofore given.

♮ ♮ ♮

Following are more poems by Blanche Blood, Chicago violinist and pedagogue:

THE GOLDEN PAST

I love the house where you were born,
Where you first saw the light of morn,
The spacious yard where you did play,
In innocence the live-long day.
'Twas there you passed those golden hours,
Playing among the scented flowers,
The chamber where you still repose,
And dream, as in those days of yore,
I seem to see your Mother, dear,
Whose guiding hand dispelled all fear.
No Mother ever lived more kind,
More loving, gentle, and refined.
The memory of it long will dwell;
For 'tis the spot I love so well.
There's nothing in this world that cheers
Than memories of those golden years;
They loom like meteors from the sky,
So swiftly do they pass me by;
And then again like clouds of fleece
That float above the waves of peace.
Oh, childhood's days so free from care;
Can anything with them compare?

FEAR NOT

Fear not, the way is clear unto mine eye,
And I will watch o'er thee until the end;
Though sunlight fade, and clouds obscure the sky,
Though others fail, still shall I be thy friend.

Press on, nor waste a moment on the way,
For thou must soon upon the summit shine;
Great then the boons that will thy toil repay,
For there a crown of purest gold is thine!

TO HER

Thy voice, so tender, soft and sweet,
Doth haunt me in my very sleep;
And rest, sweet rest, steals over me
Whene'er my fancies turn to thee.
My waking hours with joys are bright,
With thoughts of thee; celestial light,
And I would gladly die, if I
Could thus make peril pass thee by.
Though seasons come and seasons go,
Still deeper doth my true love glow,
And ever will unchanging be;
My tender love, that glows for thee!

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GEORGE MILTON LIPSCHULTZ CHOSEN CONDUCTOR OF SYMPHONY ORCHESTRA AT ALHAMBRA THEATER IN MILWAUKEE

George Milton Lipschultz, formerly a well-known violinist and musician in Chicago, has accepted the post of conductor

GEORGE MILTON LIPSCHULTZ

of music at the Alhambra Theater in Milwaukee. Mr. Lipschultz received many fine offers to return to Chicago, and the management of the Alhambra is to be congratulated upon securing him. He is a violinist of fine attainments and his solo work and conducting will make the new Best Motion Picture Theater the theater of Milwaukee. Mr. Lipschultz will begin his engagement August 31, and as announcement of his acceptance comes from good authority, we can only say what is Chicago's loss is Milwaukee's gain, for we know the musical treat in store. He is not only a brilliant player, but a musician of merit. His genial personality and sincerity will win him a fine place in the new surroundings.

H. W. P.

♯ ♯ ♯

FESTIVAL SERVICE

At St. James' M. E. Church (Dr. W. R. Wedderspoon, pastor), on Sunday evening, August 31, 7:45 o'clock, the following program of music by American composers will be given:

Organ—
Bagatelle.....Tina Mae Haines
Song of the Night.....Robert Wilkes
Anthem—
I Have Considered the Days of Old.....Philip James
Thou Knowest, Lord.....Mrs. H. H. A. Beach
Soprano solo—O City, Bright and Fair (Hora Novissima).....H. W. Parker
Excerpt from The New Earth.....Henry Hadley
Excerpt from Music.....Henry Hadley
Organ—Suite in Fairyland—
The Enchanted Forest.....R. S. Stoughton
March of the Gnomes.....R. S. Stoughton
Anthem—
There Shall Be No Night There.....David D. Wood
The Day Is Ended.....J. C. Bartlett
(By special request of the Pastor)
Else Harthan Arendt, Julia Louise Brittan, Florence Hallberg, William T. Mitchell, Reid Hilliard
Tina Mae Haines, Organist and Director

CHICAGO OPERA ASSOCIATION

The Chicago Opera Association will have a new stage manager for its 1919-1920 season in the person of Jules Speck. Mr. Speck was stage manager at the Metropolitan Opera House in New York for about eight seasons and is thoroughly familiar with the American methods of producing grand opera. Before coming to this country he was stage director of the Paris Grand Opera House.

A native of France, Jules Speck enjoys a wide reputation as a master of stagecraft. He began his life's work at the Municipal Opera House of Bordeaux, going from there to Marseilles, Lyons, Algiers, and finally to the Theatre Lyrique de la Renaissance of Paris. It was while at the latter house that he made the acquaintance of Pedro Gaillard, the famous French baritone, equally famous as the director of the Paris Grand Opera. Gaillard was deeply impressed with the work of Speck and induced him to come as stage director of France's foremost operatic institution. Mr. Speck remained at the Paris Grand Opera for several years, but, yielding at last to the lure of the New World, he consented to come to the Metropolitan Opera House of New York. At the outbreak of the world war, feeling that his place was in France during all the time France was in danger, he resigned his post and returned to his native land. Since the fall of 1914 he has acted as director of the Municipal Opera House at Nice, and he was on the point of accepting a flattering offer to come to Strassburg when Maestro Campanini persuaded him to accept the stage direction of the Chicago Opera Association.

♯ ♯ ♯

Harpster—Georgia Harpster, soprano, was soloist last Sunday morning at Calvary M. E. Church and sang at the Del Prado Hotel in the evening.

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IVA BIGELOW WEAVER

Iva Bigelow Weaver, of whom a new picture is shown on another page of this issue of Music News, has been spending the summer in the Catskill Mountains, where she has been coaching in a musical colony.

Mrs. Weaver lost much of the time of the past two years through a long illness, but, happily, she is now entirely recovered, and expects during the coming season to teach a large class in both Milwaukee and Chicago and also to re-enter the church and concert fields.

Mrs. Weaver is the possessor of a beautiful voice in which ease and brilliance of execution is an equal factor with charm of tonal quality and richness of effect.

She has sung in many large churches and has always made splendid successes in that line of work.

In concert she has few equals, as her voice is powerful as well as flexible and brilliant, and her repertoire is practically limitless.

Her return to the concert field will be a distinct gain to both of the cities in which she will work and the greatest of success may confidently be predicted for her.

As a teacher she stands with few equals and has to her credit some of the best young artists of both Chicago and Milwaukee.

C. E. W.

———♯♯♯———

LILLIAN WIESIKE

Lillian Wiesike came to America during the season 1913-14, just previous to the beginning of the war, after the period of study and singing and making a name for herself among concert and oratorio singers in Europe. She made a short but most successful concert tour through her own country and intended to return the following season, when the outbreak of the world war prevented her coming. She managed, however, to come home just at the time when this country entered the war, and she has remained here ever since, living in her old home in the Middle West.

The coming season will find her again among the available singers in the concert field, and her reappearance will undoubtedly be welcomed by many people who admired her art and beautiful quality of her voice and her simplicity and charming manner. Lillian Wiesike can only devote part of her time to concert singing, as she is associated with two music colleges in the Middle West, where she has a large class of vocal students.

Her forthcoming concert tour will again be under the management of Miss Annie Friedberg, who introduced Miss Wiesike six years ago to the music lovers of her own country.

———♯♯♯———

EXTRACT OF LETTER RECEIVED BY MR. VANDERPOOL

"Your song 'Values' is much appreciated by me, and I am using the same often. Have given it to many pupils, and find it gives general satisfaction. A good short song, as this one is, is so very useful on so many occasions. I like it especially for tenor. Send along some more. I have all kinds of voices—high and low—and can use more and do use so many songs every day."

(Signed) FRANK R. BURN.
302 W. Main Street, Muncie, Ind.

DEATH OF RUDOLPH SCHIRMER

Rudolph E. Schirmer, president of G. Schirmer, Inc., the music publishers, was born at New York on July 22, 1859. He was educated in private schools at New York and Weimar, Germany. He graduated with the degree of B. A. from Princeton University in 1880, and as LL. B. from the Columbia Law School in 1884, being admitted to the New York bar in the same year.

Equipped with this knowledge of legal matters, he entered the firm of music publishers founded by his father in 1866, whom he, together with his brother, Gustave, ably assisted in giving to the firm its character and standing. Upon the reorganization of the firm as a stock company in 1893, Rudolph Schirmer became the president of the corporation and continued to hold this position until his death.

The sudden death of his equally capable and cultured brother, Gustave, in 1907 cast a great additional burden of responsibility on Rudolph Schirmer's shoulders, and the strain thus imposed on him gradually undermined his health. His ceaseless activity in developing the firm by leaps and bounds to its present eminence in the music publishing industry culminated in the erection of the G. Schirmer music publishing factory in 1914 on Long Island, the largest and most modern establishment of its kind in America. During the last few years Mr. Schirmer's delicate health compelled him to spend most of the year at his home in Santa Barbara, Calif.

While retaining until the end a directing and advisory influence on the business of the firm, he gradually withdrew from the actual active management in favor of his nephew, Gustave Schirmer.

Rudolph E. Schirmer was characteristically a publisher of the type that sees in a publisher a trustee of the best interests of the art and believes that it is a publisher's duty to give to the public not only what it wants, but what it needs. In matters of real art he did not hesitate to subordinate commercial considerations to the higher cultural aspects of an enterprise. Of this attitude, the Musical Quarterly, founded by him in 1915, is a typical example. Once his love of the beautiful, his exquisite taste and his discriminating esthetic judgment convinced him of the lasting merits of a new composer, he would spare no reasonable expense in making his access to the public easier. Thus the careers of such composers as Charles Martin Loeffler, John Alden Carpenter, Charles T. Griffes, Bryceson Treharne, Kurt Schindler, Ernest Bloch, Percy Grainger, Rudolf Friml, Enrique Granados, John Powell, Daniel Gregory Mason, Henry Hadley, David Stanley Smith, and Rubin Goldmark have become indissolubly connected with his own in American musical history. Such names incidentally prove his keen and sincere interest in the rising generation of American composers, and it is worthy of note that many years before the discussion of the prospects of the American composers became controversial, Rudolph Schirmer was seeking ways and means for a practical furtherance of their art. His interests extended to institutions, and in keeping with his ideals, he donated the Circulating Library of Music, founded by G. Schirmer, to the Institute of Musical Art, New York, and a select musical library to Santa Barbara, in memory of his infant daughter, who died in 1918.

It is a pity that Mr. Schirmer could never be persuaded to write down his reminiscenses, for they extended for more than fifty years back to the time when he as a boy knew Franz Liszt at Weimar. The circle of his acquaintances and friendships with artists, great and small, was very wide, and he was known both here and in Europe for his princely hospitality to celebrities who visited our shores. His love of the beautiful was not confined to music. It embraced the other arts as well, and especially his collection of Chinese porcelains and Japanese lacquers is appreciated among connoisseurs for its intrinsic value.

Mr. Schirmer was a member of the University, Racquet and Tennis, and Princeton University clubs of New York, the Metropolitan Museum of Art, the Horticultural Society, the National Institute of Social Sciences, the American Museum of Natural History, the New York Academy of Sciences, etc. He was a trustee of the Institute of Musical Art and a director of the Oratorio Society and the New York Symphony Society.

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Music at RAVINIA PARK

L'Oracolo

Certainly the management of Ravinia should have felt gratified on last Friday evening, and Mr. Scotti of the Metropolitan Opera Company highly flattered, at the enormous attendance at this time to hear the New York baritone in his especial creation, "L'Oracolo."

It was the third time for the season, and yet the audience was of such size as to completely fill the big pavilion and to provide thousands of people for the benches under the trees, to say nothing of the army of standees all about the park.

The reason for all this interest cannot be found in the Scotti singing, although that is pleasurable, too, but altogether, I think, because of his vivid portraiture of the opium den keeper, Chim-Fang, in the brilliant opera by Leoni.

A second hearing of the work allowed more careful concentration of attention on the music itself, and this was found to be so colorful as to be in a class almost alone and so logical and well proportioned as to argue eloquently the fact that it is good music and such as will stand the strain of a time analysis.

The Chicago Orchestra did wonders with this picturesque (at times bizarre) score and added mightily to its own laurels as well as to those of the conductor, Gennaro Papi.

Mr. Scotti has made a most remarkable study of his part and he plays it with such telling effect as to give one the impression—almost—of listening to a play rather than to an opera.

In this wonder of interpretative detail he is ably seconded by Florence Easton and Leon Rothier, who not only disclose singing voices of splendor but who in histrionic detail are just as fine and effective as is Mr. Scotti, although neither of their roles occupies the stage so continuously as does his.

Louis D'Angelo was again found gratifyingly effective in his part, and the small roles played by Miss Ingman and Mr. Derman were well taken care of, while Orville Harrold in his singing again proved a joy, although his appearance and dress in this opera certainly need some revision.

After the intermission an act of "Madame Butterfly" was given, and here the team work of Miss Easton and Alice Gentle was again shown to that splendid advantage which always attaches to it and which at this time brought them a genuine ovation.

After both operas, in fact, the applause was at a point of frenzied eloquence rarely in evidence at Ravinia, and not only Mr. Scotti but also all members of the cast had to respond an endless number of times.

The child used in this performance was absolutely fine—tiny and cunning and beautifully trained.

C. E. W.

♮ ♮ ♮

Saturday and Sunday Concerts

These programs were given with the utmost of finish and with splendid interpretative color under the baton of Richard Hageman:

SATURDAY AFTERNOON

March from Boabdil.....Moszkowski
Overture Semiramis.....Rossini
A Fairy Tale.....Nicode
Ballet Suite Egyptian.....Luigini
Spanish Rhapsody Espagnola.....Chabrier
Benedictus.....Philo A. Otis
Valse Triste.....Sibelius
March Tsigane.....Lacombe

SUNDAY AFTERNOON

The Star Spangled Banner

Overture Raymond.....Thomas
Ave Maria.....Schubert-Stock
The Young Prince and the Young Princess from Suite Scheherazade, Op. 35....Rimsky-Korsakow
Scenes Neapolitan.....Massenet
Overture William Tell.....Rossini
Solo for Harp (select)
Canzonette.....Godard
Serenade.....Moszkowski
Waltz—Beautiful May.....Strauss

♮ ♮ ♮

Other Operas

On Sunday night Morgan Kingston and Florence Easton again triumphed in "The Love of Three Kings."

On Wednesday "Thais" provided Miss Easton another fine opportunity, and on Thursday she was heard in "Martha," when the work of Alice Gentle was particularly effective, and Louis D'Angelo scored also as Plunkett.

Tonight (Friday) a gala performance of "La Boheme" (in entirety), will introduce Kingston, Scotti, Rothier, D'Angelo, Florence Easton and others.

Saturday evening's bill will be "The Secret of Suzanne" and an act from "The Jewels of the Madonna." Sunday evening "Martha" will be repeated, and the season will end on September 1 with "L'Oracolo," followed by "I Pagliacci," in which the leading roles will be sung by Easton, Kingston, Scotti and D'Angelo.

♯ ♯ ♯

PREISER SCHOOL OF MUSIC ANNOUNCEMENT

After several delightful trips, a week's rest in Columbus, Ohio, and a tour to the Dells, remaining three weeks, Mrs. Fannie Barnett Preiser has returned to assume her duties as directress of the Preiser School of Music, which will reopen September 2.

♯ ♯ ♯

Norton—Mae Norton, soprano, sang at the Alhambra Theater in Milwaukee throughout last week.

OLGA CARRARA RE-ENGAGED AT THE STADIUM

No distinguished artist has received such a tribute from the management of the Stadium concerts as that bestowed upon Mme. Olga Carrara.

Two brilliant appearances in "Aida," on August 5 and August 15, have established the reputation of this superb soprano, and recognition of her achievements is attested by two re-engagements, one for August 27, when the Italian soprano will sing excerpts from "Trovatore," in which naturally Mme. Carrara will render the principal part of Leonora. On September 1, Labor Day, Mme. Carrara will have the honor of closing the season at the Stadium in a performance of "Cavalleria," when she is expected to interpret the part of Santuzza.

Both performances will be given in concert form. Judging by her previous achievements in "Aida," one may expect a repetition of the previous successes.

The Christian Science Monitor of Boston, under date of August 9, had the following to say concerning her singing in "Aida":

"The night brought forward a soprano, Mme. Olga Carrara, who gave promise of winning important recognition by and by as a dramatic singer. She has a rich, powerful and expressive voice which she uses as one who is well schooled."

♯ ♯ ♯

NEW HAVEN, CONN.

Before an audience that completely filled the square surrounding the bandstand, Mana-Zucca, the gifted American singer-composer, sang in a superb voice two of her successful songs, "If Flowers Could Speak" and "Spring Came With You." The latter has only recently been published by the Boston Music Company, and it ought to become as great a favorite with singers as "If Flowers Could Speak." Miss Zucca was accompanied by the Municipal Band on Sunday afternoon, under the efficient leadership of Max Dessauer.

The complete program, given on the New Haven Green, was:

The Star Spangled Banner.....Key
March—113th Field Artillery (Dedicated to the 30th Division).....Arthur Troostwyk
Overture Bohemian Girl.....Balfe
Waltz—Princess Pat.....Herbert
Hungarian Fantasy.....Tobani
Introduction to Third Act and Bridal Chorus from Lohengrin.....Wagner
If Flowers Could Speak.....Mana-Zucca
Miss Mana-Zucca, Soprano
Angelus and Polonaise (Scenes Picturesque)..Massenet
Aubade Printaniere.....Lacombe
Overture 1812.....Tschaikowski
America

The concert served to introduce Mana-Zucca to the New Haven public, and a most brilliant and highly successful introduction it was! For an extra, Miss Zucca sang "Spring Came With You." The composer was recalled numerous times.

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JAMES WATTS AN OPERA STAR MIMIC

The following comment on the unique work of James Watts is taken from the New York Morning Telegram:

"James Watts, whose grotesque impersonations of opera singers and Russian ballet dancers are causing much merriment at the Greenwich Village Theater, has had a rather remarkable career. Watts started out to be

JAMES WATTS

a grand opera singer, and at the conservatory at Melbourne, Australia, where he attended a school of dancing and studied operatic roles with Mme. Emma Nevada, it was said that Watts displayed every qualification essential to success. He possessed a remarkable tenor voice and showed signs of unusual dramatic ability, but his sense of drollery often led him away from his serious endeavors, and his extremely funny imitations of the pupils at the Melbourne Conservatory led ultimately to his success as a satirist in musical comedy and in vaudeville.

Mme. Nevada was fond of giving entertainments for her London friends and at these impromptu affairs Watts often gave humorous impersonations of the male and female performers. At one of these recitals he happened to attract the attention of Dr. Palmer, Mme. Nevada's husband, who advised him to discontinue his studies and do in public just what he had been doing at these informal entertainments from time to time.

Accordingly Watts made his next appearance in "Hello, Ragtime" at the London Coliseum, where he afterward played in many well-known musical comedies. His work in "The Greenwich Village Follies," where he indulges in travesty in makeup, talk, song and dance, proves him to be an original artist and a comedian with a rare sense of humor and of burlesque."

———###———

ARTHUR KRAFT

Arthur Kraft, tenor, who is nearing an end to his study in New York, is looking forward to a busy Winter. Mr. Kraft has booked many oratorio engagements, the last being "Elijah," to be given by the A Capella Chorus of Milwaukee. Mr. Kraft's voice is well suited to oratorio work, and he was fortunate indeed in having the opportunity to work with a man like Dr. Charles E. Allum.

Mr. Kraft has also been engaged to give a program before the Birchwood Musical Club early in January. On September 1 Mr. Kraft will sing at St. Bartholomew's Church in New York, and on Friday, the 29th, sings several groups of songs at a studio recital of Frank La Forge, with whom Mr. Kraft is coaching. August 7 Mr. Kraft sang on a program where Harriet Ware was the guest of honor. The papers say "Arthur Kraft made a profound impression by his artistic rendition of a group of songs, including Seneca Pierce's 'My Little House.' Mr. Pierce was in the audience and was obliged to acknowledge the applause with Mr. Kraft."

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———###———

ALICE PHILLIPS, PUPIL OF WILLIAM PHILLIPS, SUCCEEDS IN DIFFICULT ROLE

Called upon in an emergency, Alice Phillips, dramatic soprano, learned a role in five days and sang it twice with the greatest success. The role was that of Queen Esther in William Dodd Chenery's community opera, "Deliverance," given at the Quiver Lake Chautauqua, Havana, Ill., on August 15 and 17. The Peoria Journal, in commenting upon the work of Mrs. Phillips, said:

"Worthy consort of this mighty ruler was his lovely Queen Esther as visualized by Alice Phillips. The richness of her brilliant dramatic soprano voice and her ease and grace of bearing united to make a most delightful portrayal."

William Phillips, baritone, teaches at 1625 Kimball Hall in the Cosmopolitan School of Music.

Herbert Gould was conductor of the community sing at Quiver Lake Chautauqua and sang the role of King in the cantata with fine effect.

PRESS NOTICES OF GEORGIA HARPSTER

Georgia Harpster, a really excellent soprano who has recently located in Chicago, has been the recipient of substantial praise in various cities of the West, where she has been singing. Appended below are some of the criticisms taken at random:

Georgia Harpster is the possessor of a lyric soprano voice of pleasing and sympathetic quality.—Omaha Excelsior.

Miss Harpster's clear, sweet voice was perfectly suited to the rendition of "The Lord Is My Light."—Omaha News.

Miss Georgia Harpster, the soprano, delighted the audience with the purity and sweetness of her voice.—St. Joe (Mo.) News.

She is a soprano of rare attainments.—St. Joe (Mo.) News.

Miss Harpster displayed a voice of rare warmth, tender as that of Nilsson.—Omaha Bee.

Miss Harpster displayed a sweet voice, under perfect control, and sang herself into the hearts of the audience at once.—Raton, New Mexico.

Miss Harpster sang with ease and exquisite expression and won the favor of the audience instantly.—Cripple Creek, Colo.

Miss Harpster was enthusiastically received. She is a charming lady and her sweet voice won instant favor with the audience.—Long Beach, Calif.

———###———

Brownell—Edna Brownell, teacher of piano, is spending her vacation at Glenville, Mich.

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AT THE OLYMPIC THEATER

With its usual good luck—possibly one should say, its good judgment—the Olympic found itself, last week, the only downtown theater exempt from the "strike" edict and consequently there were packed houses to witness the performance of "Down Limerick Way!" by Fiske O'Hara and his excellently **chosen company.**

Though, very likely, the same pleasant condition of "sold out" night after night would obtain anyway, for, as you know, Mr. O'Hara is extremely popular, and also, as you quite likely do not know as yet, his new play is distinctly the best he has yet had.

Anna Nichols wrote this play, and she certainly knew how to compound a pleasing and colorful as well as properly contrasted list of characters and situations.

There is the kind-hearted but big, and a little bit timid, Sir Daniel (played by Mr. O'Hara); his fine old Irish mother, not ashamed of her plebeian parentage; his aristocratic (and useless) uncle, his foolish young brother Paul, and his impossibly "cultured" sister and her friend, who has designs upon Sir Daniel's heart and fortune.

And, then, there is the lovely, red-headed, quick-tongued and altogether adorable colleen, Ellen O'Glorian, who is "bequeathed" to Sir Daniel by her dying father (his life-long friend), and who, by her breezy, honest ways, annoys the aristocratic part of the family very much, but who creeps into the hearts of the old mother and the young Sir Daniel, and who finally becomes the bride of the latter in spite of quite a few little impediments set in her way by the jealous sister.

It is all very pretty and very nice, and, also, the diction of Miss Nichols bristles with wit, fancy and Irish love and patriotism, and it is all uttered by Daniel and Ellen and the mother, to say nothing of an old soothsayer and the (finally) repentant Paul with great gusto and constant response from the audience.

Mr. O'Hara, as you will remember, is noted for his high, clear tenor voice, and this he uses to immense advantage in several songs during the evening, but only one of these, "Down Limerick Way," is in the least worthy of attention, and this one simply on account of its lovely melody and not at all because it is a skillful piece of composition.

With such a voice as that of Mr. O'Hara and with such evidently good method and knowledge of singing, he ought—once—to get a real music composer to write a set of songs for one of his charming plays, and the result would certainly be worth a lot of trouble and money.

The orchestra at the Olympic is a really good one and, besides playing some very good music between the acts, it proved itself alert and artistic in entr acte music and in accompaniments.

The play, "Down Limerick Way," is very beautifully put on the stage, excellently managed, and from the star down it is splendidly played. Patricia Clary is delightful as Ellen and Laurette Allen is perfect as the mother—Lady Daragh. C. E. W.

———♯♯♯———

Tarasova—Nina Tarasova, one of the sensations of the Spring season in New York, is to open the New York concert season with a concert at Carnegie Hall on September 13.

NEW CONSERVATORY AT NEW ORLEANS

The New Orleans Conservatory of Music will open September 22, according to an announcement Saturday by Ernest E. Schuyten, director of the new school. Mr. Schuyten stated that registration would begin September 15.

"Foremost in our vocations, in our industries, it should follow that music must take a place of foremost importance in the education of the present and the next generation," said Miss Mary Conway, who is taking an active interest in the new school. "Musical instruction must be so organized and presented as to provide for the vocational interests of the many as well as for vocational training in music of the talented few. The curricula must be planned to develop the physical, intellectual and spiritual side of the individual."

Mr. Schuyten says the newly organized conservatory will do for the pupils what Miss Conway suggests. Instructors in piano, voice, organ, violin and other orchestral instruments will be given by such teachers as Corinne Mayer, Mary Scott, Mary Malony, Jane Austin Tuttle, Mark Kaiser, Ethel McGehee, Jane Foedor and Parvin Titus, as well as instruction in composition, harmony, history of music, theory, solfeggio, diction, choir training and ensemble.

———♯♯♯———

Stokowski—Leopold Stokowski spent his vacation at Seal Harbor, Me.

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THE WORLD'S GREATEST MUSIC FESTIVAL

The world's greatest music festival, held at Lockport, N. Y., the first week of September, has announced its programs. A glance over the list of attractions will suffice to show the importance of the artistic doings to take place there and the thorough Americanism of the undertaking.

The event will be stupendous in its outreach and influence. Not only will the leading American artists be present, but also many young ones who need this encouragement. There is an endless list of singers, pianists and violinists who will appear in recitals of American compositions, and there is an interesting list of speakers to be heard.

The object of the festival is to promote the cause of native artists, composers and music. From a very small beginning it has grown to be recognized as the greatest musical event held in this country.

Little Lockport, with its true, old-fashioned hospitality and its beautiful hillside situation sloping to the shores of Lake Ontario, not far from Niagara Falls, is a cordial host of this festival, which is not conducted for profit, but purely for patriotism and Americanism in music. The local business men and householders make personal sacrifices to accommodate the pilgrims (many of whom journey from the farthest points of the country to this musical mecca), mainly because they hold virtue to be its own reward.

The local hotels are not sufficient, so the finest homes are opened to the guests of the festival. The association maintains an Artists' Dining Room.

The morning sessions are given over to round table talks on voice, piano, composition, lectures, discussions and recitals by young artists. The main concerts are held during the afternoons and evenings.

Among the many great American artists and attractions appearing at the National American Festival this year we find such well-known names as Carrie Jacobs-Bond, Florence Macbeth, Arthur Middleton, Frederica Gerhardt Downing, Oliver Denton, Lila Robeson, Mme. Sturkow-Ryder, Frederick Gunster, Melvena Passmore, Marie Sundelius, Charles W. Clark, Wynne Pyle, Cecil Burleigh, Arthur Hartmann, Oscar Seagle, Lucille Stevenson, Edna Gunnar Peterson, Blanche Da Costa, John Powell, Kathleen Howard, Orville Harrold, Edna De Lima, Maria Conde, Gaylord Yost, Rosa Hamilton, Olive Nevin, Edith Crill Wild, Mme. Marie Zendt, Mable Corlew Smith, Harvey Hindermyer, Dr. Carver Williams, Earle Tuckerman, Vera Kaighm, Harriet Case, Cleveland Bohnet, Pittsburg Artists' Trio, Rubinstein Chorus, Kathryn Maisle, Marguerite Ringo, and a score or more equally well known.

The fate of all such estimable adventures in art invariably hinges upon that beloved, impersonal and ineluctable agency which we call the public. The National American Music Festival has the approval of the public in general. It is a great altruistic movement, run without profit or gain, and is declared an educational institution by the United States Government.

A. A. Van De Mark, Box 216, Lockport, N. Y., is director.

DANIEL MAYER RETURNING ON THE MAURETANIA

Daniel Mayer, the New York concert manager, has advised Edward W. Lowrey, who has been representing him during his absence abroad, that he would sail for New York on the Mauretania on August 23 and should be due on this side about the 30th. Mr. Mayer reports splendid success in securing English engagements for some of the artists who are under his direction in America. He has also made arrangements for the reopening of his London office on the same extensive scale as before the war.

Baas—Alexius Baas, baritone, of Madison, Wis., with Mrs. Alexius Baas and Mrs. Baas Sr., were Music News visitors last Tuesday.

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Bessie L. Hinckley has been the popular secretary since 1914.

Announcement

The following comment is taken from the most recent catalog, a handsome booklet now being sent out all over the Middle West:

WILLIAM F. BENTLEY

Knox Conservatory of Music was established in 1883, and has since deservedly won the reputation of being a thoroughly first-class school of music. It is essentially a school of musical learning. The course of study has been improved from time to time, until now every facility is afforded the student for a thorough education in all the branches of the curriculum.

The members of the faculty are specialists in their several departments, and, having had exceptional opportunities for study, all have gained a record of successful experience in their teaching. The aim of the school is to enable the student to pursue the study of music under such influences as will develop him not only musically, but also mentally and morally. Being so intimately associated with the faculty and students of the college, the conservatory is bound to absorb much of the college spirit, and this stimulates, broadens, and strengthens the work done in his special department.

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James MacConnell Weddell—Professor of pianoforte.

Gail Hamilton Ridgway, A. B., Mus. B.—Professor of violin and musical history.

Anna Louise Week—Professor of voice.

Jessie Glaze Strong—Instructor in public school music methods.

Nellie Johnson-Smith—Instructor in pianoforte and normal classes, in charge of the children's department.

———♯♯♯———

Jesty—Lelia Jesty, soprano, of the faculty of Brail School of Music, sang at a birthday celebration for Mrs. A. A. Winter last Monday evening.

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CHILDREN'S EVENING AT MUNICIPAL PIER

At the Municipal Pier on Friday evening, August 22, under the efficient direction of Miss Bertha L. Iles, was given one of the most successful entertainments by children that this writer has seen in many moons. But, more than successful, it was refreshing, wholesome and delightful to a degree. Nothing could have been planned with more taste or a better insight into the features that go into the making of a good children's program.

One of the most interesting and wholly charming numbers was given by the Children's Hour Orchestra, directed by Marie A. Sexton. One naturally does not expect perfection in such an organization, but anyone listening to this little orchestra on Friday could not but have been gratefully surprised, for the children played with an ease and finish which was wholly unexpected. The Children's Chorus, too, did lovely work, and the scenic effects in connection with their songs were most tastefully planned and carried out.

The dances which were given by children's groups from Stanford Park showed what can be done with costuming in an economic way. The dances, which were arranged and drilled by Hilda Kuchman, gymnasium director of Stanford Park, were most original and graceful and proved beyond a doubt that just as effective plans can be worked out without going to enormous expense.

The Nature Festival which was given by Junior Drama League players, from an arrangement by Cora Mel Patton and Elma Ehrlich-Levinger, was sheer delight in its refinement and grace. The costumes were dainty and expressive and the little dancers were trained and in the proper fanciful spirit to infuse the play with all its figurative interpretation.

Miss Iles is to be congratulated upon her successful leadership.

MARY CARVER WILLIAMS.

———♯♯♯———

MABLE CORLEW SMITH TO GO TO NEW YORK

Chicago musical circles regret exceedingly the departure of Mable Corlew Smith, soprano, for New York, where, however, she is assured a splendid position, as she already has one of the finest church positions and also a well-developed class of pupils as well as a long list of concert engagements.

Mrs. Smith has been the soprano soloist at the First Presbyterian Church of Oak Park for a number of years, and besides drawing one of the largest salaries paid any singer in Chicago or vicinity, has also been in constant receipt of the most enthusiastic endorsement.

She has sung with almost all the musical organizations of Chicago and has filled many other engagements in this part of the country.

She will be very much missed here, but her numerous friends wish her unbounded prosperity in her new home, and they are sure, too, that she will have it.

She leaves on Sunday for Lockport, N. Y., where she will sing next week, proceeding thence to New York City.

———♯♯♯———

Rockwell—Helen L. Rockwell, a charming young Evanston soprano, has returned from a successful chautauqua trip which covered appearances throughout the Middle West.

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Extract from the American Miller advertisement in "Class"

Herewith we print a letter which is a fair sample of many received each week and which is proof positive that Music News readers are subscribers

Because They Are Interested

Alvarado, Texas, August 14, 1919.

Music News,
Chicago, Ill.

Dear Sirs: Please find enclosed check for $2.50 to cover annual subscription to Music News from May 2, 1919, to May, 1920. I am perfectly delighted with your interesting paper. Please send receipt by return mail.

Sincerely yours,
MRS. ERNEST R. SHULTZ.

LARAMIE, WYO.

Prof. and Mrs. H. D. Nasmyth gave their lecture-recital on "Songs of the Seventeenth and Eighteenth Centuries" last evening before an enthusiastic audience which filled the university auditorium.

Mr. Nasmyth gave explanatory remarks and stories concerning the lives of the composers before singing the songs composed by them.

The program opened with the beautiful "Caro mio ben," by Giordani, and sung in Italian, the only song on the program, however, which was not sung in English. A sacred song by Bach was the second number and displayed the dignity so noticeable in all Bach compositions.

By way of contrast Mr. Nasmyth gave next a little song composed by the Frenchman, Machault, about the beginning of the fourteenth century—1325; Handel's "Where'er You Walk," from his opera, "Semele," showed Mr. Nasmyth's splendid vocal technic to good advantage, but this was even more evident in the most wonderful of early Italian songs, "Vittoria, Vittoria," by Carissimi. This number brought a storm of applause, and Mr. Nasmyth was forced to repeat the last verse. An interesting incident was related here, that just a year ago this summer Mr. and Mrs. Nasmyth gave this number, with others, before the Duke and Duchess of Devonshire at Toronto, Canada, when he was highly complimented upon his rendition of this classic.

Mr. Nasmyth then led his audience through beautiful compositions by Salvator Rosa, Pergolese, Mozart, Haydn and Beethoven—then introducing an interesting group of old English songs, including Purcell's "Passing By," "Drink to Me Only With Thine Eyes" and "Have You Seen but a Whyte Lilye Grow?" These numbers met with the instant approval of the audience and had to be repeated. A high clear mezzo-voce was introduced in both numbers and it was surely a joy to hear. The program concluded with a modern American song, "Until," by Sanderson, which was encored and repeated.

Mrs. Nasmyth gave admirable support at the piano at all times and shared fully in the honors of the evening. While in Europe Mrs. Nasmyth made the art of accompanying her specialty, and this is the first time the Laramie public has had an opportunity to hear her in a regular program.

The program:

Caro mio ben	Giordani (1744-1798)
Forget Me Not	Bach (1685-1750)
Douce dame jolie (Sweetheart Gentle and Pretty)	Machault (1295-1377)
Where'er You Walk	Handel (1685-1759)
Victorious, Victorious	Carissimi (1604-1674)
To Be Near Thee	Rosa
Nina	Pergolese (1710-1736)
Ave Maria	Schubert
Drink to Me Only With Thine Eyes	Ben Jonson
Have You Seen but a Whyte Lilye Grow?	Ben Jonson
The Violet	Mozart (1756-1791)
Dearest Maiden, Hear My Song	Haydn (1732-1809)
She Never Told Her Love	Haydn (1732-1809)
Nature's Adoration	Beethoven (1770-1827)
Passing By	Purcell (1689-1740)
Until (American)	Sanderson

—Laramie Republican.

###

Brown—Owen W. Brown of Oak Park has accepted the position of organist at the River Forest Presbyterian Church. He will assume his duties September 1.

OSCAR SAENGER

Mr. Saenger finished a very strenuous season at the Chicago Musical College, where he was "guest teacher" for five weeks, from June 30 to August 2, working from 8:30 in the morning until 7 at night, until he was obliged to refuse to accept any more pupils. During this short session at the college he gave 500 half-hour lessons, ten hours' repertoire class lessons with an average attendance of twenty-three pupils at each class, and eight hours for voice examination. Mr. Saenger had the assistance of two excellent coaches, who prepared the students for their work with him, and they were kept busy from morning until night—Miss Emily Miller, who has been Mr. Saenger's assistant for many years at his New York studio, and Mr. Gordon Campbell, the well-known pianist of Chicago. Mr. Saenger offered a scholarship during his term at the college, and there were forty-two contestants for the much-coveted honor. The prize was won by Mrs. Ruth Benkirt Wunchel of Des Moines, Iowa. Mr. Saenger is very enthusiastic about his work in Chicago, and found many excellent voices there. He left for the Canadian woods, where he will seek rest and recreation and return to resume teaching at his New York studio on October 1. All communications may be addressed to his secretary, Miss L. Lilly, 6 East Eighty-first street, New York City.

###

KATHRYN LEE AT WILLOW GROVE PARK

One hundred thousand people heard Kathryn Lee sing in the two weeks she spent at Willow Grove Park in spite of eight days of almost continuous rain, when the concerts took place just the same, and a surprising number of courageous music lovers braved the elements to enjoy the programs, which ranged from grand opera to the more popular ballads of the hour and the time-honored heart-songs of all ages.

"It got to be a very usual thing," said Miss Lee's manager, Mr. Raoul Biais, "to see a large number of regular patrons of the concerts standing along the side and in back, under umbrellas, in the pouring rain, to hear Miss Lee's numbers and vigorously encoring same." The largest crowds are generally on Saturdays and Sundays, and on the last Saturday of Miss Lee's stay the audience numbered 18,000, and the young singer's success was a marvelous tribute to one who, two short weeks before, was literally unknown in that vicinity.

###

Chicago Opera—The Chicago Opera Association announces the engagement of Hermann Jadlowker, eminent Russian tenor, whose repertoire is both Italian and French. He will appear mostly in the French roles formerly sung by Muratore, and his first appearance will be with Mary Garden. Maestro Campanini is to be heartily congratulated on this last addition to his forces. Never in the history of grand opera, in this country or any other, has there ever been a quintet of such great tenors as Bonci, Dolci, Di Giovanni, Schipa, and Jadlowker.

###

Fram—Arthur Fram of the Sherwood Music School faculty has returned from service overseas and will resume his work at the school.

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ANDREW CARNEGIE AND MUSIC

The various benefactions rendered music by the late Andrew Carnegie are thus summarized in the New York Tribune:

"Nearly thirty years ago he built Carnegie Hall, where the chief orchestral concerts have since been held and where a host of music teachers are housed. A similar hall in Pittsburgh bears his name. He was for many years the president of the New York Oratorio and other societies. It was in Great Britain, however, that he established a fund for encouragement of native composers of that country, to the dismay and even the outspoken protest of their brethren here.

"The overseas Carnegie Trust in its first year selected for publication new works by such British composers as E. L. Bainton, Granville Bantock, Frank Bridge, Rutland Boughton, H. Howells, Sir Charles Villiers Stanford and Vaughan Williams. Twenty-four compositions out of a total of 136 submitted at that time were further marked by the 'adjudicators' as being selected for 'serious consideration.' The annual report said that 'of the rest, many showed promise, and still more some trained facility in composition, but it was considered advisable, at any rate for the first year, that the scrutiny should be severe, and that only works of more than common merit should be allowed to pass.'

"There were four more works accepted in the second year, though under war conditions the publication was deferred. These included a string quartet by E. N. Hay, a pianoforte quartet by A. M. Wall, a symphonic poem for orchestra by L. A. Collingwood, and a symphonic poem, 'Wallace 1305-1905,' by Dr. William Wallace. Over eighty works were then submitted, in spite of the greater pre-occupation of all patriotic Britons in wartime. Dr. R. R. Terry, the editor, and his coadjutors, Mr. Arkwright, Dr. Buck, Miss Townsend-Warner, Mr. Howells and Dr. Wood, announced that there would be issued 'after the war' from the Clarendon Press an edition of church music of the Tudor and Elizabethan periods in England.

"The aim, according to the London Daily Telegraph, was ultimately to place in British libraries a variety of works, old and new, which for reasons of unusual or special character found little favor with the commercial publishers. As to the great mass of music of average quality and popular appeal, it was remarked that publishers will see to it that this sort of thing survives, not necessarily because they prefer mediocrity, but because mediocrity pays, and they are business men and not philanthropists.

"'I take it that the Carnegie Trust,' said a writer in that newspaper, 'leans more toward philanthropy than toward business in the conventional sense. It is then to the trust that those of us who take their art, and especially their native art, seriously, look for the best in that art. It may be that in this way they are in the position of a glorified and national wastepaper basket into which falls that cast off by the publishers. But can the fate of the trust be more glorious—or the trust more useful?

"'It may be an inversion of the position, artistically speaking, of Dives and Lazarus, but in this case would not the Carnegie Trust be playing both roles? It really would seem, then, that seriousness is the keynote of this potentially great force in our musical life; and may one suggest that, as publication has necessarily to be deferred, we may yet hear at least the two quartets referred to above? I feel sure that the London Symphony Quartet or the Philharmonic Quartet would perform them if properly approached.'

"The committee of the trust had taken up, it was added, the possibility of instituting a central organization to serve as a leading library of music, from which costly scores of important works might be lent to orchestras and choirs in poor localities. While it would not be possible, probably, to lend out choral parts, which in any case are reasonably inexpensive, it would be of great service to conductors and orchestras to have the loan of full scores and band parts, which are always costly.

"A bureau also was contemplated from which musical advice could be given to orchestras and choirs if, said the report, 'it were placed under a director of the right type.' He was to be associated with a committee of management representative of various schools of musical thought, the intention being to create a vast central organization to which all progressive choral and orchestral societies, including provincial schools of music, might be affiliated."

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Cookingham—A postcard from Langres, France, locates Edna Cookingham, Chicago pianist, at that point, on her tour of entertainment for the soldiers still abroad. Miss Cookingham writes that she is well and exceedingly happy in her work, and that she expects to return to America very soon.

KATHRYN LEE Soprano

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THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Gentle's Santuzza Lauded Anew

A second performance of "Cavalleria" called forth a second edition of remarkable newspaper recognition for Alice Gentle's Santuzza.

There were two good reasons for going to Ravinia to hear the second presentation of "Cavalleria Rusticana" last night, the one Miss Alice Gentle's extraordinary temperamental and vivid Santuzza, the other Riccardo Martin's singing of Turiddu. Miss Gentle will be glad to hear that my own and the public's glowing appreciation of her Santuzza was echoed, ratified by no less an authority than the illustrious Italian orchestral leader, Giorgio Polacco. Mr. Polacco said to me: "Miss Alice Gentle is the best Santuzza I have heard in America. She sings with her heart and her brains." If Mr. Eckstein is fortunate enough to have Miss Gentle next year may I suggest that she will make a glorious Tosca—both vocally and pictorially.—Chicago Evening American, July 23, 1919 (Herman Devries).

Heaven only knows how many artists I have heard sing Santuzza from the creator of the role, Gemma Bellincioni, on down, taking in Calve, Eames, Nordica and a whole mob to Raisa (not to forget the wonderful playing of Eleonora Duse), but for all that Miss Gentle freshened up the action. There was a genuine quality about it. The tone of her middle voice had sympathy in it. Miss Gentle not only has the capacity to feel but the power to send her emotion out to the audience with convincing force, and it takes genuine power to do this in "Cavalleria," where every possible note of the emotional gamut has already been sounded. She has lots of volume in her voice when she needs it, but she did not attempt to shout the music, varying her tone according to the word with fine appreciation for the story and remarkable vocal control. There is room for Miss Gentle as a dramatic soprano. She has the voice and talent.—Chicago Evening Post, July 24 (Karleton Hackett).

Press Opinions of Hans Kronold

Lovers of the cello enjoyed a treat at the Kronold recital when that artist contributed some delightful selections in a manner that evidenced his mastery of that instrument. The first number, Sonata No. 6, by Boccherini, was enthusiastically received and at once placed Mr. Kronold en rapport with his audience.—New York Evening Telegraph.

"Kol Nidrei," Bach's difficult cello solo, was well played by Mr. Kronold, as was Popper's "Rhapsodie Hongroise," which was greatly applauded.—New York Herald.

Mr. Kronold played a number of cello solos in excellent style, especially "Kol Nidrei," which he sang on his instrument with breadth of tone and fine phrasing.—New York Times.

Hans Kronold, the cellist, played with his usual dash and nerve.—New York Mail and Express.

Mr. Kronold's most interesting number was Boccherini's Sonata No. 6, in which he exhibited his mastery of the difficult composition and his skill in the rendition thereof. He also played Saint-Saens' Prelude, Davidoff's "At the Fountain," Popper's "Spinnlied" and Servais' "O Cara Memoria."—New York Daily News.

Wholly admirable were the performances of Messrs. Witherspoon and Kronold.—New York Daily Tribune.

Maud Powell and Kronold in violin and cello recital. Both are excellent artists. Mr. Kronold has a finished style and a fine tone. In Boelmann's "Variations Symphoniques" he reached matter of greater import.—New York Times.

Mr. Kronold's performance was marked throughout by his accustomed energy and fervor.—New York Globe.

A Few Willow Grove Enconiums on Kathryn Lee

Miss Kathryn Lee won her audience at the start by a splendid interpretation of "Vissi d'arte."—Philadelphia Press, July 14, 1919.

Miss Lee's voice is beautifully strong and flexible, capable of interpretation of the most difficult efforts.—Philadelphia Evening Star, July 19, 1919.

Patrons of the Park are particularly appreciative of the work of Miss Kathryn Lee, who has won recognition by her artistic interpretations.—Philadelphia Sunday Dispatch, July 20, 1919.

Kathryn Lee's singing has won her many admirers during her two weeks' engagement at Willow Grove.—Philadelphia Record, July 27, 1919.

Miss Lee interprets the most difficult music in a manner which has added to a prestige already won.—Public Spirit, Hatboro, Pa., July 19, 1919.

From London

We know something of the chaos and loss that result from the clashing of dates of concerts and the competition between concert promoters. The managers in the United States and Canada are abandoning individualistic methods. Artists who have been the chief victims of the bad old ways will welcome the new order of things. Three days of conference and debate were needed to persuade concert managers to form a national association. Local managers feared that the national managers, mostly located in New York, would override their wishes, but it was seen that co-operation brings about improvement. "Great musical artists are best developed by progressive business methods." "Our idea is to eliminate the dishonest." The speculators who buy a block of dates from New York managers and then present their attractions in various cities without consideration for local conditions are a menace, so such "jobbers" are excluded from membership. Indiscriminate competition is to cease. Artists that are not wanted will not be forced on local managers. Many points of common interest have yet to be settled. Is England going to muddle along?—London (England) Musical Herald.

Exit Mr. Muck

Asserting that he was an American and not a German, but that he sailed for Denmark "a man without a flag or country," Dr. Muck arrived at the pier with his wife only a short time before the hour of departure. He was accompanied by an operative of the department of justice, whose duty it was to see that the musician boarded the liner.

This done, the sercret service agent warned Capt. A. G. Thomsen, commanding the vessel, to make sure that Dr. Muck did not leave it within the three mile limit. Then he took his station on the pier at the gangplank until the ship was warped out into the river.

Dr. Muck left the United States, he declared, with no regrets, "as the country is controlled by sentiment which closely borders on mob rule." He denounced bitterly newspapers which, he said, had attacked his Americanism on a story circulated by "jealous rivals" and praised "some big people in the musical world who stuck by me." These, he said, were the only persons he cared about.

The orchestra which once he had led was "a thing of the past," he declared. Twenty-nine German born members had been interned, he said, and he doubted if the group of musicians could ever be brought together. As for himself, he said, he did not know what plans he would make on arriving in Denmark.—Chicago Tribune.

The Vatican Singers

Four soloists from the Sistine Chapel Choir of the Vatican, Rome, including the only adult male soprano and male contralto in the choir, arrived yesterday for a four months' tour of this country. The tour was arranged by special permission of the Vatican and the Italian Government.

The soloists are Allesandro Gabrielli, soprano; Luigi Gentili, contralto; Izio Cecchini, tenor, and Augusto Dos Santos, basso. Their accompanist is Albert Cammetti. Their tour, which has been arranged by a musical bureau, opens in Carnegie Hall September 14. They have permission to be away from Rome until January 1. They will give seventy-five concerts.

The singers brought credentials from Basilius Cardinal Vicarius, de facto Bishop of Rome; Dr. Ernesto Boezzi, music director of St. Peter's and the Vatican, and Dom Lorenzo Perosi, the composer, who wrote that they were "very good artists" and had sung in the Sistine Chapel for years.

Gabrielli is said to be the only living natural male soprano. He is tall and well built, and is 33 years old. He is unmarried and lives with his parents in Rome. He was in the Italian army and was invalided. He walks with a slight limp from rheumatism.

Gentili, the contralto, is married and has five children, including twins. He was a brother-in-law of Prof. George Olcott of Columbia University, an archaeologist, who died in 1912 in Rome.

Cecchini is a lyric tenor. He has sung in Rome at the concerts of St. Cecelia's Orchestra, and has appeared with Battistini, the opera basso. He sang the tenor part of Perosi's "Resurrection of Lazarus." Dos Santos, the basso, was in the Italian military service.

The coming of the Italian church singers is an event of great interest in musical circles, since it is the first appearance here of singers from the Sistine Choir. This choir is composed of thirty-two choral chaplains, whose special privilege it is to appear at the ecclesiastical functions at which the Pope appears in person. Some of the music which will be sung in America was written in the fourth century.

The coming of St. Cecelia's Orchestra, with which Cecchini sang, and of a contingent from three choirs of Rome recently was announced.—New York Herald.

Musical Training Not Essential to Director

Which makes the more successful operatic director, a musician or a business man?

Somebody who enlivens porch parties and summer dinners by questions that are both pertinent and topical asked my opinion on this matter.

The only answer I could and can find is mere facts. Contemporaneous records show us that the artist-musician is not always the most successful manager or director. In my experience abroad, I have, many times, been a witness to this fact. Here are a few instances:

Halanzier, who made a fortune of several millions of francs as an operatic director in Marseilles, and who was also, for several years, head of the Grand Opera in Paris, could not distinguish between a tenor or a baritone, a contralto or a soprano. His successor was a finely cultivated musician and composer, Vaucorbeil, but Vaucorbeil, alas, lost a fortune within two years, and was forced to resign. When he took the reins at the Opera he mounted an old opera by Rossini, "Le Comte Ory," and Auber's "La Muette de Portici." The artists at the Opera were dumfounded at such a choice and did not hesitate to pronounce on the certain failure of both. To the question, Why on earth are you going to put on the "Comte Ory"? Vaucorbeil answered: "Rossini was such a dear, dear friend of mine, and I really love the 'Comte Ory.' All prophecies were fulfilled. Both operas were distinct failures.

Maurice Grau was a great director. He assembled the finest companies heard in America, and made a big success, but he, too, could not tell the difference

PECK and ZUCCA

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between a tenor or a baritone, and music to him was an unexplored field.

Gatti-Casazza, head of the Metropolitan Opera House, although a cultured man, did not make music his life work. He was a civil engineer in Italy, if I mistake not.

Hammerstein, who made millions during the palmy days of his operatic activities, began life in the tobacco business.

Albert Carre, a household name in Paris, where he directs the destiny of the Opera Comique, began his career as "premier comique" at the Theater du Vaudeville in a play called "Les Vivacites du Capitaine Tic."

Jules Pasdeloup, founder of the Concerts Populaires in Paris, was appointed director of the Theater Lyrique, where he mounted Gluck's "Iphigenie en Tauride," Berlioz' "Les Troyens" and Wagner's "Rienzi." He was declared bankrupt after one year.

Leon Carvalho, a fine musician and singer, who gave "Faust," "Romeo and Juliet" and "Mirelle" of Gounod, as well as "Philemon and Baucis" and Masse's "Noces de Jeanette," all "premiers," goes on record as having declared bankruptcy.

Claudius, one of the most successful directors in France, was a business man and made a small fortune. They tell this story about him: Once, during a rehearsal of "Herodiade" at Angouleme, he noticed a bassoon player reading a newspaper. "Hey, there," he called, "what are you doing there? Do I pay you to read the paper or to play? Why aren't you playing?" his large (?) salary, by the way, was 140 francs a month. The bassoon answered: "I have thirty-seven bars to rest, so I can afford to read." Furiously the director yelled: "The cheek of the man! Do I pay you to rest? Play, man, play!"

Here in Ravinia we have a business man at the head of the opera—Louis Eckstein, who, though not a musician, knows enough to give us a remarkably well balanced and well organized association of the finest singers, an orchestra de primo cartello and grand opera that is worth much more at popular prices. Furthermore, Mr. Eckstein is on the road to big successes, and even if he does not need the money, it is another fact to add to my list.

I do not know that I have proved anything, after all. Maybe it's a matter of luck, anyway.—Herman Devries in Chicago American.

♮ ♮ ♮

Mary H. Flagg's Cantata

Comment on Mary H. Flagg's cantata, "The Child Jesus," is as follows:

The music is for children's voices, very singable, the descriptive parts full of wonder and tenderness.—Kansas City Star.

A most excellent publication. It is just the thing for a junior department, especially adapted to the Christmas season.—Kansas City Post.

The score has a decidedly classic atmosphere. It is a simple, sincere and earnest piece of work, and should prove popular.—Kansas City Journal.

It is especially suitable for Christmas time, though it will do just as well at any time whenever a children's chorus is in need of a singable and pleasing cantata.—Musical Courier, New York.

♮ ♮ ♮

Comment on the Voice of Maria Winetzkaja

A richly colored contralto voice, used with judgment and effect.—New York Herald.

A mezzo-soprano of power, tenderness and comprehension of the songs she sings.—New York Evening World.

Mme. Winetkaja's voice is an excellent medium for the publication of feeling.—New York Sun.

A good, resonant mezzo-contralto.—New York Tribune.

♮ ♮ ♮

The Extension Concerts

If ever a new set of concerts received a good artistic send off, it was the Musical Extension Series, which began its downtown career last night with Arthur Middleton as the focus of interest. This series, according to the explanation given in the folders, has a duplex, co-ordinating function; on the one side to bring music to the people, in their neighborhood centers, and more particularly in the churches; on the other to bring the people to music, this to be accomplished in the city's center. Last night's event was the first of four, all to take place in Orchestra Hall.—Edward C. Moore in Chicago Evening Journal.

♮ ♮ ♮

Ravinia Park

Ravinia Park under the direction of Louis Eckstein has done a great service for a very large community. What we are trying to develop hereabouts in a groping fashion is an esthetic enjoyment of life. We seem to realize the importance of this, but to be uncertain and hesitating in the processes.

There is nothing uncertain about the Ravinia processes and there is nothing dubious in its success. The place is a marvel in middle western society. It claims attention and rewards it. It invited a mediocre venture in amusement and got a great one in artistry. It has attracted this summer the great singers of the New York company and the great crowds which wanted to hear them.

Ravinia Park pays for its natural advantages by laboring under some natural disadvantages. It is an undoubted task for a Chicago music lover living on the south side to get out to the park and back in the same night. The park has proved itself against that disadvantage.

Its establishment was not conceived uopn the plan of the present management. Opera is sung at Ravinia at winter standards of the Auditorium, but the material surroundings of the stage are a handicap. The material surroundings of the place are a joy, but the physical embarrassments of trying to produce opera upon so small a stage in so commendable a style are enormous.

Mr. Eckstein is trying to raise the guaranty from $200,000 to $250,000. The increase will permit the alterations which themselves will permit an adequate production of opera at the park.

The park is invaluable in the esthetic endeavor of these parts. It needs this additional guaranty.—Chicago Tribune.

♮ ♮ ♮

"L'Oracolo" at Ravinia

The return of Antonio Scotti to Ravinia Friday was the signal for the gathering of the largest audience known in the history of the park. Not only was every seat inside and out of the pavilion taken, but the space beyond was occupied by a vast throng that came to catch at least what it could at long distance.

The Chinese opera, "The Oracle," came to a hearing again, in which Scotti once more demonstrated his ability to act as well as to sing superbly, wherefor he received his due measure of excited applause.

Afterward the last act of "Butterfly" was given with the remainder of the cast as before, but with Scotti as the American consul, Sharpless. He did it, of course, extremely well, as far as the audience was concerned, hitting the bell every time he tried. But naturally the ideal impersonator of this part is an American who, if he can sing and act like Chalmers, for instance, can carry through the illusion off genuine sympathy for Butterfly's tragic plight better than can an Italian or a Frenchman. For, after all, our men answer the question, "What is a woman for, anyway?" differently than do the men of other countries.

Florence Easton and her associate artists carried through their impersonations in the deft manner of preceding performances, excepting that Frances Ingram seemed to have allowed herself to slump in the interim. "Give us this day our daily practice" ought to be in every singer's prayer book.—Henriette Weber in Herald-Examiner.

♮ ♮ ♮

Helene Kanders

Extracts from New York notices:

Miss Helene Kanders cannot complain of the success of her first song recital, which took place in Carnegie Hall last Tuesday evening. Despite bad weather, the beautiful young soprano attracted an audience of large proportions. She began with Beethoven's difficult concert aria, "Oh, Perfido." In this number, which is considered a stumbling block for any save finished sopranos, Miss Kanders gave an illustration of her achievements that was eminently satisfactory. She possesses a voice of unusual power and range, and has a beautiful mezzo voce which she uses with taste and effect. Her phrasing was broad and her sense of the dramatic artistically revealed. Her versatility was shown in a sympathetic rendition of works by composers of many schools.—New York American.

Miss Helene Kanders, who gave a song recital at Carnegie Hall last evening, will be remembered as having appeared at the Metropolitan last season. She is a dramatic soprano, and a good one to boot. Last night she proved her dramatic qualities in Beethoven's "Ah, Perfido." She has a really excellent high soprano voice, well cultivated and well under control.—New York Herald.

Miss Helene Kanders, a soprano, who last season was a member of the Metropolitan Opera Company, gave a song recital last night at Carnegie Hall. The few appearances Miss Kanders made last year in opera revealed a voice of beauty and purity of timbre. These qualities were again in evidence last night. She gave Lenormand's "Les Vautours" and Fourdrain's "Chanson Norwegienne" especially well, the large audience showing its appreciation in generous applause. Her beauty and general bearing are distinctly in her favor. Miss Kanders has an unusually beautiful voice.—New York Tribune.

♮ ♮ ♮

May Peterson in Los Angeles

A representative philharmonic audience greeted May Peterson, coloratura soprano, at Trinity Auditorium last night, and discriminatingly applauded her best efforts. Her program, made up of typical songs of the past and present, was very interesting, and though of comparatively light culling, was none the less instructive.

Her voice is of the clear, flexible timbre, but is admirably fitted to the ballad form, having an unusual depth and roundness acquired through perfect relaxation and easy inflation, her every tone being projected far forward and upward and floated outward upon the breath until it fairly shimmers into brilliant coloring. In addition to her vocal art, she would be called beautiful and charming, and takes the audience into a confidence that is irresistibly personal.

Her singing of Spohr's "Rose Softly Blooming" was winsomely natural and fluent, and her words, not too carefully formed, however, found expression in her mobile features. Mozart's "Allelujah!" was a true exposition of about all of the moods of that joyous word. The Gavotte from Massenet's "Manon" was a little gem of vocal shading. The "Songs My Mother Taught Me," from Dvorak, was not so perfect in portamento as it might have been, but in the wide modulation gushed forth in full emotional breath.

Her French songs were given the proper delivery in that she entirely participated in the thought in hand, and told her story in good French. Her vanishing soft tones in the "Wearin' Awa'" were breathlessly audible. "De Ol' Ark's a-Movin'," an old Negro spiritual, harmonized by Guion, was humorously characteristic. A distinct compliment was paid Gertrude Ross in the placing of her song, "The Open Road," as the final number, where its full value was appreciated.—Carl Bronson in the Los Angeles Herald.

♮ ♮ ♮

Van Vliet at Decatur, Ind.

Cornelius Van Vliet demonstrated to Decatur what Decatur has always known him to be—a solo artist of remarkable ability, but this time Mr. Van Vliet appeared as the sole performer, not as the talented first cellist of the Minneapolis Symphony Orchestra.

It was a great house that welcomed him back, and the audience was with him from beginning to end. From a great repertory Mr. Van Vliet chose wisely. There was not a number that was not pleasing. . . . After the Weber Waltz No. 2, which Mr. Van Vliet put in as his second encore, a remarkable number, starting with a thumping pizzicato, and containing some bewilderingly wonderful double harmonics, people all but cheered. Mr. Van Vliet could not have done better than to have repeated it, which was just what he did.

Whether it was for full, rich round tones for which he strived, or for a lithesome, bounding bow spiccato, for the most delicate notes which people strained their ears to hear, Mr. Van Vliet's technic was perfect. His treatment of the Porpora Sonata, with its striking contrasts, grave to gay, left nothing to be desired. . . . The audience had no intention of going home when the exquisite chanson Napolitaine was finished, and if a hint was intended by the "Cradle Song," composed by Richard Czerwonky, former concertmaster of the Minneapolis Symphony Orchestra, and dedicated to Mr. Van Vliet, it refused to take it. The little number has a beautiful melody and was applauded until Mr. Van Vliet came out to play positively the last, Popper's Tarantelle, a number that should only be attempted by a musician able like Mr. Van Vliet to play in lightninglike tempo.

It was a surprise to most of those in the audience that an entire cello program could be so interesting and enjoyable. . . . There was no doubt that it was pleasing to every one, judging from the number of encores Mr. Van Vliet was called upon to play. He responded generously and played many extra numbers. His remarkable skill in handling the instrument was displayed in every number.

♯ ♯ ♯

ERIC DE LAMARTER ORGAN RECITAL

The organ recital given at the Fourth Presbyterian Church on Thursday afternoon by Eric De Lamarter had this program:

Prelude, Berceuse, Reverie	Eaglefield Hull
Rhapsodie	Christian de Bertier
Chant de Bonheur	Edwin Lemare
Allegro giocoso	Gaston M. Dethier
Pastorale	Theodore Salome
Toccata	Alphonse Mailly
Carillon	Leo Sowerby

♯ ♯ ♯

Tamminga — Ethel Tamminga, soprano, will sing next week at the Terrace Gardens, this being her third engagement there.

PHYLLIS LA FOND

Care Music News

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JANE STEPHENSON GIVES INTERESTING PROGRAM

Recently Jane Stephenson, soprano, and Clement Laskowski, tenor, gave a recital of songs at the Fine Arts Building. Both are students of Ellen Kinsman Mann, and she may feel happy indeed over the fine success attained by them at this time. Beulah Taylor Porter was artistic and musicianly in the piano accompaniments for both singers.

This occasion was for Miss Stephenson a first appearance in professional work for some time, and it is a pleasure to note her well-deserved success. Her voice is a soprano of good range and quality, used with good effect in the presentation of songs. She gave a fine list of worth while things with the sincerity and musicianship that counts much for success in both teaching and singing. Her manner is gracious and she seems happy in her work.

The well-liked Aria from "Herodiade" was the opening number, while numbers by Branscombe, Ronald and Clough-Leighter were very effective as a second group. Especially good was Miss Stephenson's singing in "The Morning Wind" and "Pluck This Little Flower."

Of two groups presented later in the evening, Ware's "Joy of the Morning" and Clough-Leighter's "O, Heart of Mine," were delightful in interpretative values and tone color.

♯♯♯

ELLEN KINSMAN MANN STUDIO NOTES

Miss Martha Stelzl has been substituting as soprano soloist for the month of August in the First Presbyterian Church in Lake Forest.

Miss Helen Volckman, contralto, has been substituting as soloist in the Worley Memorial Church for the summer.

Miss Helen Westfall, soprano, is now filling a fifty weeks' chautauqua and lyceum engagement. Miss Westfall opened in chautauqua in June in Pennsylvania, and continued her lyceum without a day of open time.

Miss Blanche Snider returns this week from a very successful eleven weeks' chautauqua engagement with the Century Bureau.

Leonard Hoffman, baritone, of Messner, Mich., is studying this summer and fall with Mrs. Mann, preparing for lyceum engagements.

Clement Laskowski, tenor, is booked to appear with the Dearborn Quartet at the Hippodrome the week of September 29.

♯♯♯

Troostwyk—Harold Flammer, Inc., music publisher, has accepted for immediate publication a new song by Arthur Troostwyk. The song is dedicated to Carolina Lazzari, contralto, of the Metropolitan Opera Company. Two violin compositions, "In Arcadian Days" and "Dance of the Elves," have just been published by the house of Carl Fischer. Arthur Troostwyk is the author of Mana-Zucca's successful and charming song, "Daddy's Little Boy," published by the Boston Music Company.

♯♯♯

Frederiksen-Campbell — Frederik Frederiksen, violinist, and Gordon Campbell, pianist, are giving a series of four very successful concerts at Lake Geneva, Wis.

WHY NOT GET ACQUAINTED WITH OURSELVES

By GAYLORD YOST

How easy it is to laugh at something we do not understand! How natural it is to condemn a work of art upon first acquaintance! The discouraging part of being an exponent of a new school accrues chiefly from the ungratefulness and hasty judgment of the unenlightened.

Of all the art forms, music undoubtedly suffers most from premature judgment. How often do we read the flippant review of some critic concerning a new musical composition which he has heard only once and straightway proceeds to lambast both the composer and performer. The latter because he has wasted so much time in learning a perfectly bad composition and then has the pertinence to inflict it upon his hearers. And, sad but true, the majority accept the critic's judgment.

An examination of the concert programs of the instrumentalists from year to year discloses that practically all piano programs are made up of Bach, Beethoven, Brahms, Schumann, Chopin and Liszt. Masters all and immortals. Indeed, the works of these great men could not be discarded, for to do so would mean to deprive the world of many gems of art and strip the pianist of the bone and sinew of his repertoire. Violinists, too, play the Beethoven, Brahms, Bruch and Mendelssohn concertos, as well as some of the meteoric war horses by Yieniawski, Sarasate and others, intermingling their programs with a few bewhiskered tunes of the seventeenth century, dressed in modern garb, frequently by themselves.

Occasionally we find an artist who evinces the spirit of progress and includes in his programs several modern and unknown works. But he is a rare bird, for the hostile pen of the critic tends to keep the majority of recitalists in the straight and narrow.

However, I am sure all will agree that there is only one way to become familiar with a new musical composition, and that is by repeated hearings. No one should have the audacity to pass judgment upon a new composition after one hearing, for history proves that usually the critics and most people have been wrong in their estimate of new art creations. In fact, nearly all of the great works handed down to us were given the icy frappe at the time of their initial production.

It is not to be expected that the majority of individuals enjoy and understand musical compositions which are keyed in strange and weird tonalities. Enjoyment and understanding are the result of comprehension, and the latter cannot exist without an education. So it becomes evident that the mission of any artist is not only to give joy to his hearers, but to guide, enlighten and broaden their intellectual and (may I not say) emotional comprehension.

A well-balanced program should, of course, embody the classic and romantic schools, as well as the modern. And programs of the distinguished foreigners, most of whom are now residing in this country, should include at least one or a group of American compositions.

The deplorable attitude of Americans at this time is to poke fun at and belittle their own creative talent. The very individuals who have shouted patriotism from the housetops are the first to ignore their own composers. That this attitude of jocularity results from ignorance, no one who has looked into the matter can well dispute, for there is a great array of American musical compositions in all forms waiting to be heard, and, mind you, after intimate acquaintance, will assume their deserved place in the world of tonal beauty.

The American flag stands for democracy, but most Americans (?) hoist the red flag when their creative brother appears on the horizon.

Why not get acquainted with ourselves?

♯♯♯

AL FRESCO MUSICALE-TEA

Lazar S. Samoiloff, the eminent voice teacher of Carnegie Hall, and Mrs. Samoiloff gave a charmingly appointed tea at their summer home in North Asbury, N. J.

Among the guests were: Mischa Levitsky and sister; Max Gegna, violinist; Mr. and Mrs. Modest Altschuler and daughter; Jean Barondess and mother; Mr. Dymov, the great Russian novelist, and Dr. and Mrs. Seymour Oppenheimer.

Mr. Levitsky played the accompaniments for Mr. Gegna. Miss Jean Barondess sang with Lazar Weiner playing her accompaniments.

Tea was served out of doors, with the famous Zepha Samoiloff assisting her parents in entertaining the guests.

♯♯♯

Hadley—Grant Hadley, baritone, is on a concert trip through Iowa and Nebraska.

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SUMMER NOTES FROM NEW YORK

By JOSEPH DE VALDOR

Mana-Zucca at the Stadium

By the time these lines appear in print the summer season of the Stadium will be at an end. Unfortunately the rain has effected a serious drawback and the deficit, I surmise, will be the heaviest of all seasons. The artistic ends of the season have been more satisfactory. Many prominent soloists have appeared and quite a number of unknown instrumentalists and singers have been given opportunities to display their virtues and defects. Arnold Volpe showed a marked progress in his conducting and also in his arrangements of the programs.

On Wednesday evening, August 20, the progressive composer, Mana-Zucca, was the star attraction. This young lady has pianistic gifts and an uncommon knowledge in the handling of the piano. Her technic is superb, her fluent tone is admirable, and her musicianship as composer and player is certainly an outstanding feature. She offered her own piano concerto and demonstrated that she possesses inspiration. She played ideally, and the audience was not slow in recognizing her great talent. Miss Zucca is scheduled to play the same composition at the Metropolitan Opera House next season.

P. S.

♮ ♮ ♮

Music at the Strand

For the week ending August 24 the Strand attracted large audiences, due perhaps to the shutting up of the theaters on account of the actors' strike.

Since Oscar Spirescu met a premature death the orchestra has declined in quality. Mr. Edouarde conducted in a rendition of excerpts from "Cavalleria Rusticana," and we only regretted that Mascagni's music didn't sound any too well.

A baritone, heralded from the Scala of Milan (?), by the name of Carlo Ferretti, sang "Lolita" (Buzzi-Peccia), and though he has a pleasant voice and sings with sufficient assurance, it was impossible not to notice a very pronounced tremolo, already a disconcerting factor to an eventful career.

Eldora Stanford, soprano, possesses some good top notes and a fair medium, but lack of good schooling and the off-pitch singing will mar, for the present, her success. "Lullaby," by Kreisler, and "Annie Laurie" were her selections.

The intermezzo of the "Jewels of Madonna," by Wolf-Ferrari, was also rendered by the orchestra.

P. S.

♮ ♮ ♮

Raoul Biais as Concert Manager

A very valuable addition to the managerial field is Raoul Blais, the personal representative of Miss Kathryn Lee, soprano. He may be classed among the managers whose aim is to develop a profitable career for the legitimate singer. That his ability is of large proportions no one doubts. He has proven this through his devotion to his work. Miss Lee has come to the fore through the efforts of her representative, who found in her a worthy artist to represent.

♮ ♮ ♮

Campanini Engages Jadlowker

The number of tenors at the Chicago Opera Association will increase rapidly if the plans of Cleofonte Campanini materialize. A cable from Salsomaggiore, Italy, where Campanini is resting, announces the engagement of Herman Jadlowker for the Chicago season of 1919-1920. It is not known as yet what this tenor is expected to sing, but those who know him—and many have heard him here—may expect some interesting performances. What an enviable list of tenors is on Mr. Campanini's roster—Edward Johnson, Charles Fontaine, Tito Schipa, Forrest Lamont, Alessandro Bonci and perhaps others, but let us wait. Meanwhile we cherish the hope that the above will come to the fore so that Mr. Campanini's season may really be a season of eclat.

♮ ♮ ♮

Karl Muck Sails

After several contradictory reports, the former leader of the Boston Symphony Orchestra, who was interned as an alien enemy, sailed for Germany on the Frederick VIII, August 21. He asserted that he had no regrets in leaving the country, nor do we lament his departure.

♮ ♮ ♮

German Opera at the Lexington

George Blumenthal, manager of the German Star Opera Company, returned from abroad on the Noordam on August 21. He said that his trip abroad was made with the purpose of engaging German singers for the coming German season at the Lexington Opera House.

♮ ♮ ♮

Music at the Rivoli

For the week ending August 24 Erno Rapee conducted the orchestra in a rendition of the uninteresting work by Moritz Moskowski called "Moskowskiana." Alberto Bachman, the concert master, played Melody in F Sharp Minor (Chopin-Riesenfeld) and "Rondo de Lutins" (Bazzini). He displayed good technic, a clear intonation, but an insignificant tone. We had difficulty in hearing him. In the duet from the "Tales of Hoffman" Miss Mary Newton, contralto, showed vocal superiorities versus her soprano colleague, Miss Mary Ball, whose voice is not of distinctive quality.

Firmin Swinnen played "March," by Samuel Wesley, on the organ.

J. De V.

♮ ♮ ♮

The Stadium Concerts

Owing to many requests, the season of concerts which was to end on August 24 is to continue until Labor Day, when two performances will conclude nine weeks of summer musical entertainments.

♮ ♮ ♮

Rudolph Reuter Plays at the Stadium

The monotony of constant vocal soloists was broken by the appearance of Rudolph Reuter, the Chicago pianist, on August 20, who was the soloist, and who played with extreme skill and fine tonal effect the Rubinstein concerto, and an encore by the same composer.

Mr. Reuter has demonstrated, long ago, that his technic is flawless, and his musical interpretations of his numbers prove him to be not only a mere pianist, but an artist deserving amply the title. Harriet McConnell was the vocal soloist and Arnold Volpe conducted the orchestra.

P. S.

♮ ♮ ♮

Rudolph Reuter a Visitor

Having conquered the Stadium audiences through his superb pianistic feats, Rudolph Reuter, the Chicago pianist, paid the writer a welcome visit to the Music News office. I found him in splendid health and in glorious spirits. He informed me that the season of 1919-1920 looks exceedingly bright for him. We do not doubt a fulfillment. A good artist must win, in spite of the ups and downs of life. Mr. Reuter will appear more often next season through the East, although western audiences will also enjoy hearing him. Reuter is one of those chaps

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Bianca Randall

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♮ ♮ ♮

Hans Kronold's Activities

There are no probabilities of a recess for this splendid cellist. The entire Summer has been consumed by work, and work again. The portals of the new season will open within a month or so. Mr. Kronold then will pursue his activities with the same regularity as in the past. He is expected to be busy and he himself loves it so. Beginning September 15, he will resume his teaching. Mr. Kronold goes on records with the Pathe Freres Phonograph Company. He signed a contract for three years to make records, exclusively, for this concern. Lovers of music will enjoy his playing of "The Cradle Song," by Goddard; "Kol Nidrei" (Orthodox Version); "Eili Eili," and some Irish airs. They will be out by the first of September.

♮ ♮ ♮

Maria Winetzkaja, Marianne Carell and Joseph Mendelsohn

This is a trio of excellent vocalists. Though their names are not yet in everybody's mouth, they will, gradually, become as popular as their older colleagues. Maria Winetzkaja is famous throughout the Latin American countries because of her frequent operatic appearances. She is a splendid mezzo-soprano and an artist of great abilities and is expected to appear in the United States in concerts and recitals during the season of 1919.

Marianne Carell, mezzo-contralto, and Joseph Mendelsohn, baritone, are aspirants to fame. Both possess unusual voices and their career is practically assured by their exceptional talent.

♮ ♮ ♮

A Popular Evening at the Stadium

With the return of the fair weather, music lovers again began to pour into the huge stadium, as witness the enormous audience of the August 23rd concert. Mr. Volpe opened the evening with a rendition of the "William Tell" Overture, followed by the playing of Fantasie "Faust," by Gounod. The second part of the program Mr. Volpe conducted "Kol Nidrei" (traditional Hebrew song), by Bruch-Jungnickel, Fantasie "Il Trovatore" and Bacchanale "Samson et Dalila," by Saint-Saens, and the March "Slav," by Tschaikowsky.

Mr. Volpe's knowledge of the Russian composers is an undeniable asset. He conducts them well and brings out effective results. But when it comes to compositions of other schools he shows proofs of limited abilities and knowledge. The Stadium orchestra, in spite of its members belonging to the Metropolitan, Philharmonic and Symphony Society of New York, has not attained yet the quality of an artistic body. It lacks co-ordination.

Sonya Medvedieff, soprano, was the soloist in a rendition of "Pleurez Mes yeux," from "Le Cid" (Massenet). She is a dramatic soprano whose voice is of distinctive beauty and power; it carries far into the vast field of the Stadium. If Mme. Medvedieff's employment of her voice were not defective, if her breath control had not hampered her splendid voice, and if off pitch singing had not marred her work, she would have created a furore. These defects can be remedied.

Another soloist was Cantor Kanewsky. He sang, or at least he endeavored to sing, the Aria from "La Juive," by Halevy. His style of singing is typical of the synagogue. His throaty tones, the limited range of his organ and the inability to cope with the score places him in the ranks of the unfit.

J. De V.

♮ ♮ ♮

The Maine Festival

A Peace Jubilee is the coming event at Bangor for October 2, 3 and 4, and at Portland, October 6, 7, 8. Five concerts will be given in each city. A chorus of 600 voices and famous soloists will appear. The Boston Symphony, led by Pierre Monteux, will be one of the great features of the jubilee. On October 2 John McCormack will be the soloist and on October 7 he will be soloist at Portland. Ernest Davis, tenor, will be the soloist at Portland on October 2. He will also appear at Bangor on October 3. William Rogers Chapman is the director in chief.

♮ ♮ ♮

Attention New York Morning Telegraph

We are indeed flattered to see the New York Morning Telegraph copy "news" from our journal, but, in justice to ourselves, the above paper ought to pay us the compliment of mentioning the Music News as the source of the copied news. It is true that on one or two occasions the Telegraph gave us credit for reproducing in their Sunday edition some reviews written by our collaborators, but I noted in their news columns items originally printed in our journal without the mention from Music News. It is a matter of courtesy, a tradition respected by the entire press.

J. De V.

MARGARET CAMERON—ASTOLFO PESCIA

When one speaks of a successful singer, the teacher should be mentioned, too, as an inevitable factor of her success, and if I comment upon the voice of Margaret Cameron I must necessarily dwell on Mr. Pescia, too, even though it be but briefly.

It was an inspiriting evening. The air was refreshing, invigorating and wholesome, for such conditions certainly prevail around Riverside Drive. If you are in this particular neighborhood on a beautiful evening and take a bird's-eye view of Riverside Drive, comparisons with Lake Lucerne of Switzerland can not be avoided, and when in this scene of natural beauty one has the privilege of hearing beautiful singing, then one could wish no more.

In one of the most picturesque spots on Riverside Drive lives Miss Margaret Cameron, and during a recent interview I prevailed upon her to sing. My eyes fell on the score of "Cavalleria" and we chose the aria "Voi lo sapete, O Mama."

I confess that my skeptical mind anticipated but little, but I hoped eagerly for a disappointment, and I am glad to say that all the skepticism was brushed away during Miss Cameron's singing. Hers is a voice of pure lyric soprano and not infrequent dramatic touches in its upper register. It has power and a resonance of distinctive quality. The medium is agreeable. In the rendition of her aria she gave eloquent proof of the temperament so necessary to a singer's career. She sings with animation and enunciates intelligently. Naturally Miss Cameron has not yet attained the goal of perfect singing, but through the guidance of her excellent teacher, Astolfo Pescia, she will attain the results which both are striving for.

JOSEPH DE VALDOR.

♯ ♯ ♯

THE ALL-AMERICAN EXPOSITION

According to the Chicago Tribune, the "All-American Exposition" at the Coliseum came near a fatal split on the question of German Day.

And, as usual, the row was started in the music department and the onus laid upon musicians.

It is a pity that anyone should be put in charge of such an important event as this is supposed to be who would, even remotely, allow the suspicion that we need or want any German help or propaganda, either in music or in any other department.

The changing of the name of German Day to that of Army Day is a travesty.

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By ELIZABETH FORESMAN BAGG
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PART IX

Practice

No treatise upon voice culture would be complete without a few words upon the subject of practice. We have said elsewhere that it is not the amount of practice but the kind that determines the progress of the student. In fact, I have had pupils who have made amazing progress on a very small amount of practice, simply because they applied during every minute of their work the rules I had laid down for them in their lessons. It was a case of an ounce of mentality being worth a pound of misdirected effort.

The average pupil does not know how to practice. She has to be shown, and shown most carefully and painstakingly. Even after this has been done the teacher can often tell from the work brought back in the succeeding lesson that she has not understood. It is for this reason that it is better for the beginner to take at least two lessons a week. At first she will gain little except at her lessons, and if too long an interval is allowed to elapse between lessons much time is wasted on repetition because the pupil has forgotten the teacher's directions once out of the studio and the practice time has been lost. Later on, when she has learned how to help herself, she can afford to take one lesson a week; in the beginning it is apt to prove false economy.

It is better for the voice to practice several times a day for a short period than to do the work in one practice hour as a pianist might be able to do. One must not overwork the vocal organ. It is quite possible, too, you know, to put in a good deal of practice upon a silent study of your musical texts, in developing your ideas of interpretation, phrasing, etc., and in becoming thoroughly familiar with your words.

One of the difficulties in regard to practice is the habit that so many people have of practicing on the edge of the voice. I do not mean that you should strain the voice by shouting or screaming. I mean that you must use the voice, exercise it, give it out with directness and energy, just as you must put life and force into any physical exercise in order to gain results. As the youngsters say, you must have punch.

A teacher seldom enjoys the advantage of hearing his own pupils at their practice. He has to judge by the results which they bring him at their lessons. Sometimes, however, he hears the pupils of other teachers; people who live in the neighborhood, perhaps, or who practice in a near-by studio. Such opportunities will often suggest to him why this or that pupil of his own is not doing the work he has a right to expect of her.

Who has not heard the girl who runs lightly up and down her scales, filling none of the tones, giving absolutely no more exercise to the voice than the woman in the gymnasium who lifts her arms feebly and lets them drop again, with no precision and no energy, gives to her muscles? To be sure, our American habit of apartment dwelling has something to do with this way of practicing. Some people are afraid to sing out for fear of annoying others, and it is a difficult proposition looked at from this point of view. Still, we must remember that a voice properly handled can be pleasing even when it is singing exercises, and so take courage and go ahead.

A shiftless and unthinking manner of practice will not bring the desired results in music any more than in mathematics. I have heard people go through a most elaborate system of scales, exercises and vocalises without giving to a single tone the fullness and body which must be there in order to develop it. Practice with a mezzo voce tone. This employs breath control, placing of the voice and part body; it means practicing with the half voice, but it does not mean with a lack of energy or breadth. Nor does it mean either sotto voce or humming. It is this tone that will grow in practice from day to day, bringing into being the full voice needed later on.

Then there is the pupil who loves to sing songs and who will not practice exercises. I have never been in sympathy with those teachers who keep their pupils on exercises alone for months and months without allowing them the relaxation of songs. In the first place, there is so much to be learned in the study of certain simple songs that I am not willing to dispense with their use. One can use them to assist in the placing and the building of the voice just as one uses the exercises, with the additional value of accustoming the pupil to the use of words instead of mere sounds. It is good for her to work into the difficult handling of words through the gradual medium of simple song singing.

To be sure, we have excellent exercises with words, but there is no doubt that it is an encouragement to a student to feel that she is "getting somewhere," and that is the feeling that song singing gives her. It also educates her along the lines of interpretation, diction and phrasing. She is taught to employ her method for breath control, etc., as easily in songs as in exercises. I have a number of the simpler songs which I give to my pupils just as soon as I see that they are beginning to comprehend the idea, and their voices show a sufficient degree of proper placing. I can build body into their voices by means of the songs, used, of course, in connection with the exercises; and by allowing the student a few songs for her practice, I am better able to make her do the exercise practicing that she must do.

We have all known cases of the girl who has studied a year, sometimes longer, and whose teacher has never given her a song and refuses to allow her to sing for her friends. I think, also, that we sometimes are tempted to believe that there is a good deal of faddism, if nothing worse, in this attitude. Personally, I think there is nothing better for a young singer than to cultivate the habit of singing whenever she is asked, providing she confines her efforts to music that is within her grasp. By so doing she acquires an ease of manner and a confidence in herself which will stand her in good stead later on. I do not believe in allowing her to inflict operatic arias upon a suffering public when neither her voice nor her mentality reach beyond simple song singing. A great many students forget this, and because they are allowed to sing arias in the studio, where they are necessary at certain points of their development, insist upon singing them in public, to their own detriment and the public's ineffable boredom.

(To be continued)

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FLORENCE CARO LINDLEY

Florence Caro Lindley, soprano, has been spending her vacation in Michigan, and has been compelled to cancel her engagements for the month of August because of a very serious operation.

She is reported to be gaining rapidly, and will return the first week of September.

———###———

Coleman—Carl Coleman, pianist-accompanist, recently filled chautauqua engagements at Columbus Junction, Iowa, and Lincoln, Ill., with the Hadley Concert Company.

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A FEW SUGGESTIONS AS TO HOW MUSIC CLUBS MAY BECOME MORE LIKE CLUBS

By MILO E. BENEDICT

In the age or period just passed, it appeared that man was made for music. Now we see man becoming strong enough to face music and to declare that music was made for him. We are trying to understand now how music may serve. In the presence of music we do not always wish, in the language of Josh Billings, to "set down and gro stupid with resignashun, and git weak over the buty of her attributes."

As a leader, music is uncompromising. It asks for all the attention. The social intelligence must withdraw while music is in the speaker's chair. For this very ample reason it is worth while to consider how music may be gracefully and becomingly dethroned. We should not like to have music light out and not come back. Yet, if a club is to be a club, one must provide for the support of the social spirit, otherwise music's usurping power may easily deprive us of the right to be social. It is less to our credit, I believe, than we think to let music drive us into retirement. We then become, to borrow a phrase from Thoreau, "the mere tools of our tools."

It is well to be overawed by music, when music is legitimately doing her best; but to be always overawed, or to be stiffened into uncongeniality by the critical weight of one's ideas respecting the performance of any given piece of music is to give music an unbalanced preference over ourselves. The music becomes a kind of idolatry. If there is any pleasantry in music, then why so much seriousness? Are neighbors no longer neighbors in a concert room?

I was impressed upon going into a building where a gathering of workers was busy making garments for the destitute Belgian children to note the all-pervading cheerfulness amid which the work was being put through. Now, one would naturally expect to find the cheerfulness abundant in the music club and soberness in the workroom, for is it not one of the functions of music to bring cheer, and is not weariness one of the products of work? But here, apparently, was music promoting weariness and labor promoting cheer. How very strange! Something must be wrong. Either we do not understand the management of music, or music is not what we take it to be. We have become subjugated. We have let music put us out of harmony with ourselves. In its subtle way it has elbowed us out of any possible appreciation of anything else.

If you are placed where nothing can be spoken, you are where society can not exist. But, you say, it is impossible to be attentive to music and to society at the same time, and it would be, moreover, exceedingly unfair to music not to give it the attention it deserves.

Very true. And for that reason we need some device which will provide relief from the overtaxing enthrallment of music. I would suggest some kind of regulator, perhaps someone with a mallet or gavel who will come down with a whack on hard wood when it is time to resume normal breathing and take notice of the company. Taken entirely upon her own terms, music is essentially antisocial. She sees to it that our medium of communication with others is lost. But that is nothing against music. We value music for that very thing. It is one of its powers we appreciate the most. Suffering from it is all unnecessary.

If the music clubs, when they assemble, would avoid regular formations, such as being seated in straight rows, they would lessen the tendency to unsociability. When people are set in rows they expect only to be entertained or ministered to, never to shed any of their light on others. People will not, or cannot, be social when set in solid formations like the shingles on a house. It would be better to let them stand. People will speak when standing who would not speak sitting. At one of the musical gatherings I noticed a lady who had found a chair an out-of-the-way place, and by that circumstance she found it very easy to make herself agreeable. But the moment she was ushered to a seat in the straight rows she spoke not a word, though nearer to many of her acquaintances than before. It was all in the formality of the seats.

When it is recognized more fully that music is always self-sufficient and bent upon absorbing all attention, more pains will be taken at the music clubs to avoid letting music become a continuous performance, and incidentally dampening to the individual. Chairs should be provided, not benches or pews. Small tables would help, as also would the serving of tea, coffee, raw oysters—anything to set up a little rivalry between diverse tastes. There might be flowers, pictures, books within reach. Also the effect upon the performers of appearing before listeners who are favorable to approaches and able to express some thought upon the music offered is a great advantage to them. A club need not be judicial. What most music clubs are for is to let music be heard. There is a lot of good music that is not heard. Criticism might well be consigned to the newspaper men. For the club members to engage in criticizing the performers would invite disaster, but the music presented should be open to comment and free discussion.

###

ADA LOUISE BELL

Ada Louise Bell, soprano, who has had a studio in Kimball Hall, Chicago, ever since her return from abroad, seven years ago, has accepted a position as teacher of voice at the Burnett Conservatory, at Walla Walla, Wash., and will leave Chicago for her new home next week.

Chicago thus loses an excellent singer and a fine teacher.

Miss Bell has a voice of beauty and power, and her study has been so extended as to have given her fine musicianship and a practically unlimited repertoire.

She has been more engaged with teaching in Chicago than with concert work, and yet in the latter field she has never failed to score pronounced success whenever she has appeared.

As a teacher, she is resourceful and painstaking, and these qualities, combined with her fine personality and extensive knowledge of repertoire, have made her exceedingly popular and successful.

She has to her credit many young artists who have made fine successes on the concert stage and in church work.

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Oberhoffer—Emil Oberhoffer conducted one of the Stadium concerts in New York last week with great success.

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La Belle—Guy A. Le Belle, who returned from service in the spring, is spending this summer at Tacoma, Wash.

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OCTOBER

is the month chosen for this special effort and each of the five issues of that month will be

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* * * * * *

The Month will signalize a great promotive movement on our own behalf as well as that of our advertisers, and therefore there will be many thousands of extra and sample copies sent out during the Five Weeks' Campaign.

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* * * * * *

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"SIMPLICITY OR COMPLEXITY?"

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Two conditions are necessary for the reception of Truth—(1) a live, unbiased consciousness; (2) simplicity and accuracy of statement.

Truth is Light! Truth is Revelation!
Truth is the world's "one great need."

Why, let me ask, do composers so persistently complicate the expression of Truth?

By Truth in music I mean, broadly speaking, that which inspires and blesses. A simple, inspired melody thrills, and every art message naturally, sincerely and simply written edifies and uplifts.

Why complicate these beautiful ideas with an intricate maze of harmonic transitions and dexterous rhythmic problems? (Simplicity seems unpopular.)

Not aiming to answer the question, "Why do composers so persistently complicate the expression of Truth?" in an orderly, sequential form, it might be stated: (1) Because the subjects selected by composers for musical expression are often weird and uncanny, necessitating the employment of unusual harmonic and rhythmic forms to express them.

Carl Fischer's catalogue includes a collection of ten compositions by Lee Ornstein. Numbers IV, V, VI, X have the following titles: "The Wrath of the Despoiled," "Night Brooding Over the Battlefield," "A Dirge of the Trenches," and "Dance of the Dead." In compositions with such titles one would naturally expect to find that which might justly be termed ungodly, not to say devilish.

A composer who meditates on such themes, soon or late, is sure to write (musical) monstrosities.

(2) To Affect Originality. Composers have been writing music for several hundreds years, and it would seem that every form of musical expression had long since been exhausted. There is an instinctive desire in some to express ideas in a way they have never been written before. There may also be present a sincere desire to write good music, but the desire to be original is paramount.

Originality without genuine musical worth as its inspiration must ever miss the mark. To what length these reachers for originality will go it is not my purpose to state.

(3) To Show Dexterity, Ingenuity, Skill. Scholarship may be employed for that which is lofty, and also for that which is debased. Skill is a commendable attainment, but when used merely for display the product would most fittingly find its way into the secluded privacy of the post-graduate class room. It might be of value for analysis.

(4) To Hide Lack of Real Worth. If the complexities of some compositions could be dissipated very little would remain. Lacking genuine inspiration, some writers seek to hide behind a labyrinth of unusual melodic forms, peculiar harmonic transitions, complicated rhythmic devices, and, last of all, strange instruments seldom employed. Not satisfied yet, some writers add to complexity, undue length, and thereby destroy what little interest might remain.

Other reasons why composers prefer a complex style might be given, but these must suffice.

The musician should have a mission, and this mission should be an avowed purpose to give the world that which uplifts, edifies, inspires, blesses, and educates. This should be the one aim—and no morbidity of concept, desire for originality, dexterous display of skill, nor indulgence in subtle complexities of form should deter one from this lofty purpose.

A genuine musical idea is a pearl of great price and exceeds in value a thousand intricate effusions which last for a day and are gone forever.

ALBERT E. FOX.

———♯♯♯———

FREDERIK FREDERIKSEN TO TEACH AT THE CHICAGO MUSICAL COLLEGE

The Chicago Musical College announces the engagement as a member of its violin faculty of Mr. Frederik Frederiksen, an artist and teacher of wide experience and splendid reputation.

He has been connected with symphony orchestras both in Europe and America and has appeared as solo violinist in many cities, besides which he has gained much renown as one of the most painstaking and artistic of teachers.

———♯♯♯———

RETURN OF MARY CAMERON

Mary Cameron, pianist, who has been entertaining the boys in France, has returned to Chicago and will at once resume work in her Fine Arts studio.

Miss Cameron has been very popular wherever she has gone and her work has been such as to have impressed her personality on many thousands of people.

She will be heartily welcomed back to Chicago, where she is extremely well liked also.

———♯♯♯———

CARRIE MUNGER LONG

Carrie Munger Long, teacher of the Dunning Improved Music Study System, has concluded her classes in Chicago, Birmingham, Ala., and Fort Worth, Texas, and is now on a short vacation.

She will resume Chicago classes in Chicago on October 1, when she will begin work at her new studio in the MacBurney Studios, Fine Arts Building.

———♯♯♯———

DE YOUNG STUDIOS TO MOVE

The De Young Vocal Studios on September 1 will move to suite 614 Fine Arts Building. For several years Mr. De Young and his associates have occupied studios in the Auditorium Building. The Fine Arts Building studios are beautifully appointed and will more effectively serve the rapidly growing clientele of the De Young studios.

———♯♯♯———

Frederiksen—Frederik Frederiksen has returned from Lake Geneva, where he has been teaching with L. A. Torrens and Clarence Eidam, and where he has given four very successful concerts with Gordon Campbell.

———♯♯♯———

Zaring—Irene Belden Zaring has been spending the month of August in Brook, Ind., but will resume her work at the New England Congregational Church the first Sunday in September.

———♯♯♯———

Konecny—Joseph Konecny and his concert company will return from service in France in October.

FRANCES CAREY LIBBE

Frances Carey Libbe, contralto, who is to return to the concert and oratorio field this coming season, will have many fine engagements. She will sing at the opening meeting of the Cameo Salon in the Studio Building on September 15; for the Ridge Woman's Club in March, and will open a downtown studio this Fall, where she will coach singers for oratorio, recital and church work. Having had years of experience in this field, she is fully equipped for such work.

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WANTED TO RENT—Music studio, Saturday afternoons, beginning October 1. Address G, Music News.

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Mr. Riesenfeld's entry into the managerial and executive ranks was singular in that the motion picture industry, so far as can be determined, had never before given rise to a man so completely imbued with the fundamentals of musical art and so thoroughly obsessed of its importance in this era of pretentious entertainment.

Mr. Riesenfeld was born on January 28, 1879, in Vienna. His Bohemian father and Hungarian mother bequeathed to him the inherent talent of the master musician. At the age of seven years—when most boys cling fondly to tin soldiers and wooden guns—young Riesenfeld took up the study of the violin. His genius for this instrument soon convinced his parents that he was destined for a career of art, so he was placed in the Vienna Academy of Music, from which conservatory he was graduated at the age of seventeen, a finished student of the violin, piano and composition. Later he took a course at the University of Vienna.

Gustav Mahler, at that time director of the Vienna Opera House, was among those who early recognized the capabilities of young Riesenfeld. Mahler attended a musicale in which Mr. Riesenfeld participated and forthwith engaged him for the Vienna Opera House as first violinist and conductor of the ballet. During this engagement Mr. Riesenfeld composed a ballet entitled "Chopin's Dancing," which was performed and warmly acclaimed in Vienna.

In the spring of 1907 he was engaged by Oscar Hammerstein to come to New York as concert master of his orchestra at the Manhattan Opera House. Mr. Riesenfeld, aglow with the fire of ambition, entered upon his American career with the self-possession and determination of one who has found the realization of a cherished hope. As concert master of the Manhattan Opera House Mr. Riesenfeld's creative genius again scored, and soon after the closing of the Hammerstein venture he was engaged by Klaw & Erlanger as a conductor of one of their musical companies. Later when the Rialto was opened he became the musical director. Mr. Riesenfeld also took charge of affairs musical at the Rivoli, continuing his splendid work until his appointment as director of all phases of entertainment offered by both the Rialto and Rivoli Theaters.

Mr. Riesenfeld sees in the future of motion pictures just what he visualized in the development of art. He sees expansion and endless achievement through the periscope of an eye and mind that are trained on the elevating and idealistic. Mr. Riesenfeld regards the screen first as a wonderful educational factor, a medium through which vision is to be broadened, culture advanced, and learning simplified—a great mirror that will reflect the spiritual and material wealth of the world.—Advertisement.

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———###———

WYONETA LA VERN CLEVELAND

Unusual success has attended the pianistic efforts of Wyoneta Cleveland, from Crawfordsville, Ind., from the classes of Rudolph Reuter at the Chicago Musical College. Her appearances at the Saturday morning programs of that institution, for the Renaissance Club of Chicago, and finally with a portion of the Chicago Symphony Orchestra at the college's commencement proved her a young artist of the highest attainments and marked individuality. In addition to the highest honor in her class, the diamond medal, she won first place in the competition for the best playing of Chopin, and was awarded the Dr. S. Solomon medal. Dr. Solomon further proved his generosity by the gift of a very substantial musical library.

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Program of the September festival:

First Concert, Thursday, September 25, 4 o'Clock

BERKSHIRE STRING QUARTET

Hugo Kortschak, first violin; Jacques Gordon, second violin; Louis Bailly, viola; Emmeran Stoeber, cello.

Quartet in A minor, Op. 132.....Beethoven
Quartet in E minor, Op. 83 (first time in America) .....Edward Elgar
Quartet in D major.....Cesar Franck

Second Concert, Friday, September 26, 11 o'Clock

Harold Bauer, Daniel Gregory Mason and Leo Sowerby, piano; Hugo Kortschak and Jacques Gordon, violin; Louis Bailey, viola; Daniel Maquarre, flute; Gustave Langenus, clarinet, and Leopold de Mare, French horn.

Pastorale in D major, Op. 8 (for clarinet, violin and piano).....Daniel Gregory Mason
The composer at the piano
Trio for Flute, Viola and Piano (first time) .....Leo Sowerby
The composer at the piano
Trio in E flat major for Violin, French Horn and Piano, Op. 40.....Brahms

Third Concert, Friday, September 26, 4 o'Clock

FLONZALEY QUARTET

Adolfo Betti, first violin; Alfred Pochon, second violin; Ugo Ara, viola, and Iwan d'Archambeau, cello.

Quartet in B flat, major, K. No. 458.....Mozart
Quartet in F major, Op. 135.....Beethoven
Quartet in E flat major, Op. 51.....Dvorak

Fourth Concert, Saturday, September 27, 11 o'Clock

VOCAL CHAMBER MUSIC

Given by Florence Hinkle and Eva Gauthier, sopranos; Merle Alcock, contralto; Lambert Murphy, tenor; Reinald Werrenrath, bass; Max Oberndorfer and Mrs. F. S. Coolidge, piano; Daniel Maquarre and Nicholas Kouloukis, flute; Gustav Langenus and Carl Kuhlman, clarinet, and the Berkshire String Quartet.

Aria for Baritone, two Violins, Cello and Piano .....Purcell
Salve Regina for Soprano, String Quartet and Piano .....Pergolesi
On Wenlock Edge—A Cycle of Songs for Tenor, Piano and String Quartet.....Vaughan-Williams
Trios Poemes de Stephane Mallarme, for Mezzo-Soprano, two Flutes, two Clarinets, String Quartet and Piano.....Ravel
Op. 48—The Day of Beauty (Lyric Suite for Contralto, String Quartet and Piano).....Clough-Leighter
Trois Poesies de la Lyrique Japonaise for Mezzo-Soprano, two Flutes, two Clarinets, String Quartet and Piano.....Travinsky
Op. 52, Songs of Love (Vocal Quartet and Piano for four hands).....Brahms

Last Concert, Saturday, September 27, 4 o'Clock

BERKSHIRE STRING QUARTET

Harold Bauer, piano; Leopold de Mare, French horn; Gustave Langenus, clarinet; Ugo Savolini, bassoon, and Ludwig Manoly, double bass.

Quartet in G major, Op. 153 (first time in America) .....Saint-Saens
Sonata for Piano and Viola (prize winning composition for 1919)
Harold Bauer and Louis Bailly
Beethoven Septet in E flat major, Op. 20

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(Publishers: The Gotchnay Publishing Company, Inc., New York.)

Something different has come to print, and "Songs of Armenia," edited by G. H. Paelian and arranged by K. H. Aiquoni, are now available for the singer.

The Armenians are, unfortunately, a nation of martyrs, rendered so by the most brutal of all the races, the Mohammedans. We have made and are still making efforts to alleviate their sufferings of war and peace. Let us sing their songs, "The Homeless" and others, and then we may be able to appreciate better the degree of lamentation emanating from these unfortunate Christians. I went through the volume of songs and noted many a worthy passage for the recitalist—and something of a decidedly novel character. The intelligent program maker could convey these folk songs to audiences eager to listen to something very seldom heard in the concert hall. We have featured popular songs of all the races; why not those of Armenia? Let us know them, not only by their sorrows and tragedies, but by the means of their songs. In the book of Armenian songs, besides the compositions of Aiquoni, you will find some by Mr. E. Harold Geer, Kornitas Vartabed, N. Beg Amir-Khan, the Rev. S. K. Emurian, and the Rev. G. M. Manavian. They are excellent English translations and an abundant number of compositions from which to make choice.

JOSEPH DE VALDOR.

A COMPOSER'S PROGRAM

The following program of compositions by Pier Adolfo Tirindelli was given in Cincinnati recently:

Violin—Concerto, G minor (First Movement)
Mr. Ten Have

Songs—
Pensa a me
My Flower
A Girl Speaks
Ombra d'Autunno (with cello obligato)
Miss Margaret Spaulding

Reading—Brushwood.....Words by Buchanan Read
Miss Helen May Curtis

Cello Soli—
Histoire
Chanson Plaintive
Karl Kirksmith

Songs—
The Swan Song
Two Truths
Arioso (from Blanc et Noir)
Miss Helene Turner

Violin Soli—
Pierrot Triste
Scena Drammatica
Momento Capriccioso
Mr. Ten Have

Songs—
Come l'Amore
Dopo il Ballo
Brindisi
Dr. Fery Lulek
the composer at the piano

Elshuco Trio—The personnel of the newly reorganized Elshuco Trio is Aurelio Giorni, pianist; Willem Willeke, cellist, and Reber Johnson, violinist.

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Music News

Vol. 11 No. 36

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Music News

Vol. 11 Chicago, September 5, 1919 No. 36

Editorial

PASSING COMMENT

The editor of Music News is spending this week at the great American Music Festival at Lockport, N. Y., and if you have read the programs and the advance notices you will be very sure that there is plenty for him to do and to hear.

Full report of this big week will appear later in Music News, and also the address, "What Now," which was given by him on Tuesday morning before the Festival audience.

♮ ♮ ♮

Without knowing at all the reasons which led up to the decision not to have any dancing at Ravinia this year, we yet wish to offer sincere congratulations to the management and to express our belief that the change from last year has been a decidedly fine one and popular with most patrons of the park.

It has always seemed absolutely incongruous and certainly a matter of scant pleasure to a very small percentage of those who go to Ravinia to have a noisy jazz band playing in the dancing pavilion during the intermission between the acts of grand opera, and surely the few who have cared for this can find plenty of other places in which to indulge their liking other than Ravinia, where the music should always, consistently, be of high grade and where dancing is a superfluity.

♮ ♮ ♮

A young Chicago singer has written a letter to an Eastern music journal, in which he advocates that all artists raise their fees very materially, "For," he says, "if we do not do that we admit that we were conscienceless profiteers before the war, inasmuch as prices of everything just now are so much higher than then that we cannot possibly live on the same we did then."

In theory this sounds very reasonable, but in practice it will not work out well.

It is merely adding another link to that endless chain of increased prices which does not help anyone at all, for the reason that each new advance swallows up all the advantage that has been gained in some other advance.

And, just as sure as day follows night, there is bound to be a break somewhere sooner or later, and some workers will certainly suffer when it comes.

The question is, then: Is it absolutely necessary or is it wise to make greatly increased demands for musical services?

Every thinking musician must answer: No. How, then, can the musician cope with the increased cost of living, and how can he hope to make any more money than during war times?

He must learn many business lessons and apply them to his profession.

Conservation of resources—careful following up of advantages—reasonable economy—must all be considered as well as all possible means for healthful expansion.

The musician must learn, if never before, to insist upon sure contracts, prompt payment for services and just treatment all around.

And he must learn, above everything else, not to fritter away his business opportunities.

When the cost of clothes and of car fare and of taxi hire and of food are so great as now, he must think, as he never did before, of the foolishness of giving his time and his services for nothing.

He must learn to answer the statement: "If you will sing for this club this time for nothing, you will get many other engagements out of it," by the counter-statement, "Yes, but meantime I must eat and dress and ride, and if you want me to sing for you today you must provide the wherewithal to buy those things I must have today!"

Musicians do not need to ask greatly increased prices just now half so much as they need to learn to deal promptly and firmly with that part of the public which asks them to give of their musical wares for nothing.

One doesn't learn much while talking, which may explain why some people know so little.

—*Impressions*

♮ ♮ ♮

After living in New York for ten years and making a lot of money there, Victor Maurel had the following pleasant things to say about Americans in a Musical Monitor interview on the eve of sailing for his native France.

However, his points about English opera are well taken and are worthy of all consideration.

"Long years ago," said he, "in London, I gave a recital just to prove that English songs, if rightly sung, were quite as musical as lieder or canzoni. The critics who attended my performance went to scoff—and they remained to praise. And this, although I sang my airs by rote, for I knew little or no English.

"Opera could be interpreted in English. Nor could I see why foreign artists should not be able or obliged to use your language. So much for theory. Then why, you may inquire, is not the theory translated into fact? That is the point. Mon cher ami, the fact is that Americans who take to opera are hampered by two most distressing faults. With rare exceptions they know nothing about diction, enunciation, articulation. They are under the impression that the only essential of dramatic

(Continued on page 8)

Priscilla Carver
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CARRIE MUNGER LONG

Carrie Munger Long, teacher of the Dunning System of Improved Music Study, has completed arrangements to teach during the coming seasons in the MacBurney Studios in the Fine Arts Building.

On October 1st she will open a class which will extend over three months of time, the plan being to have two lessons a week only, in order that students may pursue interpretative study at the same time.

Another class will begin on the same date which will cover the course in five weeks, taking a lesson every day.

CLARENCE EDDY RECITALS AT TOPEKA AND ELSEWHERE

The date of the organ recital by Clarence Eddy at the Auditorium in Topeka, Kan., is Sunday evening, September 7, and not the 8th, as stated in these columns last week.

This is to be followed by an opening organ recital at the Kountze Memorial Lutheran Church in Omaha on the 11th and a recital at the First Baptist Church at Sioux City, Iowa, on the 12th.

RETURN OF VIOLA COLE-AUDET TO CHICAGO

Viola Cole-Audet has returned to Chicago after a year spent in Montreal and New York City, and has opened a new studio at 426 Fine Arts Building.

Mme. Cole-Audet is a very successful teacher of piano, and her decision to return to Chicago instead of locating permanently in New York, was made because of the constant insistence of many of her old pupils that she again enter the teaching field in this city.

Music in Chicago

MUSIC AT THE ALL-AMERICAN EXPOSITION

Music is to be featured as a great factor in Americanization all during the All-American Exposition in the Coliseum, August 30 to September 14.

Special features for Sunday afternoon will be Colonial Music (1776), the Paulist Choristers, Leroy Wetzel, director; the All-American Orchestra, Armin Hand, conductor; Rollin Pease, well-known Chicago basso, in a group of solos.

The All-American Male Quartet, in patriotic songs of Revolutionary times, and the impressionable musical picture, "The Spirit of '76," fife and drum. At 8 o'clock at night a great Community Song Festival.

Henry Purmort Eaines, chairman and song director. Soloists, Miss Jessie Christian of the Chicago Grand Opera Company.

Grant Hadley, baritone, and Lieut. Edward Ingalls, in groups of beautiful songs.

Programs for the whole week are of the above standard. On Wednesday and Thursday, September 10 and 11, the entire time will be turned over to conferences and demonstrations of musical interest. J. Lawrence Erb, Dean of Illinois University, will lead the discussion, and everybody with practical projects for the advancement of music here and abroad are invited to send in their subject, and time will be given for the discus sion of all practical plans for Americanization through music.

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The Chicago Piano College announces the opening of its twenty-fifth school year, Thursday, September 4, 1919.

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FRANCES PAPERT RETURNS TO CHICAGO

Frances Papert, contralto, has returned to Chicago, after five months' singing with the Boston Ideal Opera Company in the Southwest.

During this time she appeared also in song recital before many of the leading music clubs of the South.

Miss Papert sang in opera almost daily throughout the entire trip, and appeared in many parts.

Her pronounced success has already been noted, and further press comments, which will appear in our columns later, will show more fully still the extent of her work and successes.

CHICAGO OPERA ASSOCIATION

The Chicago Opera Association announces that most of the conducting next season will be done by Gino Marinuzzi, who is heralded as one of Italy's greatest musicians, and whose new opera, "Jacquerie," will be produced here. Maestro Campanini will, as usual, conduct a few operas, but the burden of the work will fall on his new conductor. Mr. Marinuzzi has conducted in the greatest opera houses in Italy, such as La Scala, Constanzi and San Carlo, as well as the Teatro Reale of Madrid, the Opera Comique of Paris and for two seasons at the Colon of Buenos Aires. In Chicago he will conduct both French and Italian works, and he will have as his associates Louis Hasselmans and Marcel Charlier.

Mr. Marinuzzi was born at Palermo on March 24, 1884. He received his musical education at the Conservatory in Bologna, the great educational center of Italy. He graduated while still in his teens, and immediately won a place in the opera world as a conductor. His success has been overwhelming, and the praises showered upon him have been equal to those bestowed upon Arturo Toscanini. He is a great student, and, like Toscanini, has a great memory and conducts all his operas from memory. He has had equal success with both the modern and the classic operatic repertoire. His readings of Wagner's "Tristan and Isolde" and "Parsifal" have been equaled by his renditions of Rossini's "Barber of Seville" and Verdi's "Rigoletto."

His visit to Chicago will have special significance in that his latest work, "Jacquerie," will be presented under his personal direction. This opera had its initial performance in Buenos Aires last year and received an enthusiastic reception on its presentation at the Teatro Constanzi of Rome.

He is also widely known as a composer of symphonic works, the most noted among the latter being the poems "Sicania," "Suite Sicilienne," "Andantino all 'Antica," "Eulogy," dedicated to the heroes of the recent war, and "La Sinfonia di Pinnocchio."

For two years he was at the head of the famous Liceo of Bologna, but found himself unable to resist for a longer period the call of greater fields.

DEATH OF FRANCES MARION DAVIS

Mrs. Frances Marion Davis of 6912 Wayne avenue, Rogers Park, who recently passed away, after a short illness, had been, previous to last year, a prominent resident of Eastern Oklahoma.

Her home had been in Muskogee, Okla., for some sixteen years, where she was much admired for her brilliant talents along musical lines, and where she had been president of the Ladies' Saturday Music Club for four years (the oldest music club in the state); also of the New Century Club, Shakespeare Club, and various other leading organizations, besides being a member of the Music Study and Choral Clubs and having the responsibility of several state and national committees and much Red Cross work.

ARTHUR GRANQUIST

ARTHUR GRANQUIST TO OPEN NEW STUDIO IN THE FINE ARTS BUILDING

Arthur Granquist, a very popular Chicago pianist and a teacher whose prestige is at the very highest point, is opening his new studio at 610 Fine Arts Building this week.

Mr. Granquist is one of the most talented as well as best prepared of the younger pianists of the country, and his work in Chicago has given him a reputation of the very finest and most comprehensive sort.

He is a pianist of power, imagination and polish, and his success in teaching has been in a like proportion to his gifts and his education.

Blessed also with a sincere and charming personality, as well as the best sort of intelligence and musical feeling, the success of Arthur Granquist in his new studio is a foregone conclusion.

OLIVE NEVIN WITH THE STADIUM SYMPHONY ORCHESTRA

BY HERSELF

I once asked a golf fiend what on earth the fascination was in the game, and he said: "Well, there isn't much fun in it until you make your first good, smashing hit and see the little white ball disappear in the distance. Then, if it takes the rest of your life to do it, you have to make another."

That is very much the way I feel about my late appearance with the Stadium Orchestra in New York—if it takes the rest of my life, I want another such experience in my career as a "song fiend."

I have stood in the center of the Greek Theater in Berkeley, Calif., when it was crowded with enthusiastic students, and I have seen the Harvard Stadium so, and I have stood in the great Colosseum at Rome in the moonlight, crowded with its living memories of pomp and gorgeousness, but not at all in the same capacity, but I shall never forget the sight of that big Stadium in New York, every seat taken, as I stood in the midst of it all.

I was very nervous before Mr. Volpe came for me. I felt such an atom out under the stars, before that vast, rustling throng, and one short aria seemed so little to convince them all that my years of hard, patient study, thought, experience and effort had been worth while. However, when I got up to sing, the great wonder of it all overwhelmed me. I drew in my breath as if from the stars above and thrilled at the beauty all around me before I told Mr. Volpe to start the introduction. Then I forgot everything else, even those who wear the purple in our profession, the critics who scratch down on a piece of paper the impressions they receive, the written word that is the veritable thumbs down or up of the old Roman Colosseum day to the artist. Nothing much mattered to me, after all. There was only the infinity of space to fill, and there seemed to be infinite voice entirely outside myself to fill it, and the great simplicity and beauty of Mozart's music, which in the mind of the composer must have been far more wonderful even than the written score.

Yes, if it takes the rest of my life, I have to make another such appearance.

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WRITE FOR COMPLETE CATALOGUE

A "CLOSE-UP" STUDY OF AN AMERICAN COMPOSER WHO MADE GOOD

It is now somewhat over fifteen years since the name of W. Rhys-Herbert first commenced to figure prominently as a composer and arranger. Far removed from our mind, when saying this, to convey the impression that this now well-known personage was then just out of his teens or had just arrived on these shores from the Land of Song—Wales—where his cradle stood and where first he was taught to sing "The Men of Harlech" (naturally from a solfa copy). Heaven forbid, no! William Rhys-Herbert admits that he was born as far back as 1868, on October 3d, in Resolven. Furthermore, that several of the tutors responsible for his musical education were Dr. E. J. Lorenz (Leipzig), Dr. Frederick J. Karn (London) and J. J. Davies (Pittsburgh). While giving his pedigree we must not overlook also to mention that William Rhys-Herbert took his degrees of Mus. Bac. and Mus. Doc. at Trinity University, Toronto, and, after spending a few years, studying and observing, in cities in Pennsylvania and Kansas, he finally settled down in Minnesota, first in St. Paul and later on in Minneapolis. In order to convince Dr. Rhys-Herbert that a better field for his activities exists elsewhere, some rather strong persuasive power and argument must be called into play, for the congenial Doctor is a rooter for his home town first, last and all the time.

Through the kind offices of Ray K. Armstrong, in those days manager of the sheet music department of W. J. Dyer & Bro., St. Paul, W. Rhys-Herbert, in 1904, first met George Fischer of the house of J. Fischer & Bro., New York, while Mr. Fischer was looking after business interests in the Twin Cities. This proved the beginning of a friendly relation between composer and publisher which was never interrupted, even for a moment. Preparatory to signing up with J. Fischer & Bro., New York, Rhys-Herbert placed several works for publication with local (Twin City) firms, with the result that his abilities as a creative musician immediately attracted attention. It was correctly assumed that the services of an active and wideawake house having foreign connections would be required in order to find the proper outlet and channel for the compositions Dr. Rhys-Herbert then already had in mind writing. Therefore, since the days of 1904, the name of J. Fischer & Bro. graces the title pages of all of his, at all rates, important compositions.

After first bringing out a splendid set of part-song arrangements from the pen of W. Rhys-Herbert for male, women and mixed voices, the manuscript of the operetta, "Sylvia," was presented for consideration. What the fate of this excellent little operetta has been everyone conversant with this particular line of composition knows. It has stood the test of time well and, according to the word of the publishers, is, if anything, more popular today than it was when first printed.

The operettas of Dr. W. Rhys-Herbert, seven in number, have given new distinction to a field—that of amateur musical

dramatics for adults—which was long restricted to a few works of Sullivan's. They have much of the musical charm associated with Sir Arthur Sullivan's score, and their libretti are full of natural Gilbertian humor. And, above all, they supply an element of novelty—the fresher interest that is always in demand, both in music and drama, and which cannot be supplied by a scant repertory of one or two older works, no matter how meritorious they may be. Amateur dramatic societies, high schools, colleges, choral clubs, and church societies have found wide scope for successful entertainment in these two-act operettas, in which clever dialogue and charming solo and chorus numbers develop the stories, and which at the same time do not make too ambitious demands as regards music, costumes or scenery.

Yet the operatic field is not the only one in which Dr. W. Rhys-Herbert has made a name for himself. In his sacred cantatas, the more serious and devotional trend of his creative power has been given rich and beautiful utterance. The cantatas, all for mixed voices, are four in number: "Bethany," "The Nazarene," "Bethlehem" and "The Christ-Child." Of these, "Bethany" will soon be published in an arrangement for women's voices.

Too numerous to mention here are the songs, both sacred and secular, from the pen of W. Rhys-Herbert. It, however, remained for "Star Divine" to be singled out on several occasions for festivals where competitive singing was the order of the day.

Dr. W. Rhys-Herbert always boasted of a warm spot in his heart for the kiddies, a fact which he showed in the numerous unison choruses, easy part-songs, not to speak of the many juvenile cantatas he wrote for them. His "In a Flower Garden," "Brownies' Whispers," and the several others published under the nom de plume of S. T. Paul will bear out the writer's contention that he gave the best that was within him when writing for the youngsters.

As a man, Dr. Rhys-Herbert is modesty personified. With a broad appreciation of the good work done by others, he is inclined to deprecate his own, a fact that only emphasizes the success he has won as a composer. Personal magnetism and a keen but kindly sense of humor—the latter often developed in the modest and unpretentious type of mind—have helped to secure for Dr. Rhys-Herbert a multitude of friends.

Yet the composer himself can only directly influence those with whom he comes in immediate contact. It is only thru his compositions that he gains a land-wide and —as in the case of Dr. Rhys-Herbert—an international reputation, and that his personality, through their medium, makes friends for him by the thousand, in place of by the score. Herein lies the explanation of the phrase used not so long ago, describing Dr. Rhys-Herbert as "an immutable and powerful influence for artistic betterment." For his compositions, in the various fields to which he has turned his attention, have achieved that permanent success which is the best and mose satisfactory guarantee, both to the composer and the public in general, of good work well done.

Not only as a composer has Dr. Rhys-Herbert won laurels, but also has he endeared himself to all who know him as an adjudicator, organist, accompanist, and last, but not least, as conductor of choral and glee clubs. The noble work done by him with the Elks' Glee Club of Minneapolis during the period of the war has not remained unnoticed, and it is not only his select body of singers who are ever grateful to him, but also the thousands of our boys in camp, who were cheered by the men under the direction of the Doctor, all of whom gave the best they knew how when responding to each and every patriotic call. The fame of the Elks' Glee Club spread way beyond the boundaries of the State of Minnesota, and it was due only to general conditions in 1918 that his boys, as the Doctor delights to refer to his Glee Club, were prevented from touring the East.

After reading the above, one might be led to ask: Is there anything else the Doc is "hep" in? Well—we'll squeal on him, even at the risk of getting a mild calling down for doing so. While the opera season is on at Ravinia Park, Rhys-Herbert finds a hankering in his heart to go down to Chi. Oh, yes, you might find him attending a performance, but you positively will see him wending his way towards the ball grounds, with pockets full of stogies, of the West Virginia brand. (They are all right, since we've smoked some of the Doc's.) In close decisions, and where these happen to be contrary to the views of the Mus. Doc., all the eloquence that is in Rhys-Herbert oozes out. Where the English tongue fails him, he resorts to the Welsh, of which he displays a wonderful vocabulary.

Dr. W. Rhys-Herbert without a weed in his mouth is unimaginable; the writer therefore begs leave to remark that the halftone cut on the front page of the present issue of Music News, while it represents a splendid specimen of the possibilities of photographic art, in this particular, however is not true to life. In other words, the Doctor must have posed for it while in an ecclesiastical edifice.

G. B.

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EDITORIAL

(Continued from page 3)

singing is 'tone.' Besides this they appear to have no temperament. During my stay here I have had two thousand pupils. Some have come to me for the sake of amusement they expected to get from my lessons. Others have had more serious notions. You may wonder when I tell you that, of those two thousand, not one—not one, I say—had temperamental qualities.

"As to their diction—their articulation—it was terrible, almost always. They treated consonants as though they were negligible, both at the beginning and the end of the words they sang."

♮ ♮ ♮

The following sentences of "Advice to Young Men" by Andrew Carnegie are well worth reading by everybody:

He must live within his income, regardless of how small it is.

He must not be content with doing only that which is required of him.

He must always do a little more than his duty calls for.

Don't drink.

Don't smoke.

Obey all the rules; don't try to tell the boss you know it all.

He must marry young. Make not heaven the home, but home the heaven.

He should not be opposed to marrying a millionaire's daughter because he is poor; many a poor man has married the daughter of a rich man and found happiness.

He should have $25 a week when he is married; more is not necessary.

♮ ♮ ♮

Music News is in receipt of the subjoined letter, which is certainly well worth consideration.

Mrs. Edwards is right in her contention, and it is true that the vast majority of American singers need to study pronunciation of English text, as also the subject of English enunciation in general:

Music News: In your editorial of last week's Music News under the heading "Passing Comment," you state that we (Americans) allow them (speaking of foreigners) "to simply murder the English language."

I beg respectfully to call your attention to the fact that we allow the Americans also to murder the English language, in song, on the stage, in everyday life. Why then should we discriminate against foreigners? There may be some excuse for the latter, but it is actually criminal on the part of the Americans, in the opinion of

(Signed) MRS. JULIAN EDWARDS.

New York.

Ferrari—Leonora Ferrari, Chicago soprano, has been fulfilling an engagement in light opera in Denver and vicinity, and is now on concert tour through Colorado. She made a pronounced success in her operatic appearances, interpolating, at every performance, operatic arias and well-known songs from her extensive concert repertoire.

♯♯♯

Miller—Alta Miller, soprano, of the faculty of the University School of Music, Evanston, spent the last month in Cincinnati, Ohio, and while there gave a recital before the Clifton Music Club.

MINNIE HUDD TRELOAR

Mrs. Minnie Hudd-Treloar, who is spending a very much needed rest up in the pines of Northern Minnesota, happened to be in Duluth when the funeral of Lieut. William P. Hammel was held last Saturday. She sang Homer's "Requiem," and at the end of the service, "Taps!" Lieutenant Hammel was a graduate of Duluth Central High School and was president of his class. He attended the second officers' training camp at Fort Monroe and was commissioned in the Coast Artillery. He was electrocuted almost instantly at Ironwood, August 20, when attempting to rescue a workman under his charge at the Puritan mine, near Ironwood. Lieutenant Hammel was working with the two men upon a transformer which was surrounded by a barbed wire enclosure. The men were within the enclosure when the switch was closed. The ground for twenty feet was charged with 33,000 volts and the men at the transformer were rendered helpless. Lieutenant Hammel rushed to the workman's aid, who was clinging to the wire of the enclosure, and succeeded in rescuing him, but was killed almost instantly himself by his foot coming in contact with a live wire.

♯♯♯

Cameo Salon—The Cameo Salon, with Elizabeth Guion Dormer as president, will be a new factor in the music life of Chicago the coming season. There will be monthly meetings at the rooms at 1142 Michigan avenue. This salon has been organized as a rendezvous for devotees of Music, Prose, Drama, Poetry, Painting Sculpture, Philosophy and Higher Spiritual Thought.

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MR. AND MRS. HAROLD B. MARYOTT

Mr. and Mrs. Harold B. Maryott are spending their vacation at Tabor Farm, Mich. The week before their departure Mr. Maryott spent three evenings at Great Lakes Naval Station. Twice he gave his illustrated lecture on popular astronomy for the Y. M. C. A., and on another evening he and Mrs. Maryott, with a ladies' quartet, gave a musical program. The quartet consisted of Mrs. O. H. Runyan, Mrs. Robertina Robertson, Mrs. T. R. Toohey, and Miss Orma Leonard.

The party were entertained at supper at the hostess' house and then conveyed by automobile to the Radio Station, where they gave a concert of fifty minutes' length, after which they were whisked away again to the Aviation Headquarters, a distance of a mile or so, and repeated the same program to an enthusiastic audience of young would-be flyers.

###

Kunz—Charles Kunz, organist, of Toledo, Ohio, was a Music News visitor last week.

A COMING SERIES OF CONCERTS

The Central Concert Company, the general music purveying enterprise which is entering the Chicago field with a series of eight evening joint recitals in Medinah Temple, will make its local debut a little more than a month hence—Thursday evening, October 9. The artists to be presented at the opening recital are Riccardo Stracciari and Miss Rosa Ponselle.

For the past two months the Central Concert Company has been conducting an intensive campaign from its office at 931 Marshall Field Building, and has succeeded admirably in acquainting Chicagoans with its plans for the season. Mr. W. H. C. Burnett of Detroit, president of the company, asserts that neither labor nor expense will be spared in an effort to present to the Chicago public a series of eight impressionable and entertaining "musical evenings."

"It is the intention primarily to offer musical entertainment to the general public," he declared earnestly, "and we consider our work a serious and decidedly worthwhile mission. Without departing for an instant from the highest artistic standards, we intend to present artists who are pleasing and interesting to all, and to offer programs that our patrons will enjoy whether or not they are musically proficient. Every effort will be made to present each concert in as satisfying and meritorious manner as possible, and we will endeavor also to provide a variety which will do away with any possibility of weariness or monotony. Our great aim is to satisfy Chicagoans and justify the faith of the people who are already extending their patronage and assuring us of their friendship and good wishes.

The Central Concert Company attractions for the season are as follows:

October 9—Riccardo Stracciari and Rosa Ponselle.

October 22—Giovanni Martinelli and Toscha Seidel.

November 11—Anna Case and Maud Powell.

November 25—Margaret Matzenauer and Max Rosen.

January 8—Mischa Levitzki and Marguerite Namara.

January 20—Florence Macbeth, Sascha Jacobson, and Theo Karle.

February 5—Louis Graveure and Julia Culp.

February 25—Artists to be announced later.

###

Goodwin—Hugo Goodwin, organist, is spending his vacation at Mercer, Wis.

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Music at RAVINIA PARK

CLOSE OF THE RAVINIA SEASON

The most successful season ever known at Ravinia has come to a close, and everyone connected with it is subject for sincere applause.

Never has there been so good a company of singers, never has the chorus, the orchestra and the stage management been so perfect, and never has the management of the park and of the opera been so effective.

For these last two items special thanks are due A. M. Lowrie, whose efficiency has throughout the season made for the pleasure and the comfort of Ravinia guests, and to Louis Eckstein, who has proved himself a man of vision and the best sort of artistic impulse, as well as one of keen business judgment in the selection of artists and operas and in the presenting of them.

The selection of operas has been varied enough to suit all tastes, and some of the standard works have been given at a surprising degree of excellence, while there was spectacular joy in the presentation of "The Elixir of Love" and dramatic thrill in that of "L'Oracolo," both of these being operas entirely new to this public.

As stated in Music News repeatedly, the work of Florence Easton throughout the season has been at a remarkable point of style and finish.

This fine singer has appeared in a wide variety and a long list of parts, and has triumphed in every one of them.

Alice Gentle—a newcomer—has proven herself a splendid acquisition, and has been fine in every one of the long list of parts which have been assigned her. Especially striking has been her delineations of Santuzza and Suzuki.

The lighter feminine parts have been in the safe care of Edith Mason and Mabel Garrison, each of whom has her own large circle of admirers, and small parts in every opera have been intelligently done by Philine Falco.

Of the tenors Morgan Kingston has gone far past all the others in beauty of voice and in splendor of acting and he has—truly, made himself the supreme favorite at Ravinia.

Thomas Chalmers, Millo Picco, and Louis D'Angelo have constituted a fine list of baritones and have all done splendidly—some of the interpretations of Picco, for instance, having been distinctly notable and D'Angelo having been found adequate to every situation in which he has been placed.

Leon Rothier, the lone basso of the company, has a good voice and is, besides, a consummate artist, his work in "L'Oracolo," for instance, pressing hard upon the fame of Scotti for first place in attention.

Mr. Scotti, as a guest artist, showed a diminution in singing ability, but proved himself still a fine dramatic artist and also showed beyond any question that he is still a supreme favorite with the public.

The concerts of the season have been continuous and fine, the repertoire has been practically limitless, and the conducting, mostly under the expert and artistic baton of Richard Hageman, has been intelligent, artistic and sparkling.

Gennaro Papi has conducted most of the operas, and he has again acquitted himself in a way to prove his routine, his knowledge of repertoire and his general artistic feeling.

"La Boheme"

On Friday evening last there was an enormous throng of people at Ravinia, probably as many as have ever attended any one performance, the magnet being "La Boheme," with Scotti as Marcel, in which he has long been famous but in which he has been practically unknown in Chicago.

Miss Easton was again the Mimi in looks, action, dress, and, above all, in the exquisite quality of her vocal work.

Mr. Kingston, in the finest of condition, poured forth a flood of absolute vocal delight and again proved himself a thoroughly worthy exponent of the part of Rudolph, in the dramatic sense.

Rothier, D'Angelo and Daddi again did their accustomed parts with skill, and the other roles of the opera were satisfactorily filled.

Closing Night at Ravinia Park

The final night of the season's opera at Ravinia drew one of the largest audiences Ravinia has ever enjoyed. Scotti, Easton and Rothier repeated their former reviewed successes in "L'Oracolo." One act of "Pagliacci" followed and was thoroughly enjoyed. Mr. Kingston was brilliant in his singing and acting as Canio, Miss Easton was the charming Nedda, and Scotti was a wide-awake Tonio.

\#\#\#

Given—Thelma Given, violinist, summering at Saranac Lake, gave a benefit recital for the Society for the Prevention of Tuberculosis at the Pontiac Theater, Saranac Lake, on Sunday, August 24.

As to Our Directory Columns

The name of every Musician in the United States—every Composer, every Manager, every Publisher, every Teacher, every School, and every Manufacturer of Music Instruments, should be in the Classified Directory Columns of THE MUSIC NEWS.

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J. EDWIN PETERSON

J. Edwin Peterson has resigned his position as musical director of the Fourth Congregational Church, which he has held for six and one-half years, to build up the choirs of the Campbell Park Presbyterian Church, located at Harrison and Leavitt streets. The Fourth Congregational Church has appointed him as one of a committee to receive applications for the position which he is vacating, and there is an opportunity for a young director to work with a fine choir.

Gillies—Mrs. A. M. Gillies, Eaton, Colo., presented her piano pupils in a recital recently.

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11. Ethel Parks, etc.

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FLORA ZYGMAN

This picture shows Mme. Flora Zygman, the popular Chicago pianist, at Crystal Lake, Ill., where she spent six weeks on vacation.

Mme. Zygman is already at work in her

FLORA ZYGMAN

Kimball Hall studio and announces the first of her studio recitals for the season on the evening of September 10.

She will fulfill many concert engagements during the season, and will give her New York recital at Aeolian Hall on November 13.

AMERICAN CONSERVATORY OF MUSIC

David Bispham has been re-engaged as guest teacher at the American Conservatory for a six weeks' term during the summer of 1920. This will be pleasant news for hosts of singers, especially those who enjoyed his instruction last summer.

CLARENCE LOOMIS

Clarence Loomis, the Chicago pianist, composer and teacher, will, as formerly, be on the roster of American Conservatory teachers this year and will confine his teaching to that place. Mr. Loomis is organist and choirmaster of Bethlehem Evangelical Church, and those interested in choral singing should see Mr. Loomis at his Kimball Hall studio.

JOHN RANKL

John Rankl, the baritone, who has been singing the part of Pippo in the light opera, "The Mascot," in the West this summer, will return to Chicago during the week of September 8, and will be located in the Fine Arts Building, as usual, and will divide his time with concert work and teaching.

Davis—Horace Davis, tenor, lately returned from service in France, has reentered the concert field in Chicago. He sang all of last week at the Riviera Theater.

Stevens—Nelda Hewett Stevens has just returned to America from service under the auspices of the Y. M. C. A. in France.

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CARLETON H. BULLIS

Carleton H. Bullis, who has been organist at the Mandarin Inn, Chicago, since the opening of the new place last April, has resigned his position to become connected

CARLETON H. BULLIS

with the faculty of Lawrence College Conservatory, Appleton, Wis., as professor of organ and theory. His new duties begin with the opening of the school year, about the middle of September.

In making this change, Mr. Bullis returns to educational work, for some years ago he was college organist and head of the organ and theory department at Albion College, Albion, Mich., and more recently instructor of music theory in the Milwaukee State Normal School.

The newly installed four-manual Steere organ at the Lawrence College chapel will provide Mr. Bullis with one of the most desirable concert instruments in the country. In addition to the organ work, he will take charge of the classes in harmony, counterpoint and music history.

Mr. Bullis is a former pupil of W. Middleschulte in organ, and the major part of his theoretical studies were pursued under P. C. Lutkin and Arne Oldberg at the Northwestern University School of Music.

He is a graduate of the College of Liberal Arts, Northwestern University, and has done some graduate study in the Department of Psychology at the State University of Iowa.

He is an Associate of the American Guild of Organists.

From among Mr. Bullis' compositions, a "Novelette," for organ, has recently appeared from the press of the H. W. Gray Co.

———♯♯♯———

MORGAN KINGSTON

Morgan Kingston, the Metropolitan tenor, celebrated his return from Ravinia Park, Chicago, with a concert at Asbury Park, N. J., on Thursday, September 4. Mr. Kingston will appear later in the month at Scranton, Pa.

CLARENCE EDDY

The name of Clarence Eddy is known throughout the musical world. He is recognized by the best authorities as one of the world's greatest organists, and his reputation extends from ocean to ocean. His teacher, August Haupt, the master organist of Germany, declared that "In organ playing the performances of Mr. Eddy are worthy to be designated as eminent, and he is undoubtedly a peer of the greatest living organists."

After a concert given by Mr. Eddy at the Paris Exposition of 1889, Alexandre Guilmant, the most famous French organist, paid him the following tribute: "Mr. Eddy's great virtuosity and his masterly interpretations elicited the warmest applause. We were astonished at the ease with which he was able to control the magnificent instrument of Cavaille-Coll, knowing that he had had barely a few hours in which to familiarize himself with all its resources. Mr. Eddy is a great artist, and he has won the esteem of French organists. For ourselves, we are happy to extend to him our sincerest congratulations."

Following a recital given at the famous Saint Cecilia Academy in Rome, Mr. Eddy was made an honorary member, and among the encomiums he received was the following expression from the great composer, Sgambati: "He is one of the greatest organists of the present epoch."

Mr. Eddy was born in Greenfield, Mass., and began studying the pianoforte under Laura J. Billings at the age of eleven. His first lessons on the organ were from J. Gilbert Wilson, two years later, after which he studied a year under Dudley Buck in Hartford, Conn.

He was for two years organist of Bethany Church, at Montpelier, Vt., and then went to Berlin, where he studied the organ and composition under August Haupt, and the piano under Albert Loeschhorn.

After a highly successful concert-tour in Germany, Austria, Switzerland and Holland, Mr. Eddy returned to this country and located in Chicago, where he became organist of the First Congregational Church for two years, and later of the First Presbyterian Church for seventeen years. In Chicago he gave upwards of four hundred recitals, including a series of one hundred programs without a single repetition. This made him famous, and his reputation rapidly grew by reason of his numerous recitals all over the country, as he was called upon to dedicate new organs in nearly every State in the Union. He has probably opened more new organs than any other living organist.

Mr. Eddy has been identified officially with every important exposition since the one at Vienna in 1873, namely, those at Philadelphia in 1876, Paris in 1889, Chicago in 1893, with twenty-one recitals; Buffalo in 1901, St. Louis in 1904, Jamestown in 1907, with six recitals, and San Francisco in 1915, with over forty recitals.

Mr. Eddy's repertoire comprises practically everything written for the organ, as well as hundreds of manuscripts which have been dedicated to him. His four Organ Collections, published by Edward Schuberth & Co. of New York, and one by the Oliver Ditson Company of Boston, are extensively used throughout the United States, while his "Method for the Organ," in two volumes, just published by the John Church Company of Cincinnati, will shortly be followed by "Standard Compositions for the Organ," in two volumes, with special interpretative annotations.

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The distinguished vocal instructor and diagnostician of New York City, Mario Salvini, frequently is consulted by professional singers regarding the condition of the vocal organs and closely associated topics. Among these inquirers are those from various parts of the world who have ascertained from Signor Salvini whether or not their methods of producing the voice were correct. He asserts: "In no profession does such confusion exist as in the vocal art." He deals with this interesting and profound subject with authority, for he has delved into it deeply, and states further: "Nature produces beautiful voices, but they require perfect training and development. The throat is the most subtle instrument known, therefore it demands careful treatment." Among artists who in this respect have gained special benefit from him, and speak in high terms of his exceptional ability as a teacher, is Amelia Potts, at present at her spacious and charming home in Wales, Great Britain.

Signor Salvini, believing in exercise and fresh air, is an admirable horseman, and has been seen this summer riding at the favorite resort, Edgemere, Long Island, where he has a Summer School of Singing. At Far Rockaway, lately, he was instrumental in giving first aid to the Countess de Chevigny, who was thrown from her horse.

He believes that proper breathing has much to do with correct singing, and that the beauties and other riches of Nature add their influence in the general development of art and creative power.

Socially, Signor Salvini is a gentleman of rare gifts, which are enhanced by the fact that he is familiar with no less than ten languages. He has traveled far, read much and is delightfully conversant with the topics of the times. In the professional world, "Straight to the goal" evidently is one of his mottoes. A capable business man avoids all paths except those which lead to the desired haven. It should be the same with the instructor, whose aim is to produce the best possible results. Mario Salvini has ardently followed his vocation in accordance with the high artistic principles which he has accepted in his brilliant career, and upon them his far-reaching success as a vocal master and psychologically sympathetic instructor is enthusiastically founded.

LYRAVINE VOTAW

Lyravine Votaw mingles play and work by spending three weeks in delightful little cities of Indiana and Illinois instructing in teachers' institutes.

She will return to the city September 9 ready for the season of teaching, which promises to be a very busy one.

Miss Votaw is teacher of singing and school music in the Dearborn School of Lyceum Arts. She has moved from the Auditorium Building, where she has been for several years, to Suite 614 Fine Arts Building, where she will receive her pupils after September 10. Her class instruction is concise, thorough and unique. She is recognized as an authority on school music, and her class in theory for singers is exceedingly useful to every singer, whether artist or student.

As dean of the Dearborn School Miss Votaw invites all her friends to their new quarters.

———♯♯♯———

Bullis—Carleton H. Bullis was substitute for Allen W. Bogen, organist, at the Fifth Christian Science Church throughout the month of August.

JENNIE F. W. JOHNSON

Miss Jennie F. W. Johnson, contralto, has returned from her vacation, spent in Michigan, and resumed her singing and teaching. Miss Johnson last Sunday appeared at Jewish Temple, Fifty-third and Michigan avenue, and this coming Sunday evening will sing at Bethany Presbyterian. Miss Johnson is soloist at All Souls' Church.

———♯♯♯———

Monteux—Pierre Monteux, conductor of the Boston Symphony Orchestra, has arrived in America from France, where he spent the summer.

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PART IX

Background

One of the things which strike an older person most forcibly when considering the problems of the ordinary youngster, either in music or in any other art, is the pitiful lack in her equipment of what we sometimes call "background." By background, of late rather a hackneyed term, we mean in this connection, preparation, either through association or through study, for the career toward which she is looking.

We often hear it said of the woman who by ability, aided by money, makes for herself a social position to which she was not born, "She has no background." In other words, she has not had in her youth the association with people and places, books and the arts, which make it easy and natural to be a cultured woman. She has had to acquire with effort the things which it is most desirable to absorb at an age when absorption is a natural and easy process.

So, in the career of the young singer, this background or unconscious preparation is a most desirable thing. This was recently illustrated to me very forcibly in the cases of two young girls, both with unusually good voices, both personally attractive, and both ambitious for operatic careers. One of them, she who had much the better voice of the two, came from a small country town and of a family who were neither musical nor artistic—nor even cultured. The girl had had the usual grammar and high school education, and what little musical training she had been able to pick up from an occasional teacher who had located in her town. She spoke with the twang which we have grown to associate with the rural districts, though why we should I don't know, as it is common enough in the cities. In short, she had everything to learn. She had the voice and that was practically all.

The other girl came from a family of artistically inclined people. Among her relatives were musicians, actors, painters, etc., none of them geniuses, but all of them working along the line of artistic effort. Her life had been passed in cities of Europe and America. She spoke three languages well. While I don't believe she had ever lived long enough in any one place to get a certified education, she had read, traveled and lived an education which gave her a marvelous background for her career. All that remained to be done was the voice work and the acquiring of the traditions of her profession. She was ten years ahead of the other girl at the start and through no virtue of her own.

Now, it is of course quite evident that all young singers cannot have the advantages with which this girl began; we do not choose our own environments, nor are we always fortunate enough to be able to change them to suit ourselves. I believe, however, that it is possible for parents, in many cases, to create a background for their children which will be extremely helpful to them in later life.

People often ask me at what age a girl should begin the study of vocal music, and I am never able to give them a definite answer for the reason that girls, as well as voices, differ greatly. Some girls and some voices develop earlier than others, and can be started earlier in the study. Take, for instance, the case of a girl with a phenomenal voice. She is constantly being asked to sing, from her very babyhood. It is impossible to keep her from singing, and therefore it is quite necessary that she be taught to sing correctly, even though she be under the age when we encourage girls to begin to study. As a rule, however, it is better for a girl to wait until she is seventeen or eighteen before she starts in to cultivate her voice. She has then both the physical and mental development necessary for the study, and she can by that time have finished the schooling which every artist should have.

Here is the parents' opportunity to give the girl her background, or, if you prefer it, her preparation for study. I would not go so far as to recommend the methods of the German professor who was so determined that his three boys should carry on the musical traditions of his house that he used to lock each boy, with his particular instrument, in his room for eight hours a day, though truth compels me to state that the system turned out three excellent musicians. What I would suggest is that between the ages of six and sixteen, which is usually the period spent in the grammar and high school, and girl or boy who shows any musical talent be given when possible a thorough grounding in instrumental music. An

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early study of the piano, in particular, is invaluable to a singer. Apart from the fact that it enables her to accompany herself in her practice, and, if necessary, in public, it is a very satisfactory way of learning those rudiments of music—time, rhythm, sight reading, etc., the lack of which is absolutely unpardonable in a singer.

All of those things are easily learned by children and painfully acquired by adults, and, while they are taught in the public schools, it is only a superficial knowledge that can be obtained there owing to the size of the classes and the short time allotted to the study. You will find singers—good singers, some of them—who cannot read by sight; who have to have time pounded into them by a choirmaster or an accompanist, and probably no one but they themselves knows what a detriment this ignorance is to them in their work.

Parents who not only give their children the opportunity of becoming musically educated in the years of school going, but who are firm enough to insist upon it when the children are reluctant, are robbing the voice work of more advanced years of half its labors, as well as creating an atmosphere of culture which would be of great benefit even if the children never developed any further along musical lines. There is no doubt in my mind that a good piano education is one of the best assets that a singer can have.

Then comes the question of languages. Your daughter will need French, Italian, and German, as well as very excellent English, if she is to make any sort of success in her profession. The English we have spoken of in the last chapter. We all know how much easier it is to learn foreign languages in our school days than in later life. The children in our public schools have the opportunity of studying one or two languages to a limited degree. If that study could be supplemented by a more complete system outside the school, at about the high school period, let us say, it would be an excellent preparation for the musical education to come. If the reading knowledge of these languages, which the girl acquires in high school, could be assisted by outside study to become a conversational knowledge, how very helpful it would be to her if later on she elects to study in Paris, or to enter an opera company where her stage directions may be given her in any one of three foreign tongues.

Of course, I realize perfectly that the high school junior and senior are the hardest worked young people in existence, and that at the suggestion of outside study they will revolt at once, but is it not just as well that these young people should learn early in life that the existence of a public singer is not a bed of roses? By this time, too, the young girl may be able to drop her instrumental music if she really intends to make singing her life work and to concentrate on languages.

You see, I do not advocate her dropping her school work! I have seen so many cases of half-educated musicians, and so many other people who neglected to get an education because they were looking forward to a musical "career," and who failed to get the "career," that I cannot advise girls to stop short of the high school diploma if they can possibly avoid it. Of course, there are cases—the girl of whom I have just been speaking was one—where travel, reading, and association have furnished more than a high school equivalent, but these cases are not the rule. Get a good education in the years when Nature intended it to be acquired, and you will still have time for the work of your profession.

Without doubt many singers have succeeded in their careers with little education or mentality, but this state of things is becoming less and less possible. Modern opera is making greater and greater demands upon the mentality of the singer, and the same is true of other branches of the singing profession, and while genius expressed in a marvelous voice may override all our rules, we must remember that genius is very rare and that it is for the majority that our rules are made.

Let us say, then, that our future prima donna has arrived at the age of sixteen or seventeen, and is anxious to begin the study of vocal music. She has a good education, a grounding of instrumental music, a working knowledge of perhaps one or two languages besides her own, and, most important of all, a fresh, unharmed voice in a healthy body. The first question which arises is, where shall she study, here or abroad?

This question has long been a bone of contention, though during the last four years the war has forced an answer. The young person has been obliged to study here or not to study at all, and the business of getting the right teacher has been made even more complicated than usual by the vast influx of foreign teachers of all qualities. Looking at the subject honestly, and speaking from an experience both here and abroad, I say emphatically: Let her get her foundation, her voice placing and voice building, in this country. Afterward, if she wishes, let her go abroad for training in style and interpretation, and, if opera is her ambition, in dramatic tradition.

It is not that there are not teachers in this country who can give her these last instructions, because we know that there are; also that there is a disposition on the part of the directors of opera in America to give the home-trained artist a chance—a thing unheard of a few years ago. But, on the other hand, there are undoubtedly abroad a few teachers whose training in opera and in recital work has an authority—a hall mark—which is valuable to the young artist from a commercial point of view, as well as giving a feeling of surety which is worth a great deal.

These teachers have pupils in this country who teach their methods and pass on their traditions, but there is a satisfaction in gaining one's knowledge from the fountain head. Also, there is an atmosphere about student life in the older countries which is an inspiration to our young people, who have much to learn about study. It is the sugar that envelopes the pill and makes it go down easy. Something of this sort is growing up in our own large cities, but it has not reached and will not reach for many years the state of development which we find in the student life abroad.

This inspiration has its foundation in the fact that it is helpful when you are studying to be associated with others who are doing the same thing. There is an enlarging of one's point of view from the constant interchange of ideas coming from the different studios. The life itself becomes an education. There are, also, more opportunities to sing in public in countries where there are so many small opera houses, each with its own company, and a young singer can often make a name for herself that will open to her the doors of the Metropolitan Opera House when she returns to her own country. Mary Garden, Olive Fremstad, Edith Walker, Geraldine Farrar, and many others made their laurels abroad and came back to find a public waiting for them.

So much for the favorable side of the picture—now for the reverse. I believe that in nine cases out of ten it is absolute folly to send a student abroad to study until she has reached a stage of vocal and artistic development which will enable her to grasp the opportunities of foreign study. In the first place, many of the first-grade teachers over there will not take a pupil who is a beginner, but will hand her over to an advanced pupil. Now, if you have gone abroad simply to study with the celebrated Monsieur So-and-So, it is not pleasant to be obliged to put in a year or two with somebody else that you know nothing about. Most of us would rather stay in New York, Chicago, or San Francisco and study with some one we do know—to say nothing of being able in many cases to live at home and save our money.

Others will take the beginner and plunge her into a course of study for which she is about as well prepared as the grammar school graduate is for the science of trigonometry. How can a girl intelligently study interpretation and dramatic singing when she has not yet learned to sing on the breath and has not the faintest idea how to produce the tones that she is giving out? Obviously, she is wasting time and money.

Take even those cases where the master teacher is willing to go back with the beginner to the A, B, C's of voice work. Consider the waste of money. The pupil is paying a high price for lessons, besides the expense incurred in the going abroad, for what she should be able to get much more reasonably either in her home city or in one much more accessible than London or Paris. Add to these arguments the fact that quacks abound in all lands and that you are just as apt to be victimized in Paris as in Kansas City, and you have a fair statement of the case.

Of course, in all that I have said in regard to study I have had in mind those who are able financially to make a choice. Many students, splendidly equipped with voice and brains, have no choice. Poverty pushes them out early in the game to make their own way, and it is splendid and inspiring to see how some of them do it. The girl who by sheer ability manages, by filling small engagements, singing in church, teaching a little, perhaps, sometimes even working in an office, to make herself a place in the musical world, deserves all the help and encouragement we can give her.

I can honestly say that I have never known a teacher who lived and believed in his work who had not lent a helping hand to some of these strugglers. As every conscientious doctor has his free list, so every

ETHEL JONES
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earnest teacher has had at one time or another pupils who never paid in money, but who often paid double in gratitude and results.

. . . . . .

Afterward

In summing up these pages, which I greatly hope may prove to be a continuation of the work which I have been privileged to do with my pupils, let me set down a few timely hints which perhaps the young singer will accept gracefully from the older one. They have been tried and proved by many who have gone before us.

Be slow in choosing your teacher, but be prompt to leave him once you are convinced that he is not helping you. Remember, it is not necessary to take a year to show you how to BEGIN to sing!

Do your part of the work. Don't expect the teacher to do it for you—no merely human being can.

Remember that the moment you are not singing easily you are not singing correctly. Find out what is wrong.

Be modest enough to realize that though you may be gifted, you probably have your faults, and that a proper recognition of them goes far toward getting rid of them, as well as making you an agreeable and pleasing part of the world scheme. You know, important as it is to be a great artist, it is even more important to be a real person. It isn't enough to be a mere vehicle for the interpretation of somebody's masterpiece. If you are a real person, you are a masterpiece.

Try to be a musician—not merely a singer. Most great singers know something of the other branches of their art and find it a help to them in their careers.

A healthy body is just as necessary for a singer as it is for an athlete. Many and many a promising career has been ruined by poor habits of living. Ask any successful prima donna what part careful diet, exercise and regular habits play in her success.

Cultivate an optimistic temperament, but do not expect to get anything in the way of artistic recognition that you do not have to work for—both to get and to keep. A great pianist once said: "If I neglect my practice for one day, I know it; two days, my friends know it; three days and the public knows it."

And now, my dear young lady from New York, Illinois, Colorado, Texas or California, may you have every success that your eager, optimistic soul yearns for and that your beautiful voice deserves! May you find yourself early in life on the right path, and may you continue in it till you have reached the top of the ladder of fame, where, we are assured, there is so much room! May you reach it with the smallest possible sacrifice of youth, ideals, and voice, and stay there until the years arrive when the ladder of fame becomes a little unrestful to one's feet, and may you then have a quiet and happy spot to retire to, with two or three congenial souls to share it with you and as little of the bitterness of defeat and disappointment as it is given to any of us to remember!

(The End)

———♯♯♯———

JOHN LORING COOK'S STUDIOS

Carol Meriwether left for Louisville, Ky., August 30, to fill a season's engagement for the Continental Lyceum Bureau, of which Mr. Cook is the Chicago representative.

Edna Rice is preparing for lyceum work and will go on tour in November. Lulu McClanahan is one of the talented new voices in Mr. Cook's studios.

P. J. Mathews, basso, has resumed his work with Mr. Cook.

Anna Brodman Rouse, contralto, will be heard in concert and recital this fall.

J. E. H. Morelock, traveling representative for the Continental Lyceum Bureau, will leave soon for the South to book a new circuit of one hundred towns for the talent prepared by Mr. Cook and used by the bureau, of which C. W. Hesson of Louisville is the general manager.

———♯♯♯———

GRANT HADLEY SINGS AT ALL-AMERICAN

Sunday evening Grant Hadley, baritone, sang a group of songs at the All-American Exposition. He was in fine form and his singing enjoyed to the full.

CHICAGO OPERA

The Chicago Opera announces that Mme. Borghild Langaard, dramatic soprano, has been engaged for the coming season for several important roles. She comes to Chicago after singing in many of the leading opera houses of Italy, Germany, Scandinavia, and France. Several Europeans are said to have acclaimed her as "Scandinavia's most glorious voice." Her best Italian roles are Amelia, in "The Masked Ball," and Abigaille in "Nabucco." She sang Brunnhilde in the first English performance of "The Valkyrie" at Covent Garden, and one of the finest achievements of her career was her performance there of Santuzza, under the baton of Maestro Campanini.

———♯♯♯———

Williams—Parish Williams, baritone, of New York City, is spending the summer months at his former home, Portland, Ore. Mr. Williams will make his concert debut in New York at Aeolian Hall, October 13.

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STANDARD MILITARY MARCHES

The Banner	Von Blon
Blue Jackets	Emerson
The Bride Elect	Souza
The Charlatan	Sousa
Col. Filbrock	Hall
The Detective	Rosey
Devil's March	Suppe
Entry of the Gladiators	Fucik
Erin Go Braugh	Dewitt
The Favorite Regiment	Ertl
Flag of Victory	Von Blon
For Love and Honor	Alberti
The Free Lance	Sousa
Hamlin Rifles	Hall
Hands Across the Sea	Sousa
High Pride	Heed
Hungarian Festival	Antal
The Invincible Eagle	Sousa
Lights Out	McCoy
Miss Liberty	Leroy
Motor Maid	Braham
National Emblem	Bagley
On Jersey Shore	Pryor
Father of Victory	Ganne
Rakoczy	Czermak
Second Regiment	Hall
The Stars and Stripes Forever	Sousa
Yorktown Centennial	Souza

CONCERT MARCHES

War March from Athalia	Mendelssohn
Entrance of the Bojaren	Halvorsen
Funeral March	Chopin
Grand March from Aida	Verdi
Dead March from Saul	Handel
Marche Militaire	Schubert
Pomp and Circumstance	Elgar
Swedish Wedding March	Sodeman
Death of a Hero	Beethoven
La Reine de Saba	Gounod
Soldiers' March from Faust	Gounod
Funeral March from Symphony No. 3	Beethoven
Salut a Pesth	Kowilski
Marche Slav	Tschaikowsky
March of the Dwarfs	Grieg

CONCERT WALTZES

Aloha Oe	Hawaiian
Amorita	Czibulka
Artists' Life	Strauss
Beautiful Blue Danube	Strauss
Cecile Waltz	McKee
Dream of Autumn	Joyce
Dreaming	Joyce
Estudiantina	Waldteufel
Espana	Waldteufel
Flower of Italy	De Stefano
Gertana Spanish Waltz	Haines
Isle d'Amour	Edwards
Jolly Fellows	Vollstedt
Love's Dream After the Ball	Czibulka
Mighty Lak a Rose	Nevin
Mellicent	McKee
Nights of Gladness	Ancliffe
Over the Waves	Rosas
Puszta Maiden Waltz	Roberts
Roses From the South	Strauss
Sari Waltzes	Kalman
Second Waltz	Godard
Summer Evening	Waldteufel
Skaters	Waldteufel
Tout Paris	Waldteufel
Valse Triste	Sibelius
Unrequited Love	Lincke
Vision of Salome	Joyce
Vienna Beauties	Ziehrer
Vienna Blood	Strauss
Wedding of the Winds	Hall
Wine, Women and Song	Strauss
Waves of the Danube	Ivanovici
A la bien-aimee	Schutt
Waltz from Eugen Onegin	Tschaikowsky
Russian Waltz Suite	Andreefe
Waltz from the Sleeping Beauty	Tschaikowsky

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Danse Bretonne from La Korrigane	Widor
Celtic Dances	Bullard
Dance of the Serpents	Boccalari
Dance of the Children from the Conquerer	German
Danse Cosaque	Tregina
Cossack Revels (Dance Grotesque)	Tschakoff
Cuban Dance	Cervantes
Hungarian Dance No. 5	Brahms
Danse Fantastique	Reynard
Dance of the Hours (La Gioconda)	Ponchielli
Gavotte Piquante	Pierson
Henry VIII Dances	German
Two Indian Dances	Skilton
Danse Macabre	Saint-Saens
Dances Miniature de Ballet	Ansell
Morris Dance from York Pageant Music	Noble
Nell Gwyn Dances	German
La Morsaria Dance Antique	Morse
Danse Orientale	Lubomirsky
Polish National Dance	Scharwenka
Dance of the Skeletons	Allen
Two Slavonic Dances	Dvorak
Spanish Dances, Nos. 1, 2 and 3	Moskowski
Satyr Dance from the Conqueror	German
Tom Jones Dances	German

OVERTURES

America	Tobani
Barber of Seville	Rossini

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Don Juan	Mozart
La Dame Blanche	Boieldieu
Egmont	Beethoven
The Flight Into Egypt	Berlioz
Der Freischutz	Weber
Flying Dutchman	Wagner
La Forza del Destino	Verdi
Fra Diavolo	Auber
Hungarian Fantasia	Tobani
Hungarian Lustpiel	Keler-Bela
Die Hugenotten	Meyerbeer
Hunyady Laszlo	Erkel
Italians in Algeria	Rossini
Il Guarany	Gomez
Light Cavalry	Suppe
Magic Flute	Mozart
Masaniello	Auber
Merry Wives of Windsor	Nicolai
Morning, Noon and Night in Vienna	Suppe
Oberon	Weber
Orpheus in der Unterwelt	Offenbach
Pique Dame	Suppe
Poet and Peasant	Suppe
Prometheus	Beethoven
Raymond	Thomas
Robespierre	Litolff
Rosamonde	Schubert
Ruinen von Athen	Beethoven
Ruy Blas	Mendelssohn
Semiramide	Rossini
Solennelle 1812	Tschaikowsky
Stradella	Flotow
Die Schone Galathe	Suppe
Second Hungarian Rhapsody	Liszt
Midsummer's Night Dream	Mendelssohn
Tannhauser	Wagner
William Tell	Rossini
Zampa	Harold

GRAND OPERA SELECTIONS

Aida	Verdi
Bohemian Girl	Balfe
La Boheme	Puccini
Carmen	Bizet
Cavalleria Rusticana	Mascagni
Faust	Gounod
Lohengrin	Wagner
Madame Butterfly	Puccini
Maritana	Wallace
Martha	Flotow
Norma	Bellini
Il Pagliacci	Leoncavallo
Parsifal	Wagner
Samson and Delila	Saint-Saens
Tannhauser	Wagner
La Tosca	Puccini
Thais	Massenet
Traviata	Verdi
Il Trovatore	Verdi
Die Walkure	Wagner
La Gioconda	Ponchielli
Jewels of the Madonna	Wolf-Ferrari
Lucia di Lammermoor	Donizetti
Rienzi	Wagner

SYMPHONIES

Symphony No. 1, C major	Beethoven
Symphony No. 3, Eroica	Beethoven
Symphony No. 5, C minor	Beethoven
Symphony No. 11, G major, Militaire	Haydn
Symphony No. 2, D major	Haydn
Symphony No. 4, A major	Mendelssohn
Symphony No. 40, G minor	Mozart
Symphony No. 41, C major, Jupiter	Mozart
Symphony No. 7, C major	Schubert
Symphony No. 8, B minor, Unfinished	Schubert
Symphony No. 6, Pathetique	Tschaikowsky
Symphony from the New World	Dvorak
Symphony, Rural Wedding	Goldmark

SACRED MUSIC

Agnus Dei	Bizet
Ave Maria	Mascagni
Charite	Rossini
Cujus Aninam from Stabat Mater	Rossini
Gloria from the B Flat Mass	Haydn
The Guardian Angel	Gounod
Hallelujah Chorus from The Messiah	Handel
Inflamatus from Stabat Mater	Rossini
Lord God of Abraham from Elijah	Mendelssohn
Marche Pontificale	Gounod
The Omnipotence	Schubert
Priests' March from the Magic Flute	Mozart
Quoniam from the Mass in G	Mozart
Sanctus from St. Cecila Mass	Gounod
With Verdure Clad from Creation	Haydn
Ave Maria	Cherubini
Adagio	Mendelssohn

MISCELLANEOUS CHAMBER MUSIC

Abduction of the Bride from Peer Gynt Suite No. 2	Grieg

Alita Wild Flower	Losey
Aisha Indian Intermezzo	Lindsay
Allah's Holiday from Katinka	Friml
Amaryllis Air Louis XIII	Ghys
American Patrol	Meacham
Angels' Serenade	Braga
Andante Cantabile	Tschaikowsky
Apple Blossoms	Roberts
Aragonais from Le Cid	Massenet
Ase's Death from Peer Gynt Suite	Grieg
Badinage	Herbert
Ballet Music from Sylvia	Delibes
Ballet Music—from Faust	Gounod
Ballet Egyptien	Luigini
Berceuse from Jocelyn	Godard
The Butterfly	Bendix
Casse-Noisette	Tschaikowsky
Cavatina	Raff
Celtic Dance	Bullard
Chant du Voyageur	Paderewski
Chanson sans Paroles	Tschaikowsky
Chacone	Durand
Coppelia Ballet	Delibes
Crescendo	Per Lassen
Danse Orientale	Lubomirsky
A Day in Venice	Nevin
Dreams from Tristan und Isolde	Wagner
Elegie des Erinnyes	Massenet
Flower Song	Lange
Forge in the Forest	Michaeli
Funiculi Funicula	Roberts
Genius Loci, Op. 32, No. 2	Thern
Hearts and Flowers	Tobani
Humoresque	Dvorak
In the Court Yard from The Streets of Bagdad	Trinkhaus
In the Shadows	Finck
Second Indian Suite	MacDowell
A Japanese Sunset	Deppen
Kiss Me Waltz from Mlle. Modiste	Herbert
Kol Nidre—Hebrew Melody	Roberts
La Paloma	Yradier
La Feria Suite	Lacome
Last Dream of the Virgin	Massenet
La Lettre de Manon	Gillet
Leibesfreud	Kreisler
Serenade	Drigo
Loin du Bal	Gillet
La Rose Intermezzo	Ascher
Le Secret Intermezzo	Gautier
La Morsaria, Danse Antique	Morse
Lucia Sextette—A Ragtime Travesty	Alford
Melodie, Op. 16, No. 2	Paderewski
Meditation	Morrison
Melody of Peace	Martin
Minuet No. 2 in G	Beethoven
Mill in the Forest	Eilenberg
Moorish March from Baobdil	Moskowski
Nocturne No. 3	Liszt
Nocturne	Chopin
Orientale from Kaleidoscope	Cesar Cui
O Sole Moi	Capua
Panamericana	Herbert
Pirouette	Finck
Pizzicato Polka	Strauss
Polonaise Militaire	Chopin
Poupee Valsante	Poldini
Two Preludes	Chopin
Prelude	Jarnefelt
Prelude No. 1	Rachmaninoff
Reverie	Fauconier
Reve Angelique (Kammennoi-Ostrow)	Rubinstein
Ronde d'Amour	Westerhout
Rustle of Spring	Sinding
Saeterjenten's Sondag	Ole Bull
Salut d'Amour	Elgar
Serenade	Chaminade
Serenade	Rubinstein
Serenade Lyrique	Elgar
Serenade	Schubert
Simple Aveu	Thome
Le Rouet d'Omphale	Saint-Saens
Spring Song	Mendelssohn
Traumerei	Schumann
To Spring	Grieg

CHICAGO MUSICAL COLLEGE NOTES

The examinations for free and partial scholarships in the Chicago Musical College opened last Monday with the largest number of applicants in the history of the institution. Although the examinations are not yet completed, some remarkable talent has been disclosed.

♮ ♮ ♮

When the fall term of the Chicago Musical College opens September 15 the institution will start its fifty-fourth year with an enrollment of unprecedented size. Already students are pouring in from every portion of the country, and, if numbers and enthusiasm are any criterion, the interest in music this season is greater than ever it has been before.

♮ ♮ ♮

Felix Borowski, president of the Chicago Musical College, returned from New York, where he has been spending his vacation, last Thursday. Carl D. Kinsey also has returned to Chicago from Michigan and Atlantic City.

♮ ♮ ♮

Rudolph Reuter achieved great success with his performance of Rubinstein's D Minor Concerto with the Stadium Orchestra in New York August 20.

♯♯♯

Reuter—Rudolph Reuter, Chicago pianist, is spending the summer in the East.

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A MUSICIAN'S LETTER FROM FRANCE

Gievres, France, August 9, 1919.

Music News: In my last letter I wrote about my meeting with some Czecho-Slovak soldiers here at Camp Gievres. We were asked to give a special concert for them and also for the company of Polish soldiers stationed here. This was a month ago when we were playing at this camp for the first time. (We are now filling a return engagement here.)

These soldiers escort salvage trains to Czecho-Slovakia and Poland loaded with material bought from the American Government.

The concert was arranged for 2:30 p. m. a few days later. The Poles, about 150 of them, arrived at the "Y" Auditorium first, marching in a body in squad formation. The Bohemians, a company of about 150 men, arrived about fifteen minutes later, also in squad formation, marching with a mighty tread, singing a Bohemian song in a deep bass voice as they swung along. It sent a thrill through me as I watched these grizzled warriors approaching. I had prepared a short speech of welcome in Bohemian, but I can hardly describe the emotions that filled me as I stepped on the platform to deliver it. Here was I facing these modest veterans, every one of whom virtually had been in the service ever since the summer of 1914 and had gone through countless privations and continuous and most desperate fighting in France, Italy, and Siberia. And while the war was on these men were not even accorded the honorable status of a soldier, but were considered as deserters by the Austrian and German authorities, and if any one of them fell into the hands of the enemy they were hanged. A short time ago I had the pleasure, en route to Tours, to meet the "commandant" (major), a tall Bohemian, who is the military attache at Paris of the new Czecho-Slovak Republic. This man, during the early part of the war, served in the French Foreign Legion. He told me that the Bohemian soldiers of the legion had made a death compact one with another that no man was to be captured alive by the enemy. If worst came to worst, they were to kill each other, and it is significant that not one of them was ever made prisoner. Neither did they take prisoners; in other words, no quarter was asked or given. This same man related to me that the regiment of the Foreign Legion in which he served numbered 3,000 men. It lost during the war 75,000 men in killed alone! As soon as a man was put out of action he was replaced with another until the number of casualties reached this appalling figure. At the fighting at Arras out of a regiment of 5,000 men in which he fought only about 900 returned alive! During the fighting in the Champagne his regiment of 3,500 men returned with but 800 men alive! And only a short time ago he had received his first letter from home in five years!

The Bohemian captain in charge of the Czechs here at Gievres also has a most remarkable story to relate. He first went over to the Russians, then joined a volunteer regiment for Serbia and in the fighting there was seriously wounded, losing the sight of his left eye. Then he went across Russia and Siberia to the port of Dalny, and from there via Singapore, Suez Canal, Greece, etc., to France, where he joined his compatriots and fought on the French front. The Polish lieutenant here likewise related that he had joined the Polish soldiers in France via Archangel and England, and he, too, only a short while ago had received his first letter from home in five years! And such modesty and unassuming demeanor which characterizes these humble men, every one of whom could relate a wonderful tale of fighting and adventure if they wanted to do so.

The concert was a success, and I have since had some very pleasant visits with the Czech captain and soldiers, for this time we are staying in the camp itself instead of the near-by village. We are very pleasantly situated and enjoying our experiences immensely. However, our boys are very rapidly being sent home, and this camp, and all others, in fact, is assuming a deserted appearance, with the French gradually taking possession.

Two weeks ago we had our first opportunity to visit Reims and outlying battlefields, and shortly afterward we made a pilgrimage to Soissons and from there to a station called Anizy-Pinon. It is simply impossible to describe the utter destruction and desolation of the scene. It must be seen to be appreciated. As one stands on the pulverized heap of debris of what was once Fort La Pompelle (near Reims) or on the Chemin des Dames (four kilos distant from Anizy-Pinon) and views the destruction all around, the razed villages and the solitary, lonely graves that continually line the roadside and trench systems, one's heart and mind is filled with sadness. Even the very trees in the forests—whole acres of them—and along the roads, all splintered, shattered, dead and black and charred as though destroyed by a forest fire. This devastated region will hardly ever again be built up—no, not in a hundred years.

JOSEF KONECNY.

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###

CARL CRAVEN TO THE GAMBLE HINGE CO.

Carl Craven, Chicago tenor, has written as follows to the Gamble Hinge Co.:

"I sang 'Precious Mother,' by De Parry, before an audience of 6,000 people at Lincoln, Ill., August 17, and at Fullerton, Neb., Sunday, August 24, to an audience of 10,000 people, and the song goes over better than any that I have ever sung before the public."

(Signed) CARL E. CRAVEN.

###

Stevenson—Mrs. Katherine Stevenson Carter, who, since her marriage and retirement from the concert and operatic platform in this city has been living in Sydney, Australia, has returned to America for a six months' sojourn, and will soon be heard in a recital in the new studio of her sister, Miss Lucille Stevenson, in the Lyon & Healy Building.

###

Clark—At Logan, Utah, S. E. Clark recently presented his piano pupils in recital.

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Sept. 24, 25, 26—Soloist at Temple Jehosud.
Oct. 14.—Song Recital, La Grange Woman's Club.
Dec. 2.—Soloist, Daughters of Indiana, Congress Hotel.
Jan. 5.—Soloist, Austin Woman's Club.
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THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Dr. Muck Compelled to Sail

Although determined to remain in this country, probably to conduct for the new Star Opera Company, which promises German opera at the Lexington Theater in October, Dr. Karl Muck, former conductor of the Boston Symphony Orchestra, was placed on board a steamer for Norway at the instance of the American Government with warning to the captain of the liner to make sure that Dr. Muck should not leave the vessel within the three mile limit. He is said to have stated that he was leaving the United States with no regrets, but with bitter resentment against the newspapers, which he said had treated him unfairly. He also stated that he did not believe the orchestra would be reorganized, as twenty-nine German members had been interned.—The Musical Leader.

♮ ♮ ♮

Where the Ravinia Singers Will Go

Miss Easton and Mr. Harrold are to go with Mr. Scotti on a tour before the start of their new season in the Metropolitan Opera House, where they will be associates. Miss Ingram, too, goes there—like Mr. Harrold, for the first time. Miss Gentle does not go back to the Metropolitan, but Miss Garrison does—as principal coloratura. Papi and Hageman, the conductors, return, as do Mr. Kingston and Mr. D'Angelo. Miss Mason is expected to go back to Mexico City to sing with Caruso in the early autumn. Miss Sharlow goes on tour with Mr. Campanini to sing Musetta in "La Boheme" with Alma Gluck and Alessandro Bonci. Miss Maxwell is not returning to Mr. Campanini's flock. Riccardo Martin's future is unknown; but Mr. Rother, the French basso, and Mr. Picco, the Italian baritone, will be with so many of their summer associates—in the Metropolitan.—Chicago Tribune.

♮ ♮ ♮

Herbert Gould at the Quiver Lake Chautauqua at Havana, Ill.

In the role of Ahasuerus, King of Persia, Herbert Gould, famous song leader of the Great Lakes Naval Training Camp, gave a portrayal of the character that swept not only the audience but also the cast and chorus of the opera along to heights of intense enthusiasm by the virility of his acting and the fervor of his singing. In the great scene of fire worship in the Temple of Bel, and in the denunciation climax of the finale, his artistry and talent were unmistakably made manifest.

Frances Papert in the South

The following comment appeared in the Dallas (Texas) Press during the recent visit of the Boston Ideal Opera Company in the South:

One of the leading women at Lake Cliff Casino is Miss Frances Papert, contralto. Miss Papert is French, as most anyone would surmise, or at least of French descent, but is very glad that she is American born. Her home is in Chicago and her parents live there now. She was educated in music in that city and has been singing in grand opera several years. The French spelling is "Francois," but Miss Papert prefers plain Frances. She is not only a singer, but an orator as well. Miss Papert preceded the other members of the Boston Ideal Opera Company to Dallas several days to help get the publicity "lined up." She has appeared at one of the noon luncheon clubs each day this past week, telling the merits of her company, which will make its premier in Dallas Sunday night in "Il Trovatore."

♮ ♮ ♮

Stories of the Great Music Masters

Comment on Mary H. Flagg's "Stories of the Great Music Masters" have been as follows:

Mrs. Flagg, an experienced teacher and a very cultured musician, has written her chapter with charm and skill.—Music News, Chicago.

I wish every child could have a copy for his very own.—Nelle W. Hillhouse, School Principal, Kansas City.

♮ ♮ ♮

May Peterson in California

May Peterson, American singer, is a cosmopolitan artist of many talents. She is the embodiment of spiritual, mental and physical poise, all of which gave to her vocal work last night at Trinity Auditorium that final touch of completeness which many a singer more mature than she lacks.

Miss Peterson gave a wide range of songs, including English, French, Spanish, Russian and Scotch, and two songs of German origin sung in English. Her diction was true and distinctive. She is equipped with a voice capable of remarkable melodic inflections, which she used with artistic discretion throughout her program.

She ranks with Anna Case, a former artist, in being truly American, without mannerisms, but with a depth of individuality. Her impromptu remarks, given with grace of personality and thought, won instant appreciation. This was partly because the little personal touch was an innovation.

Miss Peterson made several numbers so popular that she had to repeat them. Among these were "Le Papillon" (Fourdrain), "Songs My Mother Taught Me" (Dvorak), "I'm Wearin' Awa', Jean" (Old Scotch), and "De Ol' Ark's a-Movin'" (negro spiritual by Guion). She sang with pleasing effect "The Open Road," by the Los Angeles composer, Gertrude Ross. This received much applause. As a last encore Miss Peterson played her own accompaniment for "The Lass With a Delicate Air."—Los Angeles Evening Express.

♯ ♯ ♯

SIMKUS' COMPOSITIONS PERFORMED

Under the patronage of the Lithuanian delegates to the Peace Conference in France the second musical was presented on June 21 in Paris and included many of the works of S. Simkus, pupil of Rimsky-Korsakov. Program:

Lietuviais Esame Mes Gime.....Simkus
Meile Tevynes Nemari.....Naujalio
Sonetas.....Naujalio

M. Maurice Tremblay

Vakarine Diana (Chant du soir).....Simkus
Quatre Chansons Populaires Lituaniennes.....Simkus

Mme. Alice Seyres

Uzmigo Zeme, Reverie.....Sosnaukas
Lopsyne Daina.....Naujalio

Mlle. Louise Ghins

Paukstuzeli Skrajuneli.....Simkus
Kur Bega Sesupe.....Sosnauskas
Barcarolle.....Naujalio

Mme. Alice Seyres

Ozelis (La Chevrette).....Simkus

Au piano: Mlle. Marie-Helene Bonnet

♯ ♯ ♯

ETHEL TAMINGA

Ethel Taminga, soprano, has been engaged for the fourth week at Terrace Gardens.

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SUMMER NOTES FROM NEW YORK

By JOSEPH DE VALDOR

Kathryn Lee at Stadium

Sunday evening, August 24, the American soprano, Kathryn Lee, appeared at the Stadium. She gave "Ritorna Vincitor," from "Aida," an excellent and effective interpretation. Miss Lee's voice carries well even in the open air. Mary Carson, soprano, was the other soloist. Arnold Volpe conducted as usual.

P. S.

Henry Hadley for the Stadium

Henry Hadley's guest appearance as conductor at the Stadium concerts attracted much attention. It is said in many quarters that our excellent American composer is to be the permanent leader of the Stadium, beginning the summer season of 1920. Mr. Hadley has always given satisfaction to critics and public. And, then, why shouldn't we inaugurate a new era for American arts?

J. De V.

Pierre Monteux Returns

While the deposed leader of the Boston Symphony Orchestra, Dr. Karl Muck, was heading for his fatherland Pierre Monteux, his successor, was on the Lorraine returning to New York. Mr. Monteux arrived on Monday, August 25, with his wife and two children.

Music at the Rialto

With our theaters thrown into darkness, the movies are reaping rich harvests. One's misfortune is always somebody's fortune. For the week ending August 31 the Rialto attracted unusually large audiences.

Mr. Riesenfeld conducted with brio the "Sicilian Vespers" overture by Verdi. James Harrod, a tenor, sang "Mother, My Dear," by Treharne. Rudolph Friml's "Some Time" received attention from the Rialto Orchestra. Arthur Depew played on the organ "Triumphal March From Nauman," by Michael Costa.

J. De V.

The Stadium Orchestra Features Tirindelli's Composition—His Songs to Be a Feature of the Next Season

It takes a long time before one gains recognition in New York, but P. A. Tirindelli, the violin pedagogue and composer, is coming to the fore by sheer force of ability as a musician and composer. The week ending August 31 Mr. Arnold Volpe, the conductor of the Stadium Symphony Orchestra, featured Mr. Tirindelli's composition for orchestra, "Interludio," and its success was insured by the tremendous ovation tendered to its author. No novelty has been received with such spontaneous acclaim as the composition of Tirindelli. This Italian musician is a gifted song writer of the classic type, and next season many prominent artists will feature his works.

Opening of the Strand Theater in Brooklyn

The Strand circuit of movie music houses opened another theater at Brooklyn on August 30. It is said that this new house is one of the most perfect playhouses in America. For the opening week the following musical program was offered: Grace Hoffman, coloratura soprano, in a rendition of "Ah, for 'e lui," from "Traviata," Carlo Ferretti, baritone, singing "Lolita," by Buzzi-Peccia and the popular "O Sole mio." The orchestra, under the direction of Alois Reiser, played excerpts from Puccini's "La Boheme." Messrs. A. C. Smith and Frank S. Adams, organists, played "March Triumphal" (Smith).

Camp Music of the War Department

The Commission of Training Camp Activities has sent out a booklet of fifty pages dealing with the music in the camps. It is compiled by Frances F. Brundage, assistant director, camp music division. The following chapters deal at length with the activities of the commission: "Music in the Camps," "The Singing Doughboy," and "The Army Song Leaders." There are also several illustrations. The booklet is printed under the auspices of the government.

"Il Trovatore" at the Stadium

Verdi's opera was given in concert form on Wednesday evening, August 27, and it may be said that the ensemble accomplished better results than in the two previous "Aida" performances. If there were noticeable shortcomings and if dragging of certain portions occurred here and there it is, perhaps, due to the lack of rehearsals. Again, Olga Carrara was called to the platform to sing "Leonora." The voice, in fact, sounded more brilliant than on previous occasions. The beauty of her lyric voice left no doubt about her marvelous organ. She sang with accuracy. Her singing was vociferously applauded. Lilian Eubank as Azucena excelled herself, vocally and artistically. She was equal to her task, and I am glad to record her superb singing. She is to tour with the Chicago Opera Association, when she is expected to sing Amneris. Zanco De Primo displayed an excellent middle register and a splendid upper. His fiery singing of the "Di quella pira" was redemanded by the audience. He sings with feeling and expression. Mr. De Primo's success was one of the undoubtful factors of the performance. Phillip Benyan was heard on other occasions to better advantage. His singing of Count De Luna up to the "Il balen del sew soriso" was pleasurable. M. Herodas was satisfactory as Ferrando. The chorus sang well. The audience was cordial.

J. De V.

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The Elderly Person

The Elderly Person will never know quite how it happened that he fell on the two books, at one time, which he needed to help adjust him to the after-effects of the war. Perhaps it would be better not to be too sure about being fully adjusted and say that the books were aids towards that end. It's a poor sort of citizen who hasn't had his mental perplexities and been wondering whether we were going to land on the top of the situation or go to the demnition bow-wows. And it's a wiser one who figures that the reconstruction process is a slow one and an evolutionary one; that there is no out-and-out panacea to stop the universal stomachache. One has to figure that he is in for something that will try him and his powers of patience and endurance.

Like people who are squeamish when the ship rolls in a storm, it is a bit of habit to stock up on remedies which may help one to hold tight in a world that is wobbling about unsteadily. Just now our pilots and captains and sailors are not understanding one another completely and certainly are not pulling well together, and one needs a bracer.

After he had read W. L. George's "Blind Alley" and J. C. Snaith's "The Undefeated," The Elderly Person was quite ready to agree with his bookish young friend, who met him with the volumes under his arm—that they were the two English novels which best pictured the England of and just after the war. Each story carries its characters through the full period of struggle and beyond the armistice. And right here is why they are helpful. One set of people are, in the vernacular, "up in the air" all along, and left there by the author. In the confusion of a blind alley they put their teeth together grimly and endure, but there is little or no light ahead. The other group is steadied; the people have met the situation and know what the experience has done for them personally, finding in that result enough to encourage them in facing a future which even the most sanguine soul knows to be full of perplexity.

Mr. George is of the new generation of novelists which finds its mission fulfilled if it faithfully depicts what it sees. It does not effect any purpose, any intention to point a moral, to even tell a tale which winds up definitely, or to preach any doctrine. Its outlined design is limited by the effort to depict situations so interestingly that they are tense, to use pithy language which seeks to sparkle withal. It disdains, as inartistic, any logic save pessimism—that things are bad, always have been bad, always will be bad, because they can't help being so. That heroics and sentiment are tawdry remnants of the Victorian age, which fairly seethed with emotional blather. That the social fabric, as a whole, wove a wrong pattern a long time ago, and the right thing is to tear holes in it wherever and whenever possible, and thus in due time make its meshes so worthless that it will fall to pieces. From this a freer structure, not yet well worked out, can be raised, wherein people will in some way be allowed to do exactly what they please and yet not hurt anyone thereby.

In putting forth such novels the writers maintain that they are the mirrors of their day. That the object of a novel is not to send a reader to sleep or make him forget time on a train. Its purpose is to show character, stimulate observation, make life vivid. And life is most vivid when most unpleasant. Thus Mr. George, in his "Literary Chapters." A full statement, but not convincing. The world, then, as he sees it, just now leads everyone into a blind alley and the war led into the same place. People and nations are crowding and pushing and scrambling therein, hardly knowing if they are trying to get out or not. For the most part he regards them as helpless and hopeless, and doesn't offer any hint of rescue. He intimates that those who are not too earnest about correcting things come nearer sensing the best course to move in. That much more dissecting will have to undo what has been done before the right outlet will be uncovered. Perhaps his theory is all right, but it doesn't seem quite fair.

His style is clear and vivid to the point of brittleness. "Snappy stuff" in a way, but redeemed by a wealth of humor, many examples of high spirit and serene confidence—these almost betraying him into emotion.

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The Elderly Person finds himself wondering what George and his confreres and their approving critics and poets are driving at. A recent editorial exulted in the success of "The Education of Henry Adams" as a token that the world was at last accepting pessimism and blue devils as the dominating forces and was losing a doddering fantasy which believed in ideals as ruling powers. Just where is the philosophy of it all—this pleasure in destroying and giving nothing to replace what is taken away? Any reader is a coward who declines to mull and sift over the new thought of his day. But just now it is so hard to find out what the fellows are after. It has usually been safe to look askance at theories which could not state a case lucidly, squarely.

Snaith belongs to the new order also, but, apart from his careful reserve and determination not to fill out details, "The Undefeated" is far more human than "Blind Alley." In fact, the two titles fairly state the case. Persons in a blind alley may exist there awhile, but if they don't get out they are defeated. They simply cannot go straight ahead. Mr. George has a lot of characters in his book and gives short, sparkling glimpses of them at times, leaving, however, two-thirds of their development to the imagination of the reader. Mr. Snaith has just a few figures, circling the events about one family, practically. In the first portion of "The Undefeated" they are wholly depressing—in the last pages heroism and sweetness and the milk of human kindness are saturating the pages. It just looks as if Mr. Snaith fell in love with Bill Hollis, ex-barman, and Melia, his wife, and simply had to make them admirable. As against Mr. George's flock, all at sea, all dissatisfied with themselves and one another, and stumbling about in the various blind alleys where their impulses have led them, is placed the shining picture of Sergeant Bill with his damaged ideals, broken standards, but honest heart and smouldering courage, almost sheathed in the white armor of the unsullied. And all because the war enabled him to pick up his broken life and patch it until it counted for bravery and strength. There are pages of delicious revelation of character. One just frets that Snaith is so fearful of letting himself loose. More detail of that Christmas dinner, when first the soldier returns home from barracks and told of his friendship with the painter, would have brought the author the tribute of comparison with Dickens. Perhaps he would scoff at that, however, as dubious praise. And the description of their day in London, just before he sailed, is a delectable morsel. From being a pair who quarrelled and hated one another, Bill and Melia became lovers—she proud of "her man" and he looking up to "Mother" as a guiding star. Although there had been no children, one comes to replace him when the supreme sacrifice is exacted from him and the final picture is of an English christening.

Somehow the homely lessons suggested by the book do not fail to leave their influence on the reader. Out of all the muck and riot and ugliness, the snarling viciousness, the profiteering, the cowardice, hypocrisy, and the indifference engendered in the war, the redemption of this simple pair carries an atmosphere of truth and loyalty which is sane and steadfast. It helps a man to get his balance. Times are out of joint

and the surroundings are full of cruelty, unfairness, bitterness. But these are not admirable; they are not the lasting qualities; they are not enviable. Down in his best self, when he sees it squarely before him and contrasted with its assertive neighbor, every soul craves nobility of spirit. One wants to be forgiven when he slides away from it, but he knows he can never amount to much in his own estimation, to say nothing of the world's, unless he hitches his wagon to the star of his ideal.

There are certain traits which are dubbed "old-fashioned virtues," but they possess a something which remains durable. And never more so than when contrasted. For that reason these two books go well together. It's just as well in this crisis to steady oneself by facing the fact that there are blind alleys, but that the undefeated are those who refuse to enter therein.

THE ELDERLY PERSON.

MAYER ARTISTS BOOKED FOR CARBONDALE (PA.) SERIES

In view of the great success which has attended the Keystone and Philharmonic Concert Series in the near-by city of Scranton, a new manager has come into the field in Carbondale, Pa., in the person of F. R. Tralles, who has had past experience in theatrical enterprises in Syracuse, N. Y. In conjunction with the Carbondale Cycle Club, Mr. Tralles has arranged a series of concerts to be given during the coming season, opening with the Russian Symphony Orchestra, Modest Altschuler, conductor, on October 20. Lenora Sparkes, the Metropolitan Opera soprano, and Phlilip Gordon, pianist, in joint recital, will furnish the second concert on December 4, and the final number will be Emma Roberts, the New York contralto, in song recital on January 30. All of these artists have been engaged through Daniel Mayer.

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SASCHA VOTICHENKO

Mr. and Mrs. Sascha Votichenko are planning to take a motor trip to Bar Harbor on the first of September in the automobile which Votichenko recently purchased and which he drives himself, stopping on their return trip for a short visit to Niagara Falls.

Votichenko believes that musicians should occasionally seek relaxation from the nerve-strain of creative work in some form of physical exercise or manual labor, and with this end in view, he is at present attending the Atkinson Automobile School, learning not only how to repair an automobile, but becoming familiar with every form of its mechanism and construction.

Although, recently, Votichenko was arrested twice for speeding, his enthusiasm for motoring remains undaunted. He believes that an artist who has spent a few hours of vigorous exercise in the outdoors, away from the tedious monotony of his daily tasks, invariably returns to his artistic work or creative endeavors with renewed confidence, enthusiasm and health.

Wilson—Edna Walgrove Wilson has just returned from an extended trip through Wisconsin, Minnesota and the Upper Peninsula of Michigan. She reports a strenuous season, having sung one hundred and twenty concerts. She will resume her work in Chicago this season and will fill many engagements in and around the city.

Kortzenborn—George Kortzenborn, baritone, substituted at the South Congregational Church all of the month of August.

WANT ADVERTISEMENTS

(Advertisements under this head will hereafter be accepted at 20 cents a line.)

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SEPTEMBER 12, 1919

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Music News

Vol. 11 Chicago, September 12, 1919 No. 37

Editorial

PASSING COMMENT

The National American Music Festival, which was held last week at Lockport, N. Y., proved to be immensely greater in every way than had any of the three preceding yearly events managed by A. A. Van de Mark at this distinctly energetic and beautiful American city.

On account of the great mass of material about the Festival, and the difficulty of getting some necessary cuts, the detailed review in Music News will not appear until next week, but there are some items pressing for immediate expression which will find place here and now.

The most notable thing about the Festival this year is the fact that not only has the event itself grown in size and importance, but also the Composers and Artists who have been its faithful helpers and attendents since its inception have grown with it.

Lockport is a wonderful melting pot, and Composers who find place on the Festival programs are put to the merciless test of enormous competition and comparison, and while it is true that many mediocre works have been presented here, it is just as true that good works have invariably been recognized and their Composers have received an indorsement and an impetus which has resulted in decided growth.

Beyond a doubt the general average of Compositions (especially songs) presented at Lockport has improved amazingly in four years and those Composers whose works have found place year after year have shown a steady improvement.

And the same thing is true of the artists. Lockport has been "the making" of many young artists, and even a single appearance here has been a broadening and an improving event in the lives of the artists who have had the experience, while those who have appeared annually have grown with the place, and it would be easy to recognize through their performances that they are old-timers here, even if the names were not known.

Anyone who comes to Lockport with too-selfish motives or who has an undue appreciation of his own values will fall flat, for the place is intensely democratic, as well as critical, and there being such a mass of material from which to pick favorites, self-valuation counts for nothing, and absolute ability to sing or play and at the same time disclose the absolute musical and Nationalistic values in the programmed numbers is essential.

If there is a harvest ahead, even a distant one, it is poor thrift to be stingy of your seed-corn.

—*Carlyle.*

Two points have come up for discussion repeatedly during the week, and an expression of opinion here is not, therefore, out of place.

The first is the question of Transcriptions.

Several times on the program there were cases of European works "arranged" by American Composers and put on as American works.

This is so absolutely contrary to the whole spirit and purpose of the Festival that Music News has no hesitancy in saying that such numbers ought absolutely to be ruled out.

For our part, we will not mention these numbers in Music News' review.

The second question is in regard to Manuscript songs. Many of those present, including, of course, the Publishers, insisted that a song should have the indorsement and prestige of acceptance by an established Publishing House before it is allowed place on the Lockport programs.

We disagree with this idea in toto. Many (if not most) of the master works of the World were performed first from Manuscript, and it happens often at Lockport that special pieces are written too late for publication at the special request of performers.

Of course, the public presentation of these may disclose fatal defects, but not all printed music finds favor at Lockport by any means, and, as said above, this Festival is the great "trying-out" ground for both Artists and Composers, and while there should be reasonable safeguards as to both, the absolute prohibition of manuscript compositions would be as foolish as the barring of singers who were not already Metropolitan favorites.

There were, this year, many International artists on the progrem, and they, of course, added prestige and great artistic delights, but Lockport should not by any means be turned over to this class of Artists, even if the financial status warranted the step.

Lockport is nothing if not democratic, and it should be kept as a meeting place for those Artists, Managers, Publishers and Composers who are willing to "make a week of it" and lend their presence, encouragement and critical judgment to each composition on the program and each performer.

Many good artists have been and still are willing to do this, and the too-free introduction of those whose only interest is in their own single appearance would be a mistake.

Referring again to the "growth" of con-

(Continued on page 25)

Beryl Brown

Soprano, of the Chicago Grand Opera Company, says of the

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The Mason & Hamlin Piano is shown in Chicago only by the

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EMMA ROBERTS ENGAGED BY NEW YORK ORATORIO SOCIETY

Emma Roberts has been engaged to sing the contralto part in the Christmas performance of "The Messiah," to be given by the Oratorio Society of New York, Walter Damrosch conductor, in Carnegie Hall on December 30. Miss Roberts will also sing in the Reading Choral Society's "Messiah" performance at Reading, Pa., January 26.

RALPH MUNROE PARK

Ralph Munroe Park assisted on a program given by the First Lutheran Church of Paxton, Ill. Mr. Park opened the program with the second movement of Sonata Opus 14 No. 2 (Beethoven) and gave two solos — "Impromptu in A Major" (R. M. Park) and "Hungarian Dance No. 6" (Brahms). His work was received with enthusiasm and appreciation.

The balance of the program was rendered in a very creditable manner by members of the First Lutheran Church.

BEN C. CROW

Ben C. Crow, who has been spending the Summer in the West, passed through Chicago this week on his way to New York. Last Saturday Mr. Crow gave a recital for the Masonic lodges in Spokane, Wash. Mr. Crow will return to Chicago later in the season.

EDISON SYMPHONY ORCHESTRA

The Edison Symphony Orchestra, Morgan L. Eastman conductor, announces the fourth series of eight popular concerts for the season of 1919-20 at Orchestra Hall, beginning October 2. Reserved seats at Edison Building.

Music in Chicago

THE PHILHARMONIC SOCIETY

The Philharmonic Society of New York will inaugurate its seventy-eighth season this Fall with Josef Stransky, conductor of the orchestra, entering upon his ninth season in that position. Although it is still exceedingly difficult to procure European novelties, Mr. Stransky is fortunate enough to have secured several, details concerning which will be announced later. As in former years, Mr. Stransky's programs will offer many American compositions, several of which will be novelties.

The Philharmonic season will include twelve Thursday evenings, sixteen Friday afternoons, four Saturday evenings and twelve Sunday afternoons in Carnegie Hall, as well as the usual series of five Sunday concerts at the Brooklyn Academy of Music. In addition to these performances in Greater New York, the orchestra will also make three short tours to over thirty cities throughout the country. The list of assisting artists for the New York concerts has been chosen, as usual, from the names of the prominent instrumentalists and vocalists available and will be announced in full at an early date.

A month before the first New York performance the orchestra will reassemble, with few changes though slightly augmented. Several weeks previous to the arrival of the orchestra Conductor Stransky will return to the city from his Summer home in the Adirondacks.

Although the Carnegie Hall box office will not be open until October 1, applications for seats are now being received at the offices of the society in Carnegie Hall.

FOURTH PRESBYTERIAN ORGAN RECITALS

The following programs will be given at Fourth Presbyterian Church on September 18 and 25:

Thursday afternoon, September 18, 4:30 o'clock. Eric De Lamarter, organist and director of music, Fourth Presbyterian Church.

Program:

Overture—Comes Autumn Time	Leo Sowerby
Humoresque	Frank Ward
Suite Op. 46	Joseph Renner
Prelude; canzona; fughetta	
Prayer	Rousseau
Suite in E	Eric De Lamarter
Introit; melody; scherzo; interlude; rhapsody	

Thursday afternoon, September 25, 4:30 o'clock. Walter P. Zimmerman, organist.

Program:

Marche Triomphale	Dubois
Novelette	Parker
Slumber Song	Parker
Grand Chorus, Gregorian	Guilmant
Communion, Ecce Panis	Guilmant
Prelude, B minor	Bach
Romance Sans Paroles	Bonnet
Elfes	Bonnet
Legende	Zimmerman
Grand Chorus	Zimmerman

LUCIE LENOX

Lucie Roberts Lenox and Mr. Lenox are spending their vacation in the east, and will return to Chicago September 22 and open Mrs. Lenox's studio in the Fine Arts Building.

THE CHICAGO SYMPHONY ORCHESTRA

The trustees of the Orchestral Association have pleasure in announcing the twenty-ninth season of the Chicago Symphony Orchestra, which will consist of twenty-eight successive Friday afternoon and twenty-eight successive Saturday evening concerts, to be given in Orchestra Hall, commencing October 17 and 18, Frederick Stock, conductor.

The soloists now engaged, in addition to the members of the orchestra, are:

Piano—Joseph Lhevinne, Leo Ornstein, Benno Moiseivitsch, Percy Grainger, Mrs. Theodora Sturkow-Ryder, Sergei Rachmaninoff, Miss Katharine Goodson, Mrs. Fannie Bloomfield-Zeisler, Alfred Cortot.

Violin—Albert Spalding, Arrigo Serato, Jascha Heifetz, Mischa Elman.

Viola—Louis Bailly.

Harp—Carlos Salzedo.

Vocal—Edward Johnson, Miss Maggie Teyte, Miss Mabel Garrison, Mme. Gabriella Besanzoni.

Season tickets on sale at Orchestra Hall ticket office on and after Monday, September 15.

Prices (twenty-eight Friday afternoons or twenty-eight Saturday evenings):

Main floor, first seventeen rows (A-Q), $50; main floor, remaining six rows (R-W), $35; balcony, first two rows (A-B), $35; balcony, next ten rows (C-L), $25; balcony, remaining seven rows (M-S), $15. No season tickets sold for gallery seats. No war tax.

All seats for the Friday afternoon concerts and all boxes for both Fridays and Saturdays have been subscribed for. Good locations, main floor and balcony, are available for the Saturday evening concerts.

GILDEROY SCOTT

A musicale will be given on Wednesday, September 17, at the home of Mrs. Lewis Ferguson of Evanston by Chapter A, Illinois P. E. O., for the benefit of an Armenian orphan adopted by the chapter.

The program will be given by Natalie Whitted Price, reader; Ethel Murray, cellist, and Gilderoy Scott, who will introduce a song cycle, "Life's Journey," by the prominent English composer, Violet Holmes Tidy, who will accompany her.

Mr. Belden Zaring will be accompanist.

BERTHA L. ILES

Miss Bertha Iles of 7633 Fine Arts Building is spending her vacation at Ocean City, N. J. Miss Iles was director-manager during July and August of the Drama League activities at the Municipal Pier, Chicago, where children's programs were presented each Wednesday afternoon and civic programs every Friday evening in the pier auditorium.

IGNAZ FISCHER

Ignaz Fischer, located for over forty years in Toledo, Ohio, as a music publisher and dealer, died there on September 3, in his sixty-ninth year. Mr. Fischer was an uncle to George and Carl T. Fischer of the firm of J. Fischer & Bro., New York.

WHAT NOW?

An Address Delivered by Charles E. Watt at the National American Music Festival at Lockport, N. Y., on September 2, and Reproduced Here by Request

Last year when we met here at Lockport the United States was deep in the World War and our thought was, necessarily—more of that than of any other one thing.

"Our first business," we said, "is to win the war." But now that the war is won we are as deep in a thousand other perplexities.

The past year has been one of unparalleled unrest and commotion, and the questions arising for thought and solution have been practically continuous.

But, out of it all there is coming order and satisfaction. One by one the World questions—great and small, have been or are being, answered.

And every department of the World's work—humble or pretentious, has fully recognized the fact of change and necessary improvements over old practices and models.

That is, the recognition has been full in almost every department of work other than music—for, with us, the changes and the improvements have not yet been of equal bulk to those in most other lines.

This grows out of the fact—so often repeated, that music, although the very first to suffer from the shock of war or any other public embarrassment, is also the last to recover from it, and—while it is entirely correct to say that music is today in a vastly improved condition over that of last year at this time, it is not yet in anything like good working order, and the effects of the lean years of the war are still much in evidence.

And—at this moment of the rehabilitation of the art in this country and preparation for the coming growth which, it is safe to say, is full of possibilities, we may well ask, What Now?

. . . . . .

The World is different from what it was before the war, and in nearly every department of work there has been evolved new plans of operation. There is an added breadth and depth to everything.

We in music must therefore look alive to the prophecies and the possibilities of the times and must rid ourselves of every false notion of music propriety and also take on a new set of ideas which will conform better to the general life of the moment than has much with which we have been burdened in the past.

. . . . . .

We have been told that the operations of a certain Musical Alliance are to provide the musical salvation of the country, but we do not believe that anything born, reared and maintained in such strict privacy as this Alliance can ever be a really big factor in the musical situation of any country, much less so independent a country as is the United States of America.

I need not name or locate this Alliance any more pointedly, but I have only to tell you that the entire personnel of its officers is chosen (self-chosen at that) from the list of officers of one weekly music paper to show that it could not possibly be Nationalistic in influence nor that its President could become the Moses who will lead us out of the musical wilderness.

An Alliance which really intends to be of country-wide value and service must needs have its officers and directors chosen from a very wide field of musical activity and must include not alone Editors and publishers of music papers, but also music publishers, composers, artists, teachers, dealers and writers of wide choice and the greatest possible distinction.

But—pending the formation of any such Society, what can we, as individuals and as groups, such as this one at Lockport, think about and what can we do to put the music of the country into a more stable and profitable class?

We can and must think of three important elements which should be incorporated into the music situation of the country for the future and, as individuals and musical bodies we can, and should do our utmost to disseminate and develop these ideas.

. . . . . .

The three things, then—which seem to me to be essential for the present and the future and which have been in some degree or another lacking in our music situation of the past are: (1) The Democratization of Music, (2) The Americanization of Music, and (3) The More Logical Commercialization of Music.

. . . . . .

Since the beginning of the war—and for a little while previous to that perhaps, we have heard a great deal about Community Singing and the teaching of music in the public schools and a few other things which come under the head of Democratization of Music and which, if they continue to occupy as much thought in the future as they have in the immediate past will be a tremendous influence for good.

There is no reason whatever why music should not be taught to every child in the country by the Government nor why there should not be High School Orchestras—and small Choral groups in factories, stores and every other sort of Community.

There is no reason why there should not be a thousand-fold increase in civic concerts, civic Community singing and other forms of music nor why, in time, these should not grow into municipal bands, Symphony orchestras and opera companies.

This may cause a smile on some faces but—after all there is no logical reason whatever why the money of the people should not be spent in this way nor why the Government should not listen as attentively to such plans as it does to scores of other public improvement ideas.

And all of this should be watched and fostered by musicians themselves very carefully, for out of the Democratization of Music—out of the fact that everybody can be taught to appreciate and love music will grow that larger clientele and following for the professional musician which will, in time, place him in a much more independent position than he has heretofore occupied.

. . . . . .

And out of the war experience has grown another fact, i. e., the appreciation of the need for music as a constant requirement in many places where heretofore it has been supplied as an occasional luxury only.

All Hospitals—all Reformatory Institutions—All Prisons—All Charity Colonies of every description should have provision for regular allowances of applied music.

Musicians should find, in the future, a great outlet for their services in this work alone.

. . . . . .

But, twenty minutes does not allow sufficient leeway for the too ample discussion of subjects which have already been much discussed, and so we hurry on to the second division of our subject—i. e., "The Americanization of Music."

. . . . . .

The unfortunate subservience of the Public to the foreign element in music in this country is very far from being a thing of the past, although it has received a decided blow during war times.

This subservience on the part of the public is, as I have said before, the direct outgrowth of the attitude of musicians themselves and particularly of the critics of the daily press in our larger cities and of many of our most influential teachers.

These teachers, many of them having studied abroad—scores of them having been born across the water and many of those born here having affiliations in Europe, are loath to give up the idea so long cherished that the only real "musical atmosphere" is to be found in Europe and therefore they are continually guilty of the absurdity of fostering a false attitude which is taken up and maintained by the public at large.

For nothing is simpler or more certain than that the Public takes its cue from the professional musician and, did the latter but insist (and help to prove), that the American musician is equal to the European—nay, in many cases much better, the public would soon be weaned from the idea which has so long persisted.

If the daily newspaper critics of New York and Chicago would persistently call attention to the best of American music and just as persistently point out the absurdity of worshiping foreign music and musicians simply because they are foreign, the situation would change very rapidly.

. . . . . .

Last fall, Josef Hofmann paid American

Composers the compliment of preparing an entire program of American compositions.

This he presented in New York to splendid appreciation in so far as the audience was concerned, but the critics of the daily press—next day, without exception, were lukewarm (and in many cases, absolutely antagonistic) in their comments.

The program was repeated in Boston with similar results.

Later, it was offered by the Hofmann management to several cities of the Middle West and was promptly declined because of the black eye given it by the New York and Boston critics.

In speaking to me later of the matter Mr. Hofmann said: "There can be no real appreciation or growth of American music in this country so long as the Eastern newspaper critics maintain the present attitude of hostility to American composition and their servile idea of the unalterable superiority of Europe."

This is, of course—an intolerable situation and it must be corrected as rapidly as possible.

The patriotic musicians of America must demand the suppression—even, if necessary, the deportation of this class of critics.

For, there is absolutely no reason for a longer retention of the idea of a fixed superiority of the German or any other foreign music.

. . . . . .

During the war we discovered that we could, with perfect ease, evolve and enjoy programs which contained not a particle of German music.

We found out that Scarlatti is a very acceptable substitute for Bach—that Rameau has classical qualities comparable to the best of the Old German School.

We found, too, that Grieg is an excellent substitute for Schubert or Schumann and—best of all, it was proven in hundreds of concerts and studios that the MacDowell Sonatas were just as effective as Beethoven had been or ever could be again.

We had American programs by the score and we found that they were as interesting and as valuable as any type to which we had been listening.

And now that the war is over, why revert to the old manner?

Why not recognize at once that the big thing that is needed in our music is that it should be Americanized?

We in America believe in ourselves in every other line of endeavor—why not accept the fact that we excel signally in music and insist before the whole World that our own music is the best in the World (at least for us) and that we want it to have first place all the time.

Why must we always give over our best places to foreign musicians and foreign music?

. . . . . .

Mr. Campanini, Director General of the Chicago Opera Company, said in a recent interview that there is no future for grand opera in this country.

Perhaps Mr. Campanini was wrong and then again, perhaps he was right, but in a way entirely different from what he meant.

The time ought to be ripe for the Americanization of grand opera, and if this were done it might be true indeed that the days of the old forms of grand opera are numbered—that we shall have no more opera houses in this country devoted exclusively to French, Italian and German works, but that we shall use these only as a balance and as companion pieces to our own, new, American opera.

Opera on American subjects that we can appreciate as well as good translations of standard works—sung in English that we can understand and presented by American artists in a way that will be in exact accord with the best thought and growth of the America of tomorrow!

. . . . . .

Certainly—the Democratization of music is a big thought and its complete realization will open untold vistas, but still more important is the thought of the Americanization of music, for—the country has grown too large to any longer really care for something which is distinctly foreign and not at all a part of the National life.

Did France and Italy become great music countries by continually fostering the music of other countries?

Not at all. They placed their own music first under every circumstance, they listened only to their own languages in their concert rooms, they insisted—always, upon opera in the vernacular and thus, through Nationalization their music became great.

And we too must learn the lesson. We still need the music of France, Italy, Russia and all the rest, as well as the Old Classics of Germany—for models, for comparisons and for variety, but our own Composers should receive first attention and our own music be placed First.

And the same rule must apply to American artists. When a vacancy occurs in one of our big Symphony Orchestras we should search diligently for an American who might fill the place and—finding one, we should give him full opportunity to prove his worth.

Why not indeed, lift our imagination to the time when we could have an American as Director of the Metropolitan Opera House in New York or of the Chicago Opera Company?

Do you not believe that Americans could be evolved for these places and so trained and routined that they could do as well as any foreigner? Certainly you do.

And let us not deceive ourselves longer on this point—for, nothing is more true than that America wants to recognize her own in every line and that the real possibilities and greatness of music in this country will not—they cannot—ever be realized except through the full Americanization of the art.

. . . . . .

A year ago I spoke from this platform on "The Commercialization of Music" and you were good enough to indorse liberally what was said.

Bits of that address were printed here and there until some of the most important sentences had been repeated in all parts of the country and out of this grew a very definite wish to hear more.

In response to numerous invitations the address—or parts of it, have been repeated in Nebraska, Missouri, Illinois, and Minnesota and everywhere there has been a keen feeling that the keynote of business prosperity for musicians had been struck.

"Nothing for nothing" has been repeated many times and adopted as a slogan by hundreds of professional musicians.

And, I have no hesitation whatever in saying that it ought to be adopted by all musicians of the country, for the big thing that we have lacked is business sense along this line and the one great requirement of the future is that we must see the truth and realize that nothing is more certain than that the public appraises musicians (or indeed any other class of workers) exactly at their own valuation.

If a musician allows the Public to think for one moment that he values his own services so cheaply that he is willing to give them away, just that certain is it that the public considers him thenceforth worth just the value he has placed upon himself—i. e., NOTHING.

. . . . . .

The most frequent objection to the Nothing for Nothing propaganda has been from the musicians who really love to give of themselves to the sick, the lame, the blind and the poverty-stricken as an abstract proposition, and—the war has vastly increased that list.

For—all of us, during the time of the

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great struggle felt that we must do all we could and the giving of ourselves in song or instrumental music seemed little enough.

And so it was—and so indeed, it is today and will continue to be—for, the unfortunate and the really needy we have with us always and we must needs give of ourselves to them as much as we can.

But even this must be done properly and in order.

It is a fine and beautiful thing to bring music to the patients in a hospital, for instance—but even here we should use business judgment and should seek—by degrees, to influence the Government or those who support the Institutions, to supply money for the payment of those chosen to present the music.

For—has it occurred to you that the Managers and the Secretaries of the various Associations which have music departments are all liberally paid—and, for what, please? To secure you, as an artist, to give your services for nothing in many cases.

And as for the big Charity concerts. You know—of course, that while you often sing or play for nothing the man who owns the hall or the theater in which the concert is given usually receives full pay for its use—the printer is paid for the programs—the ushers are paid, and the florist and the janitor—the electric light company, and all the rest of them—All, in fact, but you.

Therefore, I say—no artist should appear even in a big charity concert without pay unless he is given full assurance that every other factor involved is also furnished absolutely without cost.

And as for any other sort of public work—aside from war camp and hospital, there should be no such thing as appearing for nothing, excepting only in school and studio functions.

As suggested last year, the student should be kept in the studio and the home for his initial appearance—the dilettante should stay out of the public field—the debutante should give an introductory concert at his own expense to which he should invite the managers and those who wish to hear him for the purpose of considering engagements, but none of these classes should ever appear in public performance of any kind without payment for his services.

. . . . . .

Since I made the statement a year ago that it was foolish to appear before Clubs and Societies of any description for nothing because nothing but offers of other free appearances ever grew out of these, I have had substantiation of this fact to my heart's content.

Artists—young and old, from all parts of the country, have told me that this is the exact fact in their own experience and that no paying career has ever, to their knowledge, been built up on the prestige growing from free appearances no matter how advantageous these may have seemed at the moment.

"And you can carry your propaganda a lot further," said a teacher to me recently—"and you can say also that the giving of free lessons is just as bad, just as stultifying and just as nonproductive of real results as is the singing or playing in concerts for nothing."

And to this we utter a hearty—"Amen." For, pupils who receive free lessons do not appreciate them any more than the public appreciates an artist who will give his public services for nothing and a pupil who is taught without pay on a mistaken idea of charity all too often turns out to be the one who will, in later years, forget the advantage entirely and give credit for all his achievements to a second teacher to whom he has paid the money he was enabled to make through the efforts of the first.

For, it is human nature the World over to appreciate that which costs money and it is equally human to value but lightly that which can be had for nothing.

Why does the public flock to hear Heifetz or John McCormack, think you? Because they are great artists? Yes indeed—but also, and even more so, because it is known that they receive fabulous sums for their appearances—and the public, the dear public—seeing in imagination the big pile of dollars either will get for his work is feverishly anxious to add more dollars to that pile.

. . . . . .

The N. F. M. C. for some years thought it sufficient to offer the distinction of winning honorable mention, with a possibility of accruing engagements, as an incentive to young American artists to compete at the biennial meetings, but now they have learned that a MONEY PRIZE is far preferable and the only practical reward and so—at the meeting held in July at Peterborough, each prize winner was given a goodly sum of money and, to the everlasting credit of A. A. Van De Mark, they were also offered engagements to appear at this meeting of the American Music Festival at Lockport and will do so on next Sunday Afternoon.

. . . . . .

In Chicago the Symphony Orchestra is to give a public appearance (with the Orchestra) to the young pianist and violinist who will play best in a coming contest—but, it will be found that interest in the whole matter will be lukewarm unless there is also promised and paid a fee for the appearance which is commensurate with its importance.

When Elman, Levitzki and Heifetz first appeared in Chicago as Symphony soloists they were paid large emoluments, although up to the moment unknown to Chicagoans except through European reputations.

If then, young Americans are found through contest, worthy to be allowed to play with the Chicago Symphony Orchestra at all they should be liberally paid also.

. . . . . .

And so it must work throughout the entire circle of music in this country. We must develop through Government assistance the thought and feeling of music in the entire Community—we must Americanize this growth to the fullest possible extent and we must see to it that all professional musicians are paid according to their deserts.

This may involve organization—it might even lead to unionism among all classes of professional musicians—but let us not be afraid to discuss even such unusual and unwonted terms as these—for, we must find the way to full, American musical growth and financial appreciation of the same in this country, let the path lead where it will.

. . . . . .

A few days ago I received a letter from a teacher of music at Tampa inclosed with which was a set of resolutions which had been adopted and signed by all the pro-

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fessional musicians of this enterprising Florida city.

These resolutions pledge each signer to the fact that he will not give of his services in a public way for any purpose whatever except for pay, a standard schedule of prices for all occasions being a part of the resolutions.

Exception is made only of the Musicians' Club, which is recognized as being "for mutual relaxation and education," and the reason given by these musicians for their action is that they have their money "invested" in their profession and it must—in these practical times, yield "a decent interest on the investment."

This movement at Tampa is a direct result of the "Nothing for Nothing" propaganda, and it is worthy of the consideration and the emulation of the musicians of every Community.

The city artist should have pay for his every appearance in public and no Society, Club or Organization should consider itself exempt from this obligation and likewise—the teacher, or other professional working in the smallest village should be able to ask a reasonable payment for each time he goes outside his regular schedule of work to serve any individual or any part of the public and the whole music profession should be so knit together and so unanimous in this standard that it can be enforced everywhere.

. . . . . .

Let each individual musician pledge himself to the democratic and the Nationalistic idea and let him insist consistently and persistently that the musician is, at all times and in all places, fully worthy of his hire and we shall soon have that happier day when music and its professional makers will be placed in their proper positions in the Community.

. . . . . .

The study of music in its cultural aspects—as a part of general education, is a wonderful thing and should be fostered more and more. The making of a big amateur body and of an ever-increasing class of dilettante is equally fine—but, professionalism is quite another thing and involves the most careful consideration of the living problem—the money making possibilities of the art.

So—while we as musicians are more than willing to work for the complete democratization of music—while we will do our utmost to bring it home to all the people and while we will yield to no other class in our enthusiasm for and devotion to Americanization of our work, yet—we realize, too, that the time is now fully ripe when we must become, also—very determined in our stand for our individual commercial rights.

Unless we ourselves insist upon good contracts and adequate payments no one else will help us to these things.

. . . . . .

Therefore—I believe that these few, rather disjointed remarks can be closed in no better way than with a repetition of the slogan I gave you last year—one which covers much and may be made to cover all our commercial problems—"Nothing for Nothing."

———— ♯♯♯ ————

LETA MURDOCK

Leta Murdock has returned from a concert tour through Illinois, Indiana, Iowa, Nebraska and Missouri.

MILON R. HARRIS

Mr. Harris has returned from vacation and summer institutes in Indiana and opened his studio Monday of this week. The fall term promises to be a busy one,

MILON R. HARRIS

and already students are at work. His choir at Calvary Presbyterian Church sings next Sunday for the first service since the last Sunday of June. Students of music living on the west side have an opportunity for practice and singing in a selected choir of which Mr. Harris is musical director. There is opening for two good tenors. See Mr. Harris, 929 Kimball Building.

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FRANK VAN DUSEN RETURNS FROM VACATION

Mr. and Mrs. Frank Van Dusen have returned from a five weeks' vacation, which was given entirely to rest and recreation, the early part of August being spent at the home of Mr. Van Dusen's mother at Lancaster, Wis., and later spending a few weeks in active outdoor recreation on the lake and in the beautiful woods in the region of Saugatuck, Mich.

Mr. Van Dusen taught an unusually large class of Summer pupils at the American Conservatory during July, having in his class many talented and professional pupils from various parts of the country, who attended the Summer session at the conservatory.

Mr. Van Dusen has again resumed his teaching at the American Conservatory, with which he has been associated as teacher of piano and organ for a number of years. In addition to the regular schedule of private lessons, Mr. Van Dusen will, as usual, conduct weekly interpretation classes for piano and give a series of lectures on the history of the organ and organ music, beginning in October, and will resume his activities as organist and director of music at the First Universalist Church of Chicago. Besides these varied activities, Mr. Van Dusen is serving as secretary and treasurer of the Society of American Musicians.

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MARIO SALVINI

Mario Salvini, the eminent New York voice specialist, and director of the Salvini School of Singing, 206 West 71st street, New York, will this year award scholarships valued at $2,000. The final competition will be held in October before a committee of noted singers, other musicians and expert critics. Mario Salvini, who was born in Rome, believes that America, and particularly New York, the city of his adoption, offers great opportunities to those who desire to study the art of singing.

ORCHARD SCHOOL OF MUSIC AND EXPRESSION MOVES TO NEW QUARTERS

Mrs. Charles Orchard, director of the Orchard School of Music and Expression, announces the removal to a new home at 5228 Harper avenue. The building has been remodeled and will be the future home of the school.

Fairclough—George H. Fairclough of St. Paul was a Chicago visitor last week, and was seen at Ravinia on Friday evening.

EDNA B. WILDER

Edna B. Wilder, who has been spending a part of her vacation in Duluth and with a camping party at Minnesota Point, Minn., will again resume her teaching in the Public School Music and Vocal Department of the American Conservatory.

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PARISH WILLIAMS CHARMS PORTLAND AUDIENCE

Parish Williams gave his annual recital in Portland, Ore., on Sunday, August 17, 1919, before a most enthusiastic and appreciative audience.

Mr. Williams' voice is most sympathetic in quality, his tone being true, clear and pure throughout his entire register. He gave groups in Italian, French, Norwegian and English, which covered a great variety of tone color and mode. Mr. Williams lives his songs before him, and succeeds in creating the atmosphere necessary to bring out the composer's message, which makes his programs most interesting from beginning to end.

Mr. Williams will give a recital in Aeolian Hall on October 13 under the management of Loudon Charlton. The following are some of the press comments:

"Parish Williams' voice is beautiful in quality, and his phrasing and diction are above the ordinary.

"The program was skillfully selected, and is significant as being the same program Mr. Williams will use in making his concert debut in Aeolian Hall, New York City, in October. It is a difficult one to render and makes special appeal to the studious. It is not 'popular' in the sense that it might contain noisy airs of the day—for it does not. It is educative and represents many schools of vocalism. The fine rendition it received stamps Mr. Williams as being a concert baritone of distinguished merit."—The Morning Oregonian, Monday, August 18, 1919.

"Parish Williams has resonance and power and yet displays a delicacy and beauty of tone in a marked degree. His pianissimo has the clarity and his scales the fluence of a lyric tenor. He gave utterance to a variety of emotions in the different songs, and did so with conviction. His Scandinavian and French numbers were sung as they can be sung only by a man who really knows the languages, feels the inner thought of the composer, and has the facile power to transmit the message."—The Oregon Daily Journal, Monday, August 18, 1919.

PARISH WILLIAMS

"That Parish Williams, young Portland baritone, has a brilliant future before him in the world of music is the unanimous opinion of the several hundred friends and music lovers who heard him in song recital Sunday afternoon.

"Mr. Williams has not been heard in Portland since the season before last, during which time he has been reviewing his vocal studies in New York. His voice has developed surprisingly in beauty and power; in the delicate passages his voice has a pure lyric quality; in the big numbers he is all dramatic—surely an estimable combination for a concert singer.

"His program, which, by the way, is the one he will give on October 13 in Aeolian Hall, New York, when he makes his initial bow to the New York musical world, is a well-chosen one. It embraces songs in Italian, French, Norwegian and English, many of them seldom heard on the general concert program, and doubly refreshing thereby.

"The numbers were enthusiastically received by the large audience, the singer having to respond to numerous encores before the program could continue."—The Portland Spectator, Saturday, August 23, 1919.

———♯♯♯———

CHICAGO OPERA ASSOCIATION

"La Nave," Montemezzi's latest opera, had its world premiere at La Scala, Milan, last November. When it is given its American premiere by the Chicago Opera Association, Madame Rosa Raisa will create the role of Basiliola.

"La Nave," An Italian Novelty

The Chicago Opera Association has announced as one of its striking Italian novelties "La Nave," a lyric drama in three episodes and a prologue. It is based on a drama in blank verse by Gabrielo d'Annunzio, Italy's greatest poet of the present day. In preparing the libretto for Montemezzi's music, Tito Ricordi was forced to sacrifice three thousand lines, but he succeeded in maintaining the action and the proper development of the tragedy. "La Nave" (The Ship) symbolizes the early struggles and the early successes of the Venetian state.

In its properly dramatic circumference it deals with the passion of the two brothers Gratici for a woman, Basiliola, who remembers that her four brothers have had their eyes plucked out because of their surreptitious dealings with the Greeks. She swears bitter vengeance against the two brothers, who are enemies of her house, and succeeds in playing havoc by means of her own beauty and charm. Sacrilege, sin and fratricide follow in the wake of her passion, but in the end righteousness wins over lust, and the woman pays the penalty of sin, while Venice continues once again on her way towards greatness, opulence and happiness.

Not since the days of Dante has a poet dared to paint a word picture in such luridly somber hues as does d'Annunzio in his "La Nave," and it is not surprising that Montemezzi, whose "Amore dei Tre Re" shows clearly his predilection for the darkly tragic, should have chosen "La Nave" as a libretto for what he believes to be his masterpiece.

———♯♯♯———

Barbara Wait—Miss Barbara Wait, contralto, who has been spending the past few months in the South and West, has returned to Chicago and expects to spend the winter here.

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(Signed) EMILE SAURET,
Hon. Royal Academy of Music.

Some of Mr. Frederiksen's American pupils who have won distinction:

Benjamin Paley, first violin in Chicago Symphony Orchestra.

Clarence Evans, San Francisco Symphony Orchestra and with the Berkshire Quartet.

Arthur Uhe, head of violin department Bethany College, Lindsborg, Kan.

Walter Sears, director of Sears School of Music, Barrington, Ill.

Raymond Meier, violin department Wisconsin College of Music, Milwaukee, Wis.

Pearl Hinkel, violin department Wisconsin School of Music, Madison, Wis.

Marguerite Iseman, violin department Highland Park School, Detroit, Mich.

Gilbert Ross, Sylvia Lent, Neva Chilberg, Glen Halik, Elmer Bergen and many others.

Mr. Frederiksen is now with Chicago Musical College.

ELLEN KINSMAN MANN STUDIO NOTES

Miss Blanch Snider was the soloist Sunday morning and evening, September 7, at the Englewood Baptist Church.

Miss Lucile Schwehm has just returned from a twenty weeks' chautauqua engagement and is now being coached for her lyceum engagement.

The Mozart Ladies' Quartette is now being coached for a five months' lyceum engagement.

RUSSIAN SYMPHONY ORCHESTRA AT COLGATE UNIVERSITY

The Russian Symphony Orchestra, Modest Altschuler conductor, will be the leading musical attraction to be offered at Colgate University, Hamilton, N. Y., during the coming season. It will be heard there in a matinee concert on January 30, 1920.

THE DURNO PIANO STUDIOS

Jeanette Durno reports an unprecedented enrollment for lessons with her the coming season. Many of the teachers and successful pianists in the country have studied with Jeanette Durno.

Allen—Leonard E. Allen, tenor, has returned to Chicago and will spend the season here. Mr. Allen is making a specialty of oratorio and concerts.

Neumann—Mr. and Mrs. F. Wight Neumann of 3155 Michigan avenue are at "The Otesago," Cooperstown, N. Y., and before returning to Chicago they will visit the Glen Springs at Watkins, N. Y. Mr. and Mrs. Neumann expect to motor home next week via Detroit and Battle Creek.

Carl Craven—The soprano who appeared in the team booked as Craven-Hayes at the Hippodrome last week was Mrs. Mary Camp-Twyman, artist pupil of Mr. Craven, 422 Fine Arts Building. Their success was unusual and they have been booked for five engagements this week.

As to Our Directory Columns

The name of every Musician in the United States—every Composer, every Manager, every Publisher, every Teacher, every School, and every Manufacturer of Music Instruments, should be in the Classified Directory Columns of THE MUSIC NEWS.

It is a fact today that Managers, Directors of Schools, Program Committees, Festival Directors, Lyceum Promoters—in fact, everybody who has to do with Musicians, has formed the habit, when the address of a Musician is wanted, of looking in our Directory Columns for it.

We have been told again and again,

"Your Directory Is the Most Useful List Published in the United States"

Even if you have no intention of doing more public work—even though you are located where no change seems possible—it is still advisable to have your name in our columns in order that your friends, the managers, the publishers and the public at large may have a ready means of finding your address.

And—if you ARE in the field for increased engagements or activities of any kind you will find no medium so useful as this.

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Music News

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CARL E. CRAVEN, Dramatic Tenor

Sept. 24, 25, 26—Soloist at Temple Jehosua.
Nov. 28—Concert, La Grange Woman's Club; Wally Heymar, violinist; Ella Smith, pianist.
Dec. 2—Soloist, Daughters of Indiana, Congress Hotel.
Jan. 5—Soloist, Austin Woman's Club.

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CLARENCE EIDAM

Mr. Clarence Eidam, the well-known Chicago pianist and teacher, has just returned from Lake Geneva, where for the past six weeks he has had a large class of very talented pupils, representing many states of the Union.

CLARENCE EIDAM

Mr. Eidam while at Lake Geneva gave four very successful programs, which aroused intense enthusiasm.

Mr. Eidam is looking forward to a very busy season of teaching and concert work. He resumed his classes at his studio, 1625 Kimball Building, on September 8.

♯♯♯

CAMEO SALON OF CHICAGO FOR ARTISTS

Elizabeth Guion Dormer, president, announces the opening reception of the Cameo Salon at 1142 Michigan avenue Sunday evening, September 14, at 8 o'clock. There will be five-minute talks by Elizabeth Guion Dormer, president of the Cameo Salon; Ida Mansfield Wilson, poet, playwright and leader of the church and school of the New Civilization; Dr. Joseph LeRoy Dennee, poet, philosopher and lecturer on true occultism; Frederick Arnold Farrar, president of Playgoers' Club. The following artists will appear: Frances Carey Libbe, contralto; Edna Wheeler Ballard, harpist; Signor Maurizio Scaffi, tenor; Cleveland Bohnet, pianist. Ida Mansfield Wilson will speak on "Smiles," Mr. Farrar and Dr. Dennee will speak, as will Mme. Dormer. The musical program will be given by the announced artists.

♯♯♯

CLEVELAND BOHNET

Cleveland Bohnet has returned from the National American Music Festival at Lockport, N. Y., having made a decided success there with his recital appearance.

Mr. Bohnet has opened his studio at American Conservatory and is busy enrolling students in his class.

♯♯♯

EDNA WALGROVE WILSON

Edna Walgrove Wilson and Ruth Nuss will appear at the Hippodrome next week, singing songs and duets.

THE LYCEUM ARTS CONSERVATORY

The Lyceum Arts Conservatory gives in its catalogue an outline of its aims and objects.

The purpose of the Lyceum Arts Conservatory has been announced as threefold. In this connection we wish to elaborate upon this object by making a few statements.

We have felt very strongly that musical and dramatic training was not as thorough or as practical as it should be. To correct this has been our chief aim. It is our intention that these arts are a public and not a private asset, that unless one can so express his art as to make it a pleasure to others to hear, it is not true art any more than is the painter or the the sculptor a real artist unless the product of his hand gives pleasure to the eye.

Our effort from the first has been to correct the strange anomaly of hundreds of young people being graduated from the conservatories of the country each year, a majority of whom were desirous of entering upon public concert work, and yet many of them being unable to secure positions; while scores of managers were seeking for qualified musicians and entertainers, and were often unable to find them.

The art of entertaining an audience by an art is a profession in itself, just as electrical engineering is a branch of mechanical engineering, and must be taken up as a distinct study.

The abundant success that has attended our efforts is sufficient proof that there is need for a school of this kind.

Our desire is no less earnest and sincere to prepare young people for the great profession of teaching. To those who are properly trained there is no work that offers a more pleasing or immediate reward. It may be claimed that the financial returns are not as great as in some other vocations, but even if this were proved, it is more than compensated by the superior social and other advantages which are accorded in the most cultivated communities to those who choose this dignified and highly useful profession. Our courses of study are especially designed with this end in view. The special training we offer is essential to successful teaching.

The faculty assembled is well able to obtain the best results in the fulfillment of these purposes. They not only have been thoroughly trained, but have had years of successful experience in teaching and public work.

To those who are ambitious to succeed, who are here for real work and willing to do their part to prepare themselves for an important place in the art world, we can be of great assistance.

We cannot urge upon pupils too strongly the necessity of making thorough preparation before beginning public work. The oft-expressed intention to "return later and finish" is seldom realized. It is better to start later and last longer. This work requires the most careful study. The demands each year are more severe. If you are interested in any of the arts it is our privilege to teach, a careful reading of our prospectus will be of interest to you.

The faculty for the coming year is as follows:

Elias Day, Director

Theodore Harrison, Director Music Department

Frank A. Morgan, Manager

Vocal—Theodore Harrison, Louis Kreidler, Edward Clarke, Ora Padget-Langer, Tor Van Pyk, Anna Schram-Imig, Thirza Mosher-Parmenter, Lettie Early-Van Hosen.
Piano—Katharine Howard-Ward, Jeanne Boyd, Louise Cozad, Marguerite Kelpsch, Florence Stebbins.
Violin—Ludwig Schmidt, Rachel Steinman Clarke.
Harmony and Composition—Jeanne Boyd.
Organ—Katharine Howard-Ward.
Coach-Accompanist—Jeanne Boyd.
Harp—Clara Louise Thurston.
Dramatic—Elias Day, Oranne Truitt Day.
Cornet, Trombone—Will H. Bickett.
Clarinet—Franz Schoepp.
Cello—Carl Klamsteiner.
Flute, Saxophone, Piccolo—Frank H. Borstadt, Jr.
Drums—M. A. Wintrich.
Mandolin, Guitar and Banjo—Willis A. Behrens.
Gymnastic and Folk Dancing—Irma Montgomery Gibson.

♯♯♯

SIBYL SAMMIS-MAC DERMID

The following artists from Sibyl Sammis-MacDermid's new studio in the Fine Arts Building will give a program September 18 at the I. L. A. program at Hotel La Salle. Helen Grahame Wait, Sybil Comer and the Sibyl Sammis Singers' Quartet—Juanita Wicker, Marie Sweet, Doris Doe and Merlyn Pococke.

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BUREAU OF FINE ARTS EXPANDS

Jessie B. Hall, founder of the Bureau of Fine Arts, is announcing the admittance to equal partnership of Dema E. Harshbarger, for several years manager of the Century Lyceum Bureau, and removal to larger quarters in Suite 414-416 Fine Arts Building.

Miss Hall has made a brilliant success of the Bureau of Fine Arts, and is making no mistake now in taking as a co-worker Miss Harshbarger, who is equally well known in her line of work.

In addition to the departments already well organized, a department for the organization of companies will be added, made possible by Miss Harshbarger's long experience in that field. Miss Hall will continue her concert management, and the Edgewater Hotel twilight musicales and the Bureau of Fine Arts will assume exclusive management of three artists, Robert Davis, lyric tenor; Robert Clifton Long, baritone, and Robert Macdonald, pianist. Miss Hall has always believed it unfair to exact a sum of money from artists for something which is not delivered, and all of the arrangements made with the Bureau of Fine Arts are on a strictly commission basis, including the exclusive artists.

The Bureau of Fine Arts is in the field for everything that is best in booking—local and road—and the high standard of service to artists and those who seek their services will continue to be maintained.

Associated with the Bureau of Fine Arts as coach and accompanist will be Miss Grace Grove, well known to the music world of Chicago.

Miss Hall, Miss Harshbarger and Miss Grove have issued invitations for a housewarming Tuesday, September 16, in their new studios, and, judging from the advance booking already made in all lines, the season is going to be a very successful one.

Robert Macdonald has already been booked for a number of recitals, including a solid week of club dates in the immediate vicinity of Chicago. He will play in Milwaukee and Evanston this fall, and has been transferred for a twenty weeks' tour under a distinguished eastern manager. Mr. Macdonald and Mr. Long will make a tour in the Northwest in the spring of 1920 also.

Robert Clifton Long is now being booked for club and concert dates and some oratorio dates as well, and the outlook is for a busy season.

Robert Davis, lyric tenor, is a discovery of Miss Hall's. She heard him sing in a minor part in Raymond Hitchcock's company, and, believing he had a most unusual voice, immediately started negotiations for exclusive management. He has a clear lyric tenor voice of phenomenal high range and is most unusual in that he does not aspire to grand opera; he prefers to sing the songs the people love, and makes an immediate appeal to an audience. He opened the Playhouse as the principal soloist, and was held over there some time by popular request. Mr. Davis will be presented some time during the current season in recital and will open the season of Twilight Musicales at the Edgewater Beach Hotel.

The Bureau of Fine Arts has secured the exclusive booking of artists for the Playhouse, and in addition to the engagements secured for their exclusive artists have placed teachers in several fine positions, including Ludwig Schmidt, violinist with the Lyceum Arts Conservatory; Nina Layman, with the Texas Woman's College, Fort Worth, Texas; Arthur Oglesbee, with Lombard College, Galesburg, etc.

Florence Schubert was booked for a recital on the South Side September 7 and in Hinsdale September 8. The Bureau of Fine Arts will supply the program for the opening concert of the Wheaton Club and of the Berwyn Club.

Carl Craven has been booked for a number of club dates early in the fall, and Benjamin Conklin, basso, has been placed for several "Messiah" dates.

KANKAKEE, ILLINOIS

Music was the main attraction of the local chautauqua. In addition to the usual orchestras and bands we were favored with two sessions of entertainment by the Ver Haar Concert Company, directed by Mrs. Swanson Ver Haar of Chicago fame. The other members of the company were Mrs. Lightfall, Stanley Deacon, Eugene Dressler and Stanley Ruzicka, accompanist.

The program, consisting of solos, duets and quartets, was rendered with artistic effect and gratifying simplicity, and drew a large audience, which was emphatic in pronouncing it the most enjoyable and substantial of the entire series. We hope to have the pleasure of hearing them again.

The Metropolitan School was given the privilege of furnishing the program introductory to the lecture of Dr. Gunsaulus. The latter was especially eloquent in his praise of the performance of the Liszt Rhapsody by Mrs. Oscar Hold, which was brilliant and definite, with a generous quota of artistic finish.

The program:

Italian Concerto ..... Bach
Miss Jeannette Peterson
Selected songs .....
Stanley Wilkinson
Adoration (violin) ..... Borowski
Kenneth Rayer
Rhapsody No. 14 ..... Liszt
Mrs. Oscar Hold
Accompanist, Helen Hawk.

Miss Nelda Lueth, the city's most popular soprano, was also a soloist on another day of the chautauqua and achieved her usual success, receiving enthusiastic appreciation and applause from the audience.

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PUBLICITY MONTH

REALIZING that the stagnation in matters musical attending the war period is now being rapidly broken up—and

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Music News

has decided to promote a

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which in its outreach will be the greatest in the Musical History of the Country and which IN ITS EFFECT will be helpful to every Musician who takes advantage of its advertising columns especially, and to the world of music at large in a general way.

OCTOBER

is the month chosen for this special effort and each of the five issues of that month will be

A Special Number

in the broadest sense of the term.

There will be special articles of all kinds. Forecasts of the coming season. Announcements of Courses and General Music News from all parts of the World.

* * * * * *

The Month will signalize a great promotive movement on our own behalf as well as that of our advertisers, and therefore there will be many thousands of extra and sample copies sent out during the Five Weeks' Campaign.

These copies will go to Managers, Church Committees, Schools, Colleges, Publishers and Musical Artists, as well as to lists of Teachers of all kinds and to the Dilettante and Amateur Musicians throughout the Country.

* * * * * *

Display Advertising in these issues will cost $50.00 a Page; $30.00 a Half Page; $15.00 a Quarter Page; $5.00 per Single Inch.

Special inducements offered for ads to run the entire five weeks, and also special rates to Music News advertisers carrying display cards throughout the year.

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MUSIC NEWS

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CHICAGO SCHOOL OF EXPRESSION AND DRAMATIC ART

Letitia Kempster Barnum, president of the Chicago School of Expression and Dramatic Art, makes the following announcement for the coming season for her own school in the Fine Arts Building:

This school is perfectly equipped for teaching all courses outlined and is unsurpassed in such instruction. In addition to the extensive courses mentioned in the catalogue are added the following:

In Expression.—Marguerite Marlowe Callender is a graduate of the Chicago School of Expression and Dramatic Art. She has been particularly interested in child study and has had experience and marked success in conducting children's classes, coaching and directing children's plays.

LETITIA KEMPSTER BARNUM

America's Evolution.—Mrs. Marian A. White, author and lecturer, will deliver a course of talks on America's historic records, traditions and legends in their relation to the vital issues of today. Mrs. White brings to her work a wealth of enthusiasm. Her association from childhood with distinguished authors, artists and statesmen gives her personal reminiscences and anecdotes which never fail to charm. Extended travel on two continents has broadened her vision and understanding. She is an accomplished and forceful speaker.

French Language.—Professor Leon Aubel, a native Parisian and graduate of the University of Paris, has been teaching French literature in Chicago for twenty years. Professor Aubel is one of the best known pedagogues and most successful teachers in America. He will make a specialty of preparing students for college and university.

Whistling.—A unique department of the school is that conducted by Mrs. Jessie Braman Daggett, who teaches whistling. Mrs. Daggett is the possessor of a singularly sweet whistle, which she has cultivated to the degree of a rare accomplishment. She is well known as a bird imitator, and her lecture programs illustrating bird song are in great demand because of their entertaining and instructive nature.

Physical Training.—Miss Gertrude Jeanette Polk will conduct the department of physical training. This department includes calisthenics, rhythmic and dramatic gestures, studies in pantomime and the picturesque pantomime dances. Miss Polk is a thoroughly qualified teacher. In addition to being a pupil of Ruth St. Denis, Antonio de Balboa and other famous dancers and pantomimists, she has studied the related arts—music and drama—with the best teachers of this country and abroad. Believing that it is only through the freedom and control of the body that the spirit and emotions can be beautifully expressed, Miss Polk gives the pupil a thorough training which establishes co-ordination and harmony between body and mind.

Dancing Department.—Conducted by Marie Veatch. Dancing is an art. In its highest form dancing expresses comprehension and appreciation of dramatic interpretation. The study of dancing develops the power of concentration and perfect co-ordination of mind and body with resulting poise.

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From an experience of several years with junior and adult pupils Miss Veatch has evolved a method which accomplishes a result not only of brilliant performance but of sincere and thorough foundation.

Miss Veatch embodies in her instruction what is best of the methods of the following well-known teachers: Louis Chalif, Vestoff and Serova, the Castle School (graduate), New York; Mme. Cook, Mary Wood Hinman, Kate Simmons, and Andreas Pavley of Chicago, with whom she has studied. She has received special dramatic training from Letitia V. Barnum.

Dramatic, interpretative, stage, clog, toe, character and national dances are included in the instruction given, as well as some of the principles embodied in the teaching of Isadora Duncan. Ball-room dancing, with its latest innovations, is also taught. Attention is given to the individual pupil in the selection of costumes and setting, thus assuring an artistic and finished performance. Exclusive and original numbers supplied. Programs and novelty dances arranged for professionals. Costumes for public performances.

Social Matinees.—A delightful feature of the school season will be the studio teas to be given on the first Saturday afternoon of each month. On these occasions students and friends of the school will be given an opportunity to meet persons distinguished in the arts and other cultural pursuits. Informal programs will be given in which the advanced pupils will sometimes take part. The studio of the president, Mrs. Barnum, offers a charming setting for these social matinees. They are to be distinctive and entertaining in character. Mrs. Natalie Whited Price, who is in charge of the department of social efficiency, will act as hostess, assisted by other members of the faculty.

School Calendar.—The regular school year consists of four terms of ten weeks each:

1. Monday, Sept. 8, to Saturday, Nov. 15.
2. Monday, Nov. 17, to Saturday, Jan. 31.
3. Monday, Feb. 2, to Saturday, April 10.
4. Monday, April 12, to Saturday, June 19.

Summer normal course, June 21 to July 24. Christmas vacation, Dec. 22 to Dec. 27. Registration week from Sept. 1 to 6.

Students may register at any time during the year.

Faculty.—Letitia Kempster Barnum, Bertha L. Iles, Margarette Lois Redfield, Bozena Gueldner, Kate Pentzer Stokes, Frankie E. Swaim, Leona Covey, Marguerite Marlowe Callender, Gertrude J. Polk, Marie Veatch, Jessie Braman Daggett, Marian A. White, Natalie Whitted Price, Leon Aubel.

Lydia Earle Whitted, registrar.

———♯♯♯———

AUDITORIUM CONSERVATORY

The Auditorium Conservatory, Karl B. Stein, Mus. Doc., president, opened Monday, September 8, with fine prospects for the coming year. The violin department has been completely reorganized, two piano teachers have been added to the faculty, and various other improvements made in the school. Mr. and Mrs. Stein plan to give two complete opera performances this year—one grand and one comic opera, besides the numerous studio and recital hall programs. Miss Janet Havens will have special classes in dramatic work for the children.

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ALICE BROWN STOUT

Alice Brown Stout, the well-known vocalist, pianist and composer, has but recently returned from a several weeks' motor trip through the East, and while there gave numerous programs before distinguished musicians and society folks.

Mrs. Stout has just completed four songs, entitled "In Flanders' Fields," "Snowflakes," "When Stars Are in the Quiet Skies," and "Spring Delight," and is now negotiating with an eastern firm for their publication. The songs are dedicated to Florence Hinkle, who was so pleased with them that she has announced her intention of using same on her programs for next season.

Mrs. Stout is to give a program of songs before the River Forest Woman's Club on Tuesday afternoon, September 16. Ruth Broughton of River Forest will be her accompanist.

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VOICE PRODUCTION WITHOUT "INTERFERENCE"

A Method of Voice Development Which Permits Full and Natural Production of Tone, Unhampered by Artificial Restraint

By WILLIAM A. C. ZERFFI IN MUSICAL COURIER

It is impossible to teach a person how to produce a vocal tone. The very most that can be done is to point out how a tone should not be produced.

Hitherto, practically all investigations of the voice have been directed toward the discovery of the correct method of producing tone, not toward the discovery of what interferes with the correct production of tone. Herein lies the key to the whole situation.

The first point to consider is that the action of the vocal cords is automatic, that is to say, it cannot be controlled other than by thought. When we sing a tone, we are entirely unconscious of the adjustments which take place in the larynx in order to produce the tone we wish to sing. We are unable by any conscious act to influence the action of the vocal cords. Their action is controlled subconsciously. This fact is of supreme importance, and must always be borne in mind.

All normal vocal organs are capable of producing tone, the quality of the tone produced depending chiefly upon the freedom of action of the vocal organ. The problem of voice production, therefore, resolves itself into a search for the source of interference with the naturally correct action of the vocal organ.

Part of the vocal tract (mouth and pharynx) serves a double purpose, being used for swallowing as well as singing or speaking. During the process of swallowing the larynx is completely closed and an attempt at tone production manifestly impossible. (Anyone who has accidentally laughed while swallowing will readily admit this.) The reverse of this is also true; during the emission of tone, any attempt to swallow is impossible.

From this may be inferred that the two acts of swallowing and singing are directly opposed, and cannot be performed at one and the same time. Furthermore, the muscles which we use when swallowing are consciously controlled, while the action of the vocal organ is always subconscious. We have, therefore, two groups of muscles acting in direct opposition to one another, each group dependent on the relaxation of the other in order to perform its work properly. It is necessary while producing tone to absolutely relax the swallowing muscles, and the failure to do this is responsible for all faulty tone production. The contraction of the swallowing muscles during the emission of tone constitutes an "interference" with the free action of the vocal organ.

There are various ways in which this interference affects the voice. The contraction of the muscles of the tongue, which are directly attached to the larynx, makes it impossible for the vocal cords to adjust themselves to the changes of pitch required, both as regards high and low tones. This limits the range of the voice and makes the singing of high tones only possible with great effort. This effort naturally increases the amount of breath required, and by forcing a large quantity of breath in and out of the body, much energy is uselessly expended. By the contraction of the muscles of the soft palate, the tone is prevented from receiving its proper resonance, with the result that it becomes poor in quality and lacks volume.

That singing under conditions such as are described above can never be productive of satisfactory results can readily be seen. An attempt to sing degenerates into a battle between the two groups of muscles, and as the swallowing muscles are by far the more powerful, the vocal muscles become finally so weakened as to hardly permit of tone production at all.

The results of singing with "interference" may be summed up as follows:

1. By preventing the larynx from making the necessary muscular adjustments, the vocal muscles are weakened and their development impeded.

2. By depriving the tone of its proper resonance (re-enforcement) the vocal cords are constantly overstrained in the effort to produce an adequate volume of tone.

3. By the rigidity of tongue and soft palate, satisfactory articulation becomes extremely difficult.

In short, "interference" is responsible for all the various and many troubles which assail the singer, and that it is only after the singer has learned to relax these "interfering" muscles that a rational development of the voice becomes possible.

It may be stated here that only at first is a conscious relaxation of the swallowing muscles necessary; very soon the impulses to contract these muscles cease, and the voice is free to respond to the every wish of the singer.

Once the voice is freed from "interference," quality, range and power are a matter of development, and are bounded only by the naturally very wide limits of the voice. Articulation in any language becomes easily possible, in fact it is hard to put a limit to what can be accomplished by the careful development of the voice along the lines indicated, of "Voice Production Without Interference."

———♯♯♯———

THE KNUPFER STUDIOS

The Knupfer Studios, School of Music and Dramatic Art, under the direction of Walter Knupfer, announces the opening of the school year 1919-1920. Mr. Knupfer has made several important additions to his faculty, among them Alexander Zukowski, Director of the Violin Department; Ernest Knoch, Director of the Vocal Department for Opera; David Baxter, the famous Scotch basso, who will be at the head of the Voice Department; Lyravine Votaw, who will conduct the classes in Public School Music, and Gertrude Hemken, who assumes the directorship of the newly organized School of Dramatic Art.

Other instructors of note who will join the faculty are Christian Jordan and Mollye Friedman, in the Piano Department; Walter van Winckler-Graham, Jane Ogden Hunter, Alice Nielsen Baxter in the Vocal Department.

PUBLIC SCHOOL MUSIC

By LYRAVINE VOTAW

Schools and Schools, With Teachers and No Teachers

It is truly an inspiration to come in contact with educators in all departments of our school and college and university systems.

Very few teachers in the schools of our great cities fully realize the intense pressure which is being brought to bear upon the school systems of the smaller cities and of the rural communities for a higher standard of educational conditions.

It is undeniably one of the most encouraging features of our day—is this close scrutiny and self-examination of the schools and the teaching body.

There seems at present as the school season opens something of unrest and a general tossing about. One county in Illinois had, just two days before beginning school, ten rural schools without a teacher to open its doors.

The consolidation of the rural schools is solving this problem to a large degree. It should not be permissible to go to the expense of keeping a school running for only four pupils, but such things still exist. Raising of teachers' salaries will help to a certain extent, for it is true that many good teachers have gone into more lucrative lines of work.

Nevertheless, the educational field will always hold an enormous attraction for those who are deeply interested in young life as it develops, and in those educational problems which hold so much of fascination to a real educator.

To those of us especially interested in the music of the public schools it is intensely satisfying to note the increased interest in music in the smaller cities not only but in the consolidated and one-room rural schools as well.

The materials fitted to these schools is more general among publishers of text books and the teachers themselves are better prepared to instruct.

My experience for several summer seasons passed with teachers of the smaller schools in our country has proven to me that in the majority of cases they are not one whit behind our larger school systems in the subject of music, and they are constantly eager for the best and newest methods in imparting musical subjects.

A Sacred Spot

At Crawfordsville, Ind., is a lot not far from the business center of town, entirely surrounded by a brick wall, with neat stone trimmings. Above the high wall from outside can be seen only tall, stately trees. A large gate, closely locked, makes one sure of a valuable treasure guarded within.

During certain hours of the day this gate is thrown open to the public, for all interested may enter without fee; all visitors are welcomed as guests. As high as 700 guests have entered those walls in a day.

Inside the gates, one wanders up a gravel walk, across the lawn and stands face to face with a statue of the author of "Ben Hur," one of the greatest novels this world has ever known.

General Lew Wallace a few years before his death in 1905 erected a study which is now used as a memorial, holding a great many interesting mementoes associated with him and his family.

The building was planned and its erection superintended by General Wallace personally. The frieze is sculptured to represent characters from his works. The premises are owned and maintained by the Wallace family.

The bronze statue of General Wallace west of the study was cast in Paris from the model made for the Carrara marble statue by Andrew O'Connor, presented to the United States Congress by the State of Indiana for the Hall of Fame in the United States Capitol at Washington.

These are all cold facts—mere facts, that are interesting to know, but which do not in the least carry with them the atmosphere which pervades that study. The domed ceiling, the manuscripts, the translated volumes in sixty languages, the paintings on the walls, some of them by the brush of the general; all of these entered into the sensation of reverence, no doubt.

Near the fireplace where his more personal belongings were placed stood a chest made by him, in which reposed two old violins, a third was placed against the wall with Mrs. Wallace's guitar.

Nothing in that study, many of them things of world-wide renown, gave me the same little weird sensation about the heart that I experienced in gazing upon those violins. There were spaces for four violins in that chest made by his own hands.

They spoke to me in more vibrant terms of that inner life than did his wonderful novel, which I read until 2 a. m. because I could not put it down—at the first reading.

Those violins no doubt many a time poured forth emotions which that great soul could not put into words, but the world never heard them.

When I stood there before that chest of silent instruments I felt as though I were almost before the great white throne, but when the guard threw open a heavy pair of doors and said, "You must see this view," I was speechless. The doors opened upon a stone porch—coverless, excepting where the huge branches of the near-by trees bent over as if guarding its sacredness.

As far as eyes could penetrate there were only trees. One wonderful silver birch that was losing its hold and slipping into the beyond.

Imaginations, fancies, inspirations, all would have room—room—room! That was my thought, and, oh! what a spot in which to dream and compose!

I felt as though even one so prosaic as I might be inspired in such a spot.

No wonder "The MacDowell Colony" and other similar spots breed composers!

America needs many more composers, but if you want the thrill that inspires get out where your wings can fly! Chicago is not the place.

♯♯♯

May Peterson—May Peterson, soprano, is spending a well earned vacation in the White Mountains. A heavy season of recitals has been booked for this charming artist.

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CHICAGO OPERA ASSOCIATION

The coming season of the Chicago Opera Association will be remarkable for its array of new scenic artists. It will be great not only from the point of view of artists and operas. There will be several marvelously rich and interesting new productions. Boris Anisfeld, Peter J. Donigan, Norman-Bel Geddes, Robert Edmond Jones and Hermann Rosse are the five distinguished artists on whom Maestro Campanini may depend for wonderful results.

Boris Anisfeld is looked upon in Russia as the one great rival of Bakst. His work is similar and yet has a distinct individuality of its own. It is less striking, perhaps, but on the other hand is more delicate in its appeal. His production here of Serge Prokofieff's fantastic magical opera is awaited with great interest. Anisfeld escaped from Russia about one year ago and came over to this country with his wife by way of Japan. He has just completed the new production of "L'Oiseau Bleu" ("The Blue Bird") for the Metropolitan. Two of his best productions, made known to America by Pavlowa, have been "Les Preludes de Liszt" and the "Seven Princesses."

Peter J. Donigan is a Chicago boy and has been with the Chicago Opera Company seven years. He has to his credit many productions such as "Isabeau," "Monna Vanna," "Francesca da Rimini," "Dinorah," "Lakme," "Griselidis," and two acts of "Cleopatra," "Don Pasquale," "Gismonda," "The Masked Ball," "Norma." This year he will make the production of "Rip Van Winkle," "Aphrodite" and the three Puccini operas, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi."

Norman-Bel Geddes, a distinguished representative of the new American talent which is coming to the fore, will make three productions for the Chicago Opera this season: "La Nave," the new Italian opera by Italo Montemezzi; "Jacquerie," the new opera by Gino Marinuzzi, the new principal conductor, and Felix Borowski's new ballet pantomime, "Boudour." Mr. Geddes has a quick, alert personality. He is keenly sensitive and artistic and yet is practical in his conceptions. He knows all about the stage, having been a moving picture director three years, and having made no less than sixteen productions last year, including "The Century Whirl," two productions for Brady, "Papa" and "Nju."

Robert Edmond Jones is considered by many as the American Wizard in light and costume effects. He has shown great fantasy and imagination, and has won wide recognition with the recent productions of "The Jest" and "Redemption" in which John and Lionel Barrymore appeared. Another one of his achievements was the extraordinary spectacle of Caliban at the Harvard Stadium in 1910, where a special 30,000 outdoor theater was constructed, with a dome sixty feet high, on which visions could be cast by means of lights.

Herman Rosse, head of the design department at the School of the Chicago Art Institute, will provide the new production of Messager's French Opera, "Madame Chrysantheme." Mr. Rosse spent the year 1910 studying theaters in the Orient, and his observation of the Japanese, Chinese and Javanese art has fitted him in an exceptional way for his work on this new production.

SALVATION ARMY DRIVE COMING

The violin was the first instrument used by the Salvation Army in its meetings. No one remembers the name of the fiddler who got a few other fiddlers together in the early Whitechapel days and helped with the singing. A little later, at the first corps opened by the Army away from the east end of London, a convert was sitting in the gallery at a holiday meeting and had his cornet with him. General Booth, who was conducting the meeting, noticed the man, sent for him to come to the platform and asked him to play. The effect on the singing was so satisfactory that the cornet became then and there a part of the Salvation Army music.

There was some opposition. The brass seemed to have a large share in giving the Army a reputation for noisiness, but, on the other hand, it attracted the very people the Army was trying to reach, and very soon after the advent of the cornet a man and his sons who played various brass instruments were invited to go with the General to a few special meetings, with the result that the Salvation Army Band became not only an integral part of the organization but one of its most valuable assets. The Salvation Army music has had a large share in the work of the organization. Its members, none of whom ever had much money to spare, have made sacrifices in order to purchase instruments.

Nels Halling, who plays first alto in the Army Staff Band and is the leader of the Salvation Army No. 5 Boys' Band, which he organized with a half dozen little street urchins four years ago, never has had a cent for his instruments, either from the public or from the boys themselves. He has purchased them at pawnshops with money he earned working nights and has sometimes done extra work for which he received old instruments in payment. There now are forty-seven members of this band, and it is short twenty-five instruments.

During all the years of its existence the Salvation Army has marched blithely to the music of such bands as could be mustered, making up in enthusiasm and sincerity what it lacked in the things money could buy. It has drummed up crowds on the street corners and smiled its cheerful gratitude for the little coins dropped into its tambourines, and spent the time it begrudged from its service to the poor and discouraged in begging small amounts.

But when its war service brought a glare of publicity that multiplied the demands upon its ministrations it became necessary to finance its affairs in a different manner, and a nation-wide campaign for funds for its home service was launched.

The Home Service Campaign in Illinois will be waged September 22 to 29 for $2,250,000, of which Chicago's share is $1,500,000.

Francis S. Peabody, who has been a friend of the Salvation Army for many years, is chairman of both the state and city committees. E. D. Hulbert is treasurer, and others serving on both committees are: J. Ogden Armour, F. H. Bartlett, Herman H. Hettler, D. F. Kelly, Henry H. Kennedy, Lewis E. Myers, Simon O'Donnell, Eugene S. Pike, Roger C. Sullivan, Louis F. Swift, H. H. Taylor, Frank O. Wetmore, William Wrigley Jr. and Charles H. Wacker.

Additional members of the Chicago committee are: A. G. Becker, Ernest Byfield, P. R. Clarke, R. F. Clinch, Richmond Dean, John V. Farwell, F. A. Fowler, William Francis, John J. Garrity, A. D. Lacker, H. H. Merrick, F. W. Moore, James Simpson, William J. Sinek, William A. Tilden, W. P. Warren, Major-General Leonard Wood.

Others on the state committee are: Stanley Field, Winthrop Ingersoll of Rockford, F. G. Adamson of Aurora, L. N. Wiggins of Springfield, Charles Boeschenstein of Edwardsville, Mrs. Howard T. Willson of Virden, Webster H. Rapp, Ira C. Copley of Aurora, and William Butterworth of Moline.

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HELEN LOUISE SHAFFER

Miss Roena Mulford, pupil of Helen Louise Shaffer, sang at Fort Sheridan Sunday evening, August 31.

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MUSIC IN NEW YORK

BY
JOSEPH DE VALDOR
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I aim to depict the typical scenes enacted at the Brooklyn Academy on the evening of August 30. The Italian Lyric Federation, whose president is Alfredo Salmaggi, editor of the Italian-American Musical Weekly and a vocal teacher, arranged a performance of the operas "Cavalleria" and "Pagliacci."

There was a large audience, which applauded, laughed and amused itself. Carlo Peroni, the conductor, is a man of ability. Roda Marzio, a debutante, sang Santuzza. Romeo Boscacci, who sang Turiddu, acquitted himself as in past performances. G. Puliti was Alfio.

I had hoped for a better "Pagliacci." Eva Leoni was Nedda. A. Antola was the Tonio. G. Interrante as Silvio was the only one in the cast whose quality was in evidence. The chorus sang.

The scenery was the best feature. It came from the San Carlo Opera Company.

Such is the record of this performance.

J. De V.

♮ ♮ ♮

Hanna Butler Sings at the People's Liberty Chorus

Immediately after her arrival in New York, the charming Chicago soprano received the invitation to sing at the People's Liberty Chorus, which she accepted. It was on the occasion of a social evening, which took place on September 4th at the High School of Commerce, 155 West 65th street. This meeting of the chorus was the first of a series of monthly seances this winter. The chorus was conducted by L. Camillieri.

♮ ♮ ♮

A Musical Tribute to Mayor Hylan

Grateful for Mayor Hylan's efforts towards music for the masses, a committee of prominent musical, political and military personages, under the invitation of Park Commissioner Galatin of the New York board, gave a musical festival at the Mall of Central Park on the evening of September 4th. It was attended by thousands of eager music lovers.

The following participated in the musical program: The Police Band, under the leadership of Patrolman Cave; the chorus of the Metropolitan Opera, under the direction of William Tyroller; Rosa Ponselle, soprano; Della Baker, soprano; Riccardo Stracciari, baritone. "La Gioconda," "Trovatore," "La Wally," "The Barber of Seville," "The Mad Scene From Lucia," Charmant Oiseau from "Les Perles de Brezil," and the "Star-Spangled Banner" were rendered by the respective artists.

At the piano were Maestro Romani Romano and Cesare Sturani.

♮ ♮ ♮

William Zerffi Establishes in New York

A new arrival in the metropolis is William Zerffi, a vocal teacher and a prolific writer on voice. Mr. Zerffi was teaching at Bristol, Va., Indianapolis and Boston. His establishment in New York is an addition to the musical life of the metropolis.

A young lady, a contralto with a promising career, has attributed her vocal progress to Mr. Zerffi's teaching and found him an indispensable factor to her vocation. Her name is Emlie Spalding.

Other pupils from the South and West will swell the number of pupils by adopting New York so as to be able to study with Mr. Zerffi.

♮ ♮ ♮

Arnold Volpe and the Stadium Symphony Orchestra at the Hippodrome

Immediately after closing of the Stadium concerts, Adolphe Lewisohn, sponsor of the Stadium Symphony Orchestra, announced that the organization will appear in a series of popular priced entertainments to be held at the Hippodrome on available Sundays. Arnold Volpe will again direct the Symphony, and well known soloists will also appear with the organization, beginning in October.

♮ ♮ ♮

Caruso Back From Italy

Enrico Caruso returned to New York on the steamer Giuseppe Verdi on September 3. He was accompanied by his wife and his fourteen-year-old son. Caruso spent three months in Italy, and on this occasion his villa at Florence was looted by the hungry peasants.

♮ ♮ ♮

Idelle Patterson and Olga Carrara Close the Stadium Season

On Labor Day Idelle Patterson, soprano, and in the evening Olga Carrara, soprano, were the soloists at the Stadium concerts. The season came to a conclusion after a run of eight weeks. Miss Patterson appeared more often with Arnold Volpe's orchestra than any other artist. She has to her record eleven appearances with the Stadium Orchestra. This is an unusual tribute bestowed upon a vocalist. The reason can be easily surmised. Her voice, her artistry and her personality have contributed to her popularity. At the matinee concert she was in splendid trim, exhibiting again her superb natural timbre of the lyric soprano. In the evening Olga Carrara sang "Voilo Sapete," from "Cavalleria," and two other songs, with excellent results.

Of the newcomers Mme. Carrara can be easily detached as the most conspicuous artist of the season. She made in all four appearances and each time confirmed the impression that she has a beautiful voice. After the performance a banquet was tendered to Arnold Volpe.

P. S.

♮ ♮ ♮

Hans Kronold Plays at Middletown

The splendid cellist who is the head of the New York Ensemble made a successful appearance at Middletown, N. Y., on August 22. The Middletown Herald speaks of Mr. Kronold and his ensemble in very flattering terms, saying that all gave a wonderful demonstration of their artistry at the Stratton Theater.

The following is a quotation from the above paper: "Hans Kronold, a cellist whose ability is recognized from New York to San Francisco, made the hit of the evening. Mr.

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Kronold rendered 'Andante' by Martini and 'The Witches' Dance,' composed by himself."

♮ ♮ ♮

Alice Sjoselius Sails for Paris

The charming American soprano sailed for France on the steamer Rochambeau on Saturday, September 6. She will make numerous appearances in France and throughout the Scandinavian countries.

CHICAGO MUSICAL COLLEGE NOTES

The fifty-fourth season of the Chicago Musical College will open this Monday under exceptionally favorable auspices. Not only is the registration larger than ever it has been before, but the quality of the talent disclosed by the students who, desiring to take up class work, have played for the president, is higher than in any previous period of the institution's history.

♮ ♮ ♮

The final examinations for free scholarships in the Chicago Musical College are being held this week. Competitors have come for these to Chicago from all parts of the United States.

♮ ♮ ♮

Alexander Raab, who has been spending his vacation in the East, returned to Chicago last week.

♮ ♮ ♮

Great interest has been manifested in the engagement for the Chicago Musical College's department of dramatic art of Walton Pyre. Mr. Pyre will stage a number of interesting plays this season in Ziegfeld Theater.

♮ ♮ ♮

H. A. Coubeau, student of Edouard Dufresne, has been engaged as baritone-bass soloist at Mount Carmel Church.

HUGO RIESENFELD, THE CONDUCTOR

That grand old man, Oscar Hammerstein, had three dear predilections: His cigar, his opera and his humor. Your serious face would metamorphose your disposition by his extemporaneous humor; through the fumes and the puffs of his inseparable cigar he would scrutinize you. His piercing eye taught to define a man's or a woman's artistic qualifications. Hugo Riesenfeld, the present musical director and general manager of the Rivoli and Rialto Theaters, was Oscar's choice. On a trip to Vienna for finds, he discovered Riesenfeld. The Manhattan of the famous and thrilling days was enriched by the engagement of Mr. Riesenfeld, its assistant conductor. Those who were engulfed in the old house of Thirty-fourth and Eighth avenue will remember that the present musical director of the famous movie houses was practically the "largo al factotum" in the artistic surroundings of the Manhattan. Rehearsals, coaching and conducting were the preoccupations of this young magician. No one recognized the high abilities of Mr. Riesenfeld as the grand old man, and very seldom did Oscar err in his judgment.

If you enter the precincts of the Rivoli and Rialto Theaters, the orchestras imbue you with the atmosphere of the legitimate concert halls. You may profess a disappointment as far as the insipid movies are concerned, but you can not be disillusioned about the musical programs. Mr. Riesenfeld can claim the honor of having helped place the movie houses on an artistic pedestal. New enterprises and the present rivals have followed his musical ideas.

Mr. Riesenfeld built up the Rialto Symphony Orchestra. The players at the Forty-second street house respond to his baton. He is young, in the thirties, but his baton is certain. He has the vigor, the energy and the animation of the leader whose aim is to conduct music for art's sake. He is a fine program maker, versatile and routined. The orchestra under his leadership plays well. He is also a gifted composer. Just now he is at work on a musical comedy, or light opera. We suspect his musical gifts, his melodious inspirations, for which the Viennese are known to be famous.

When you are in the metropolis, go into the Rialto, if not for the movies, for the orchestra programs. JOSEPH DE VALDOR.

O. E. ROBINSON A SUCCESSFUL DIRECTOR

The department of Public School Music of the American Conservatory has to its credit this season, as in former seasons, a long list of positions. O. E. Robinson, director of this department, reports the following, which is the list of the most recent engagements of graduates of the department of Public School Music: Lucille Braddock, Supervisor of Music, Ludington, Mich.; Emma Bossoh, Assistant in Music, Davenport, Iowa; Dorothy Cheney, teacher of music in the high school, Shelby, Iowa; Virginia Kleer, Supervisor of Music, Abingdon, Ill.; Eleanor Schneider, Assistant Supervisor of Music, Appleton, Wis.; Mabel Wisman, Supervisor of Music, North Robinson, Ohio.

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THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Lockport, N. Y.

The National American Music Festival opened its doors for the fourth season yesterday morning in the Thurston Auditorium. When one looks back to the chrysalis of 1916, and then views the splendid proportions into which this enterprise has grown, there is certainly encouragement to the faint-hearted and inspiration to those who are blazing a path along the way that leads to a great goal, that of overwhelming ultimate success of a festival of purely American music given by American artists alone.

The session opened with the singing of "America," after which the Rev. D. Hodson Lewis gave the invocation. Owing to the accident which befell Mrs. Spalding Evans, her beautiful tribute to "The Music of America," a tribute filled with the poetic imagery and living truth underlying all lines from her pen, was impressively read by Professor Carl Wachter of the University of Buffalo. The informal chairman of the morning, Charles W. Moss, expressed the regret of all at Mrs. Spalding Evans' absence, and suggested that one of the masses of flowers which decorated the stage should be sent to her as proof of the universal sympathy of all in attendance.

Mr. Moss struck a happy and tuneful opening note in his clever and cordial address of welcome, which included everybody, performers and public alike. Interlacing his speech with apt and amusing stories, he also spoke with convincing earnestness of his faith in this great festival undertaking. He referred to the fact that the world war has forever justified the hearty encouragement of music, for it was music, above all else, that enabled our boys to "carry on." He paid tribute to Mr. Van de Mark as the one man whose vision and energy brought into existence an enterprise now enlisting the sympathetic interest and talent of many of the greatest artists of this country, and expressed the hope that it would not be long before a permanent home for the American Music Festival should be established in Lockport. Spontaneous and prolonged applause showed how his words found favor in the hearts of his hearers.

Leonard Liebling responded to the address of welcome in his usual witty and happy fashion. His talk was an effective mingling of seriousness and humor, and through it all stood out the speaker's abiding conviction that America is the land of great possibilities in art as in everything else. "We have ideals," said Mr. Liebling, "both poetic and practical, ideals of immense magnitude, which means the creation of big things in art as well as in industries." He mentioned with pleasure the increased interest shown by the business men of this city, by their co-operation not only in spirit but in pocketbook, for it is money which makes art possible. He referred to the festivals held for decades in small German cities, for the special performance of new musical works, and hinted that Lockport might become a world music center in this respect. He made the valuable suggestion that composers should write works dedicated to the American National Music Festival, works to be tried out here and their worth to be judged after adequate performance. Mr. Liebling has carried out this idea in the trio, "Serenade," which will be heard on Wednesday evening. Incidentally he made graceful reference to the sorrow of all at Mrs. Evans' enforced absence and spoke a few words of heartfelt welcome back to her native land, after overseas service, to the universal favorite, Bessie Bown Ricker.—Lockport (N. Y.) Union-Sun and Journal.

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Artist Must Not Value Services Too Cheaply, Says Editor of Music News

Tuesday morning's session was a roundtable on the voice, with a paper on "Diction" by Adele L. Baldwin, New York, and an address, "What Next?" by Charles E. Watt, Chicago. Yeatman Griffith, chairman, being delayed in arrival, his place was filled by Mme. Katharine Evans von Klenner, whose clever handling of the unexpected situation aroused much admiration. Mrs. Baldwin probed with skill and knowledge to the core of incorrect diction, and prescribed the cure, proper control of the organs of the respiration, speech and tone. "Who knows how to breathe and to speak well, knows how to sing," she quoted from an old authority, and she rightly stated that everyone should be able to speak distinctly, correctly and beautifully. She illustrated in speech and song the principles of beautiful diction which she so intelligently advocates.

In "What Next?" Mr. Watt touched upon the different conditions along all lines which have resulted from the war, and suggested how best music could adjust itself to the new order of things. It is Mr. Watt's belief that the three elements most essential to the largest development of music in this country are democratization, Americanization and more logical commercialism. Under the first head he classed community singing, civic concerts, music in the schools and similar things which will make more general the love and knowledge of music. Prisons, hospitals and reformatories should have a government to promote music for their inmates. The Americanization of music has suffered from subserviences to foreign influence, which is partly the fault of musicians, teachers and critics who are loath to admit that there can be any musical atmosphere in this country, and from whom the public takes its cue. Instead, they should call attention to the best in American music. The attitude of critics should be neither lukewarm nor antagonistic, as was the case when Josef Hofmann last season gave a piano recital entirely of American composition in New York and Boston. In the case of grand opera, we should imitate France and Italy, who give first place to their own operatic works, in the mother tongue, and with native artists; then will the Americanization of grand opera become a possibility.

As to his last essential, Mr. Watt reiterated still more forcibly some of the things he said last season. His apt phrase, "Nothing for nothing," has become a slogan for musicians in many states. The public takes anyone at his own valuation, and if a musician gives his talent too cheaply he has injured not alone himself, but his colleagues. Except for a real charity, let the laborer in music's field be as worthy of hire as in other fields.—Mary M. D. Howard in Lockport (N. Y.) Union-Sun and Journal.

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Eddy Returns to Chicago

After an absence of several years Clarence Eddy returned to Chicago for the Summer, and in addition to his term of teaching at the Chicago Musical College was booked for a number of recitals in and near the city, where organ lovers took the opportunity of his presence to hear him play. Mr. Eddy arrived in Chicago June 20 from his home at San Francisco.

To write anything about Clarence Eddy for Diapason readers seems superfluous. In fact, the idea reminds us of the story of the German newspaper published in Chicago some years ago. One Sunday afternoon there was a spectacular fire across the street from the office of the paper. The next morning all the newspapers had their front pages filled with the story. But not a line was in the German publication. The proprietor arrived at his office hotter than the fire of the preceding day.

"Why nothing on the big fire?" he shouted at the city editor.

"Why, the whole town was down to see it," was that functionary's answer, "and they know all about it. Why write about it?"

There are numerous distinguished services which in his long career Mr. Eddy has rendered the organists of America, but for none do they owe him more than for his consistent presentation of the works of American composers before his audiences. His programs are ever new and he scrutinizes and utilizes more of the latest works of merit than anyone else in his field. Many of the best concert pieces of the present day were recognized as valuable and first played in concert by Clarence Eddy.

Mr. Eddy gave a number of recitals on his way to Chicago. June 13 he played at Sheridan, Wyo.; June 17, Emporia, Kan., and June 19, Topeka. June 22 he gave two recitals in the First Methodist Church at Aurora, Ill. June 24 he played twice in the college hall at Adrian, Mich., and June 26 at Moline. August 1 Mr. Eddy gave a recital on the large organ in Leon Mandel Hall at the University of Chicago. His engagement at the Chicago Musical College began June 30 and ended August 9.

Although it was midsummer Mr. Eddy made a record of eight recitals in a week immediately after his arrival in Chicago.—The Diapason.

ANNE HATHAWAY

Anne Hathaway, the violinist, has returned from her summer home after a vacation of six weeks. Mrs. Hathaway will resume her teaching at her studio, 614 Cable Building. Her concert engagements and teaching promise her a very busy season.

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EDITORIAL

(Continued from page 3)

stant attendants at Lockport Festivals, there can be included in this the Management and the Speakers, as well as the Composers and the Artists.

Many points of management have been vitally improved, even since last year, and as for the Speakers, they have certainly developed greatly also.

Mr. Liebling of the Courier, for instance, is a very decided growth this year over what he was two years ago.

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One of the most characteristic differences between Lockport and the usual State Convention (besides its truly American aspect) lies in the audiences which twice a day fill the Auditorium.

There is here, as everywhere, a certain amount of "mutual admiration" among artists, a development which is always open to a question of sincerity, and there is also some "hero worship," but, on the whole, the audience is not only large, but dispassionate.

In but few cases does this audience convene because of big names or of undue advertising of a personality.

On the contrary, it comes because it has season tickets and is vitally interested in the American Festival idea.

The result is, therefore, that the young artist who appears here is very much on his merit.

If he receives applause only from his colleagues and the little coteries who know him personally, he may be sure that there is something wrong with him.

If, on the contrary, the applause is spontaneous and full, he may rest assured that his work has the real tang which makes it worth presenting to the public.

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Again we say Lockport is the melting pot of Music in America, as well as the royal opportunity for Composer and performer alike.

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Those who heard Myrtle June McAteer, cellist (Pittsburgh), last year were sorry to learn of the automobile accident of which she was a victim, en route to Lockport, by which she suffered a dislocated arm and could not appear at the Festival. Miss McAteer, by the way, was a pupil of Hans Hess of Chicago.

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Sympathy also went out to Harriet Case, soprano, who could not fulfill her Lockport engagement because of the death of her father. Miss Case made many friends last year and she will be heartily welcomed next fall.

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Visitors at the Festival were so numerous as to make notation difficult. A few of those recalled, aside from composers whose works were on the programs and managers of different artists, were Yeatman Griffith, New York; Mr. Prieaux (Ditson), Miss Joseph (Witmark's), Emma Gerhardt, sister of Frederica Gerhardt Downing; Florence French (Musical Leader), Mr. Swaab (Musical America), Mrs. Charles E. Watt, Chicago; Mrs. Charles Kenworthy, Buffalo; Mrs. Will Kenworthy, Buffalo; Miss Amanda Vierheller, Pittsburgh; Mrs. Charlotte Babcock, New York.

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Mrs. E. D. Bevitt, formerly of Jamestown, N. Y., and well known in Chicago, has just taken up her residence in Lockport, and did splendid service throughout the Festival as accompanist for many young artists and on the general reception committee, which comprised, as usual, pretty nearly all of Lockport.

MAY PETERSON

May Peterson, soprano of the Metropolitan Opera Company, quite unexpectedly had two appearances in Ocean Grove instead of one! After her tremendous success at the Auditorium there she was requested to stay over and sing at the large Tabernacle the following morning. This she did, and an audience of 3,000 turned out to hear "The Golden Girl of the Metropolitan." Her success then, as the night before, was phenomenal, and so enthusiastic was her audience that they gave her the Methodist salute and demanded more than twice the number of songs scheduled for her to sing.

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EDWARD F. JOHNSTON

Born in Scotland in 1879. Became a pupil of the Royal Academy of Music, London, at the age of ten, afterwards studying for a time at the Conservatory in Florence, Italy. Later, he settled in Edinburgh, as an organist and teacher, where he also produced a lyric opera, "Cinderella," with much success. Mr. Johnston made a visit to the United States early in 1907, and while here was engaged as organist for the Jamestown Exposition, held in that year. After this engagement he accepted a position at the Emma Willard Conservatory, in Troy, N. Y., also becoming the organist at St. John's (P. E.) Church in that city. In 1910 Mr. Johnston was appointed organist and lecturer on harmony at Cornell University.

In New York City Mr. Johnston was first organist of Calvary Baptist Church, and at the time of his death engaged at the Madison Avenue Baptist Church.

As a movie organist Mr. Johnston was considered one of the best in the business, and in succession was engaged at the Rialto and Broadway Theaters, and was to start in, after completion, at the Capitol.

Edward F. Johnston, as a composer, won considerable fame, his name first coming into prominence as the result of the great popularity his "Evensong" enjoyed, a composition which is well known to every organist in the country. Many of his other organ compositions, such as "Resurrection Morn," "Midsummer Caprice," etc., have become standard numbers. His operettas, written chiefly for amateur organizations, entitled "The Drum-Major," "Pocahontas," "O Hara San," are known from coast to coast. On the eve of his removal to St. Vincent's Hospital, where he died September 4, Mr. Johnston put the finishing touches to a second operetta, entitled "Cinderella," book by Maude Elizabeth Inch.

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M. WITMARK & SONS

Thomas J. Quigley, manager of the Chicago offices, and Charles E. Hudson, branch manager of department "C" of M. Witmark & Sons, will be in charge of their exhibit at the Illinois Lyceum and Chautauqua Convention at the Hotel La Salle September 14 to 19.

The company has engaged room 1806, where the Witmark songs will be demonstrated.

They will be assisted by Harry Maxfield and Miss Gurnell Anderson.

Among the songs that will be sure to interest you are Vanderpool's "Values," Arthur Penn's "Smilin' Through," Ernest Ball's "Boy of Mine," and Clay Smith's "Sorter Miss You."

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Yon—Pietro Yon, the celebrated organist, whose concert appearances in the United States have evidenced a revival of public interest in the organ, announces that his concert appearances this year will be increased to more than one hundred, including many return engagements in the cities where his remarkable artistry has won brilliant success. Mr. Yon, who has been dominant in American musical affairs for several years, is one of the group of young Italian musicians who are making that country one to be seriously reckoned with. With the appearance of so many Roman organizations in the United States this year, Italian music and musicians are occupying a dominant position, and Mr. Yon is one of the most prominent.

PATHE COMPANY SECURES TITO SCHIPA

The Pathe Phonograph Company announces to the music world a valuable addition to its list of noted artists in Tito Schipa, according to the leading critics of Italy, Spain and South America one of the finest lyric tenors that Italy has produced in a generation. This great tenor, who is a member of the Chicago Opera Association, will be heard in all his favorite roles, many of which have been recorded by the Pathe Company. Schipa possesses a purely lyric quality of voice. Its high tones ring true and clear, while his middle and lower register show an evenness that has caused the most critical reviewers to marvel.

The coming of Tito Schipa to the United States has aroused unusual interest in operatic circles. His operas include "Rigoletto," "Tosca," "Traviata," "Barber of Seville," "Fra Diavola," "La Boheme," "Sonnambula," "Madame Butterfly," "Lucia," and many others. The Pathe records will give music lovers an opportunity to hear this famous young singer before the opera season starts. His voice records such as few singers, and every record is a masterpiece of song.

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Kanders—Helene Kanders, the noted concert artist, is to make her first New York appearance at a press concert under the auspices of the New York Evening Telegraph, and subsequently will appear in the Metropolitan and Carnegie Hall for her own recitals. Her first Philadelphia engagement will be in her own recital at the Academy of Music under the local supervision of Mrs. Beulah E. Jay, who makes her debut at this time as an impresario.

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A NEW SINGER IS JOSEPHINE LUCCHESE

The city of San Antonio, Texas, has always stood in the front ranks of American musicdom; many are the talented artists San Antonio has sent forth and it seems that San Antonio's fecundity in the production of famous artists is merely in its infancy, for legions are its genial musicians and song birds. One of the latest productions of San Antonio is Josephine Lucchese, born in the Texas metropolis twenty summers ago. Of course the name of Josephine Lucchese may mean nothing just now to the uninitiated, but it is a name one should remember. It is that of one of the youngest coloratura soprani on or off the concert or operatic stage, and one that should become a byword of wonderful singing, even as those of Malibran, Jenny Lind, Patti e tutte quante. Besides being born in San Antonio, Josephine Lucchese received her entire education, musical and general, in America, and her artistic singing will hence prove once more that a European training is not absolutely necessary to achieve musical fame. Miss Lucchese's singing will emphasize this fact, and the same method adopted by Jenny Lind, Patti and all the other great singers of the world, and which, whether taught in Italy, France, Germany or San Antonio, Texas, U. S. A., is the only right one. Some people call it bel canto, but in common English it is synonymous to beautiful singing. Miss Lucchese's sweet voice, recalling the beauty of Patti's, will prove this beyond peradventure.

It will be superfluous to speak about Miss Lucchese's range, the flexibility of her organ, her impeccable technic, which adapts her exceptionally well to the florid singing of the Italian music of the middle nineteenth century. What especially characterizes Josephine Lucchese's singing, however, is the sweetness of her voice, her artistry and her bel canto. Her voice was discovered and exclusively trained by Mme. Colombati, the Italian mezzo-soprano, who, after a career in opera houses for over forty years, has still retained all the purity, lusciousness and brilliancy of her voice, and recalls her successes with such artists as Tamagno, De Reszke, Battistini and the other celebrities of a past generation. This is to say that Josephine Lucchese received good training, traditional bel canto training, bequeathed from father to son by a few cognoscenti belonging to the great school of the Porporas and the celebrated singers of the eighteenth and nineteenth centuries.

New Yorkers will soon be given an opportunity to listen to some wonderful singing. During his last visit to San Antonio, the great Italian tenor, Bonci, was struck by the beautiful voice of Josephine Lucchese and he predicted for the girlish student a wonderful career and that she would soon shine in the operatic firmament with a brilliancy equal to that of those fixed stars named Jenny Lind and Patti. Although no one is a prophet in his or her own town, the San Antonio papers have proclaimed Miss Lucchese as one of its most gifted young citizens, and the future diva has made a vow to sustain the Texan traditions of excellence and to keep San Antonio on the operatic map. Besides being blessed with a sweet voice, and a real genius for florid music, Miss Lucchese is one of the sweetest and most charming girls one might wish to meet. She is not only lovely in features, but fascinating and of a charming disposition, and there is little doubt but that Miss Lucchese will conquer New York, even as she did San Antonio, and her coming debut recital at Aeolian Hall will surely disclose all the sweetness of this girlish artist.

———♯♯♯———

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Music News

Vol. 11 · Chicago, September 19, 1919 No. 38

Editorial

PASSING COMMENT

Two little errors which crept into our columns last week need correction:

(1) On page 4, the accompanist who is to play for Mme. Gilderoy Scott should read Mrs. Irene Belden Zaring.

(2) On page 27, the article "Prize Composition May Be Published" should be made complete by the statement that it is the Eric De Lamarter prize for organ sonata which is under discussion.

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An interesting series of articles, written especially for Music News by the well-known piano teacher, Glenn Dillard Gunn, will begin in our next issue.

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The orchestral musicians who furnished joy the first week of the All-American Exposition at the Coliseum are threatening a boycott against all the sponsors of that organization, which is now said to be bankrupt.

Many rich men and women of Chicago allowed their names to be used, merely in an ornamental sense, supposedly, but now the musicians propose to hold them responsible in a money way also.

There is a hint in this to musicians of all kinds. For, if the orchestra players can organize so thoroughly that they can absolutely protect all members of their organization, why cannot singers, pianists, solo violinists and opera choruses do the same?

There is far too much of speculation with the time and the talents of musicians on the part of irresponsible managers, and there should be an organization of the artists themselves which will be a mutual protection from such imposition.

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The circular of the British Music Society recently received at this office provides a definite suggestion which ought to be read by all who are interested in the propaganda of American compositions also, and its ideas should be applied in this country as well as in England; for, musically, we are much in the same boat as our cousins across the ocean.

We quote a part only of this circular:

"The British Music Society has been formed to assert at home and abroad the importance of British music of all periods, and to secure more favorable conditions for the continued production and development of British music of the highest class. The society enrolls not only practicing musicians, professional and amateur, connoisseurs and lovers of music, but all who are conscious of the national importance of music as an element in culture.

"The society is not intended to supplant or compete with any existing organization. It has come into existence to do urgently needed work that is now left undone. Music, being a universal art with a universal language, has for centuries suffered from an excessive concentration of its interests and activities on Italy and Germany. The success with which France, Russia, Poland and Scandinavia have reacted against this tendency by expressing themselves idiosyncratically in music is well known; but England still countenances and even inculcates the superstition that music is a foreign art in which Britons do not excel, and in which, consequently, they would be wise to make a pretense of not desiring to excel. Some British organization to make known the facts that contradict this barbarous error, and to cultivate the rich musical fertility of our country, can no longer be dispensed with; and the British Music Society aims at making itself such an organization."

"The man who cannot stand to have his plans and ideas criticized is a fool. The wise man will welcome criticism, so long as it is honest and intelligent. I know, and you do, men who want no one about that does not agree with them, men who are afraid of being told unpleasant truths. Such men are fools. In a long journey, as Emerson says, 'The truth, however unpleasant, is the safest traveling companion.'"—Theodore Roosevelt.

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There is great musical activity in New York just at present, and a quick analysis of the situation leads to the conclusion that the difference between that city and Chicago, for instance, lies in the fact that New York is made into more of a market for music than is possible in Chicago, largely through the presence in the Eastern city of a multitude of managers.

These managers range, of course, all the way through the stages of good, bad and indifferent, but there is enough of good to give comfort and employment to many musicians.

Intrinsically New York should not be any more of a music center than is Chicago, for here in the West we have a multitude of churches to provide employment for singers, and a list of schools and colleges of music that is not surpassed anywhere.

We have not yet, however, systematized and covered the concert field adjacent to Chicago as we should have done, and therefore booking of engagements even at our very doors is done largely by New York agents.

This, of course, is a situation which must change and which will, we believe, change rapidly once the financial questions of the country are fully settled.

And to that end we should welcome every honest, conscientious managerial effort put forth in this city.

There have been several such efforts lately, and while we applaud these and wish the builders of the agencies and the bureaus all possible success, we still hope for more growth along this line, for Chicago should not be subservient to any other music center any longer but should awake to the fact of its own greatness and possibilities with a rush.

MILDRED LANGLAND SPECIALIZES IN COSTUME RECITALS

Miss Mildred Langland is a young singer who is attracting much attention wherever she is heard in Costume Recital work. Her program consists of Children's, Japanese and Scandinavian songs, the latter in peasant costume. She is physically so adaptable,

MILDRED LANGLAND

to quote one of her enthusiastic listeners. "She does not imitate a child. She is a child."

Aside from her versatility as an actress, Miss Langland's voice is of an unusually pure lyric quality of coloratura range, which enables her to do with fine effect excerpts from the brilliant repertoire of former Scandinavian prima donnas. Her recital provides a most restful and real entertainment. She has been heard often in Milwaukee, where she has done much of her study and coaching, and it is safe to say she will be heard this year with great pleasure.

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Cookingham—Edna Cookingham, Chicago pianist, writes from Paris to say that she expects shortly to return to America after a year and a half of Y. M. C. A. service in France.

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Negro Musicians—The National Association of Negro Musicians was organized in Chicago in July. The president is Henry L. Grant of Washington, D. C.

PUBLIC SCHOOL MUSIC

We regret to note the death of Mrs. Agnes Hardinge, who has for so many years been in school service in the city. The past few years she has filled an important position in the offices of the city school board in the Tribune Building.

A busy man is H. W. Fairbank these days in the Department of Music in the Chicago Normal College. Classes are well formed and full-fledged after two weeks in session.

Some time in July the writer for this department had the pleasure of attending one of the class hours under the instruction of Effa Ellis Perfield in her studio in the McClurg Building. The work was reported by the editor in a previous issue of this publication.

Mrs. Perfield has spent an exceedingly busy summer in her studio in Chicago and elsewhere.

Miss Edna King, one of the High School music instructors of Joliet, Ill., was in Chicago recently selecting music for her large classes this season. She reports interesting and lively organizations in the music department.

Lyravine Votaw is meeting her normal classes this week for organization in her new studios, 614 Fine Arts Building.

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ELIZABETH FORESMAN BAGG

Mrs. Elizabeth Foresman Bagg has resumed her vocal teaching in her studio, Room 927 Kimball Hall, on Tuesdays and Fridays. Mrs. Bagg, who is the author of the articles on "Simplicity in Singing" which have been appearing in Music News during the summer, has had the pleasure of hearing both verbally and by letter from a number of teachers and students in recognition of her work. Mrs. Bagg's teaching has been particularly successful along the lines of foundation work with young voices and reconstruction work with voices which have been injured.

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WILLIAM PHILLIPS

William Phillips, the well-known baritone, will resume his teaching at the Cosmopolitan School of Music in the Kimball Building on September 22, with fine prospects of a large class of exceptionally able pupils. His work as a teacher is evidently winning the wide recognition it deserves, for his class this year will have, among others, students from Winnipeg, Los Angeles, Oklahoma, and New York.

Mr. Phillips, in addition to his Chicago work, is head of the vocal department of the University School of Music, Lake Forest, where Mrs. Phillips acts as his first assistant. An exceptionally large enrollment there threatens to take every available hour. As soloist at the First Presbyterian Church of Chicago Mr. Phillips has won a firm place in the hearts of the congregation through his fine interpretations, his earnestness, and the beauty of his voice.

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Martinelli—Giovanni Martinelli, Metropolitan tenor, will make an extended concert tour this fall.

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Culp—Julia Culp will not be in America this year. This is just as well, probably.

MAX ROSEN, VIOLINIST, COMMENDS MUSICAL EDUCATION

"Your idea of not overlooking the musical education of the child," said Max Rosen, the famous violinist, on the occasion of a recent visit to the summer home of the Hebrew National Orphan House at Rockaway, "is praiseworthy. If, as has been declared, music is a great soother of the emotions, it has a no less spiritualizing effect upon the musician himself. Children who are taught music quickly learn to develop self-control and a deeper perception of the harmonies of life. The teaching of music to the child at an early age is bound to refine his emotions and to teach him to respect order in the world. In the last analysis music is only the fashioning of harmony out of a chaos of sounds.

"The Jews are noted for their musical sense. It is present in their heritage of customs and in the ritual of the synagogue; Jewish law is full of suggestive examples. Everybody knows that David was an expert harpist in his youth, and that Miriam, the sister of Moses, lightened the monotony of the desert for the Jews with music.

"The world has been made infinitely richer by the compositions of Mendelssohn, Meyerbeer, Rubinstein, just to mention a few. It is easy to believe that the race which has produced these musical geniuses will probably produce others as well.

"You are doing the right thing by stressing music in your institution."

Prominent leaders in Jewish affairs are aiding the Hebrew National Orphan House in its half million dollar campaign to cover the cost of the new building just purchased on Tuckahoe road. Six weeks have been set aside for the length of the campaign. So far, however, the greatest interest in the campaign has been manifested on the East Side, which is working feverishly heart and soul to render it an unqualified success.

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LESTER GROOM PLAYS WEDDING PROGRAM

Lester Groom, Chicago, will play the following splendid organ program at the wedding of his brother, Willard Groom, to Miss Crystal Close in Grand Rapids, Mich., on September 24:

Rustic Wedding Symphony.....Goldmark
Wedding March (theme and variations)
Bridal Song
Serenade
Arranged by L. W. Groom
In the Garden
Dance
Arranged by E. H. Lemare
Processional—March Religious .....Guilmant
Recessional—March Pontificale (from First Symphony) .....Widor

♯♯♯

E. BERNICE RUGGLES

Miss E. Bernice Ruggles, artist-pupil of Dr. Carver Williams and graduate of the Cosmopolitan School of Music, has recently accepted the position of teacher of piano, theory and harmony in the Morse Dade Studios in Morse, Saskatchewan. Miss Ruggles has already enrolled a large class and expects the year to be a most successful one.

M. C. W.

♯♯♯

Loomis—Clarence Loomis has returned from his vacation at Long Lake, Ind., where he prepared an entire new program for his Chicago recital and composed, also, a number of songs.

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GILDEROY SCOTT AND VIOLET HOLMES TIDY GIVE PROGRAM IN EVANSTON

On Wednesday of last week a delightful concert was given at the home of Mrs. Lewis Ferguson by Gilderoy Scott, contralto; Violet Holmes Tidy, composer-accompanist; Ethel Murray, cello; Natalie Price, reader, and Irene Beldon Zaring, accompanist.

Mme. Scott is a fine artist and a singer with a big, ringing, contralto voice. She made a definite success in two groups of songs, one with cello obligato. The second group was accompanied by the composer, Violet Holmes Tidy, a newcomer to Chicago—the Cycle is called "Life's Journey," "Dawn and Daybreak," "Noontime," "Sunset," "Night and the Dawn Eternal," and is music of excellent worth and will be often heard on programs this coming season. Mme. Scott made a fine success with it. Her singing has a vital musicianly quality that makes her interpretations of fine dramatic worth. Mme. Tidy is an excellent accompanist, and was accorded a share in the afternoon's honors for her fine playing and lovely song cycle.

Miss Murray gave a group of cello solos and was much enjoyed. Miss Price pleased in readings. Mrs. Zaring gave musicianly support at the piano, and her work was much enjoyed.

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WESTERN CONSERVATORY

The opening enrollment of the Western Conservatory and its numerous branches in all parts of the United States for this season exceeds that of any previous year of this long established institution, now in its thirty-sixth scholastic year. President Scott states that the registration in the various departments is not only satisfactory in numbers, but is also representative of more uniformly advanced pupils than is usual. Some very interesting recitals will be forthcoming in the near future.

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SAN ANTONIO MUSICAL CLUB

Frances Papert, mezzo-contralto, of Chicago, recently made a very successful appearance before the San Antonio Musical Club, singing an Aria from "La Gioconda" and encores.

REUTER RETURNS TO CHICAGO

A summer that contained two successful concert appearances as well as much recreation has ended with the return of Rudolph Reuter to his duties at the Chicago Musical College, where a large and enthusiastic class awaited him. Mr. Reuter's plans include appearances in recital in New York (October 31), in Boston, where he achieved such a unique success last season (in January), and in Chicago. Here also he will play a two-piano recital with Edward Collins, a program that will be repeated in La Crosse, Wis., in November.

Mr. Reuter spent several weeks on a quiet farm in the Catskill Mountains, after which he had a most successful appearance with the Stadium Symphony Orchestra in New York City, playing the concerto by Rubinstein in D minor. After this he appeared in recital at Nyack, N. Y., and spent the intervening days in Atlantic City. In addition he made many new rolls for the Duo-Art player that included pieces by Borowski, Collins and Griffes.

———♯♯♯———

JOHN LORING COOK STUDIOS

Mr. Cook has had the most interesting summer in teaching of his twenty-one years in Chicago. Being musical director of the Continental Lyceum Bureau and selecting talent, besides his private teaching, has kept him very busy, although he has found time lately to drive a National Six car.

Among his talented singers sent to Louisville to leave with the companies sent out by the bureau are Loris Ballan, soprano and pianist; Carol Meriwether, reader and singer; Edna Rice, singer and reader; Etta Weaver, soprano, and plans are now being made to add a new circuit of one hundred towns in Florida for new companies now forming.

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Campanini—Maestro Campanini has sailed for America on the Dante Allighieri, an Italian steamer, due in New York October 3. With him are Mme. Rosa Raisa, Giacomo Rimini, and Alessandro Dolci, all of whom will take part in the preliminary tour, which opens at Milwaukee on October 13. Teofilo de Angelis, the new associate conductor from the Constanzi, Rome, is also on board. The steamer will make several stops en route.

MOISEIWITSCH BUSY WITH CONCERTS IN ENGLAND UNTIL THE EVE OF DEPARTURE FOR FIRST AMERICAN TOUR

A communication from Messrs. Ibbs and Tillett, London managers of Benno Moiseiwitsch, gives a list of the concert appearances to be made by the celebrated pianist prior to his sailing for America on November 3. The musical season in England gets an earlier impetus than our own, and on the 4th of this month Mr. Moiseiwitsch played at one of the orchestral concerts in Queen's Hall. His engagements for September and October are worth glancing over, giving as they do a clear idea of what great success this artist is enjoying. The September bookings are: 6th, Brighton; 9th, Margate; 13th, Bournemouth; 16th, Queen's Hall (second orchestral appearance); 18th, Torquay; 27th, Queen's Hall recital; 30th, Brighton. In October: 1st, Tunbridge Wells; 2d, Eastbourne; 8th, Malvern; 9th, Bournemouth orchestra concert; 11th, Queen's Hall symphony concert; 14th, Portsmouth orchestral concert; 16th, Northampton; 18th, Chappel Ballad Concert, London; 22d, Birmingham; 23d, Cheltenham; 24th, Bradford; 25th, Liverpool; 27th, Manchester; 28th, Bowden; 30th, Manchester; 31st, Glasgow, and November 1st, Edinborough.

Two days after the Edinborough concert Moiseiwitsch sails from Falmouth, arriving here probably about November 12. His first appearance in America will be with the New York Philharmonic Society November 20.

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Free Scholarships—Henry B. Roney offers, as usual, two free scholarships in singing for the coming season, one to the girl under 16 and the boy under 14 who show the greatest talent and ambition among the applicants. Mr. Roney, in his Fine Arts Studio, not only teaches voice and piano, making a specialty of children's work, but also devotes a great deal of time to pageantry, a subject in which he is vitally interested, and in the practical application of which he is without superior.

———♯♯♯———

Verlet—Alice Verlet has gone to Europe, and, after a visit to her former home in Belgium, will return to New York in December.

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CHICAGO MUSICAL CLUB

The Chicago Woman's Musical Club has its opening day at Recital Hall, Fine Arts Building, on Thursday, October 2.

Following a reception for the new president, Byrde Kitson Schwarz, there will be a musical program given by Marjorie Dodge Warner, soprano; Mrs. Kenneth Leland Ozmun, contralto; Miss Anna E. Nyberg, violinist; Miss Sylvia Bargman, pianist, and Miss Ann Slack, cellist.

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KNOX CONSERVATORY

The following changes have been made in the faculty of the Knox Conservatory, Galesburg, Ill., for the coming year. Miss Birch and Mrs. Wampler, formerly of the piano department, and Miss Week of the vocal department, have resigned and been replaced by Miss Margaret Lawson Mulford, voice; Miss Mabel Manning Wedge, piano and voice, and Miss Viola Ness Joy, piano.

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MR. AND MRS. HERMAN DEVRIES HAVE A BUSY SUMMER

Why don't the Devries family ever take a vacation? is one of the summer topics wherever Madame Gossip meets her friends. Any seeker for information upon this subject will find a ready answer if he will patrol the fifth floor of the Fine Arts Building, where the Devries headquarters are established.

The reason why Mr. and Mrs. Devries do not close their studios in the summer is very, very simple.

They have too many pupils.

Every year, toward the end of May, they delude themselves with plans for some pleasant summer outing. "Shall we rusticate in the Green Mountains, tour the Berkshires, or cool off in Canada," and in imagination they are far from Michigan avenue.

But soon letters begin to pour in from all parts of the United States. They come from Texas, from Ohio, from California, from town and city, small and large. Teachers and students eager to profit by a few months' teaching in this big music center we call Chicago write to reserve time, some of them demanding a daily lesson.

This season the enrollment averaged about 49 pupils for Mr. Devries and 22 for Mrs. Devries.

It is easy to understand why the vacation was again postponed.

Besides his teaching, Mr. Devries spent what was left of his leisure attending to his duties as music critic of the Chicago American.

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UNIVERSITY SCHOOL OF MUSIC, ANN ARBOR, MICH.

The pre-festival concert series for 1919-1920 will provide six attractions, as follows, instead of five as in the past:

October 18—Geraldine Farrar, soprano, assisted by Arthur Hackett, tenor, and Rosita Renard, pianist.

November 17—Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor; Mrs. George B. Rhead, pianist.

December 4—Jascha Heifetz, violinist.

January 15—Riccardo Stracciari, baritone.

February 10—Josef Hofmann, pianist.

March 8—Detroit Symphony Orchestra.

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FOURTH PRESBYTERIAN CHURCH

At the morning service of the Fourth Presbyterian Church last Sunday were presented two anthems which were distinctive and oppositely effective. They were Wood's "Praise the Lord, O Jerusalem" and "Praise the Lord, O My Soul" (Gretchaninoff). The choir was in splendid mood to sing, and Mr. De Lamarter, at the organ, was the usual positive leader and artistic accompanist. "The Lord Bless Thee and Keep Thee," a response written by J. H. Libberton, was particularly singable and likable.

MARY C. WILLIAMS.

———♯♯♯———

Orchestra Hall—Chicagoans will have opportunity this week and next to see at Orchestra Hall "The Miracle Man," a wonderful picture which has been a sensation in New York.

AMERICAN CONSERVATORY NOTES

The American Conservatory opened its thirty-fourth season on Thursday, September 11, with an attendance that exceeded all records. Especially noticeable was the influx of students from the far West and the far South, many showing unusual talent and accomplishments. The housing problem for pupils is becoming more and more acute, the various dormitories of the conservatory being filled to capacity.

The Normal School for Teachers will open Saturday, October 4, with lectures by the president, John J. Hattstaedt, this department being under his special direction.

October 4 will also open the recital season of the conservatory, the first Saturday afternoon recital being given on that date. The program and artist appearing will be announced shortly.

September 9 was the closing day for scholarship examinations, of which about twenty were awarded to students of very unusual talent but of scanty means.

Mme. Ragna Linne returned from a protracted vacation in Pasadena, Calif., where she was the object of much attention by the musical fraternity.

Allen Spencer, Karleton Hackett, Heniot Levy, Adolf Weidig, Silvio Scionti, Wilhelm Middelschulte, Louise Robyn, E. Warren K. Howe, Arthur Olaf Andersen and other prominent members of the faculty resumed their work at the conservatory.

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VIOLET HOLMES TIDY, COMPOSER AND ACCOMPANIST, LOCATES IN CHICAGO

Violet Holmes Tidy, in private life the wife of the British Vice-Consul, Mr. Hughes-Hallett, is the composer of some splendid songs—four French songs, published in Paris by Pfister Freres, and are to be used extensively by such artists as Mme. Marini, Paris; Pascali and the Monte Carlo Opera, and a Song Cycle, published by Keath Prowse & Co., London, which has been sung frequently in London and Paris. More detailed comment on her compositions later.

Mme. Tidy is a fine accompanist and coach, playing several seasons for the Frank King Clark Studio in Paris, and also acting as a coach, in which she made a great success.

Mme. Tidy will be available for accompanying, as well as coaching. Her studio at present is at 662 Roscoe boulevard.

She is perhaps the only person in Chicago who is authorized to teach the Campbell Tipton Theory, composition and harmony, and she has received attractive offers for her exclusive teaching services.

She is a charming woman and is a welcome addition to the list of musicians in the Chicago field.

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BESSIE ANDRUS

Bessie Andrus, one of Chicago's most charming singers, both as to personality and voice, sang last week at the Terrace Gardens (Morrison Hotel). She sang in old-fashioned and in Dutch costumes, and her singing met with splendid success.

M. C. W.

MARGUERITE POTTER

Marguerite Potter, the New York mezzo-contralto who appeared at the Lockport Festival with such success, has won especial recognition in the last year or two in the field of the lecture-recital. Miss Potter's lecture-recitals, given in costume, include one entitled "Songs of the American Red Man," another "Songs of the Southland," and another "Songs of the Civil War Period." Another interesting lecture-recital recently added to this group is "Songs and Poetry of the Great War."

Miss Potter combines a beautiful voice with histrionic ability and great magnetism, which make her a popular favorite in musical and educational centers.

Miss Potter has interesting plans for the coming winter. Among these she is planning to present "Shanewis" in costume and a new recital in music of Spanish lands, including Mexican music. Lectures of this type should be eagerly sought after by all educational institutions and would be advantageously adopted on university courses throughout the country.

M. C. W.

———♯♯♯———

ARTHUR BURTON RETURNS FROM VACATION IN ADIRONDACKS

Mr. and Mrs. Arthur Burton have returned to Chicago after a delightful summer spent in the Adirondacks. Mr. Burton began his teaching last week at his studio in the Fine Arts Building.

———♯♯♯———

LUCILLE STEVENSON OPENS NEW STUDIO

Miss Lucille Stevenson announces the opening of her studio at 613-14 Lyon & Healy Building.

RAYMOND WILSON BACK IN SYRACUSE

Following a vacation of six weeks spent in resting and preparing new programs at his summer home in Oxford, Pa., Raymond Wilson, the pianist, has returned to Syracuse, N. Y., full of ambition for his teaching at the university for the coming year. A long list of gifted students has already been booked for Mr. Wilson, and he anticipates an exceptionally busy season.

Mr. Wilson's concert activities will begin early in October, his out-of-town engagements being preceded by a recital at Syracuse University. For this he has prepared a program of exceptional interest and will include the MacDowell "Eroica Sonata," numbers by Chopin, Balakirew, Liapounow and two numbers which have been recently dedicated to Mr. Wilson. These are "A Prelude," by Dr. William Berwald, head of the theory department at Syracuse University, and a "Gavotte Moderne," by Dr. Adolph Frey, head of the piano department of the same institution. The latter composition has just come from the press of G. Schirmer.

———♯♯♯———

LEONARD WOOD GLOVER

Leonard Wood Glover, formerly head of the vocal department of Dana's Musical Institute, Warren, Ohio, has moved to Kansas City to take up the position of supervisor in one of the high schools. He will have charge of the school orchestras and glee clubs, and will hold classes in theory and voice. Mr. Glover was formerly a pupil of J. Lawrence Erb and is thoroughly equipped for successful teaching in Public School Music.

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ASTOLFO PESCIA'S ARTIST-PUPIL CLOSES THE STADIUM SEASON

How forgetful and ungrateful are our fellow human beings. Have you ever pondered on this while hearing a singer, "Whose pupil is this gentleman or that lady?" While Olga Carrara was entertaining thousands of music lovers at the Stadium few of the listeners credited her work to Chevalier Astolfo Pescia, her vocal master. The audience applauded the singing of "Ritorna Vincitor," from "Aida," but how many music lovers gave a thought to her superb teacher?

If you have enjoyed her "Voi lo Sapete," from "Cavalleria," are you conscious of the fact that such a thing would be impossible without the expert teaching? Naturally it requires a voice to expound singing, but the teacher is just as essential as the existence of a singing voice. Of what use are the children if their parents lack the ability of bringing them up to the standard of manners and education? To what use a voice if the possessor lacks the ability of intelligent employment? If the voice could go all the way alone, why have teachers? The singer's voice is the master's voice. Olga Carrara's voice is Astolfo Pescia's voice. Olga Carrara belongs to the artistic element which has come to the fore without "pull," without "protection," without "bribery," and without flattering influences. Her own merits have won the hearts of listener and critic. Her voice, her style of singing, her interpretation, her versatility, her diction and many other minor qualifications have placed her in the rank of notable artists. She sang "Aida" at the Stadium on the 5th of August. She duplicated her feat on August 15. She "conquered" again on August 27 in a performance of "Trovatore," when her singing caused a veritable ovation. And while we are at this point it is important to add that the critic of the New York Morning Telegraph considered this performance as the most brilliant of the season. Now stop for a few seconds and ask yourself, "Who were the artists enlisted during the season?" You will find among them some whose reputation is universal. Now, one critic admits that "Trovatore" was the best performance of the season. Why? Because Olga Carrara sang on this occasion. To substantiate the above assertion it is necessary to reprint, textually, what the Christian Science Monitor of Boston says of Olga Carrara: "The night brought forward a soprano, Mme. Olga Carrara, who gave promise of winning important recognition by and by as a dramatic singer. She has a rich, powerful and expressive voice, which she uses as one who is well schooled." Retain the words "well schooled" and apply them, justly, to Carrara's teacher, Astolfo Pescia. On September 1 this Italian lyric-dramatic soprano had the honor to close the official season as soloist. She sang "Voi lo Sapete," from "Cavalleria"; "The Birds of the Wilderness," and "Absence," by Martin. One must not forget the abilities of an artist in diction. Her English enunciation was clear and intelligible, for what is a song to singer and listener if the words are lost in the atmosphere? How many of our native singers enunciate Italian in a manner to deserve praise, and the Italian language is much easier to enunciate than English? But Mme. Carrara enunciates English in correct manner because she realizes the importance of the verse in connection with the song. Four appearances at the Stadium have established Mme. Carrara's reputation, and with it that of her vocal teacher, Astolfo Pescia.

JOSEPH DE VALDOR.

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COAST PUPILS ENROLL WITH JOHN J. BLACKMORE

John J. Blackmore, the pianist, who has recently come to Chicago from the Pacific Coast and has joined the forces of the Bush Conservatory, announces that later in the season he will give a number of modern recitals in connection with other well-known artists.

Mr. Blackmore expresses himself as highly pleased with the season's outlook, having already enrolled a large list of students at Bush.

Two piano compositions of Mr. Blackmore will be published shortly by a well-known Chicago firm.

MUSIC TEACHERS' NATIONAL ASSOCIATION FORTY-FIRST ANNUAL MEETING, PHILADELPHIA, DECEMBER 29, 30, 31, 1919

The program for the Philadelphia meeting, December 29, 30, 31 next, is nearly complete. A special effort has been made to emphasize the social side of the meeting, and it will be noted that the following program is a considerable departure from those of former years. The general topic is "Co-operation in Musical Education":

Monday, December 29

10 a. m.—Address of welcome by Constantin von Sternberg, Philadelphia. Addresses by Waldo S. Pratt of Hartford on "The Ensemble Idea in Music Education"; Hugh A. Clarke of Philadelphia on "The Well-Equipped Teacher," and Arthur L. Manchester of Mexico, Mo.

2 p. m.—Reports of the Committees on Standardization, Charles H. Farnsworth of Teachers' College, New York; "History of Music and Libraries," William Benbow, Buffalo; "Grading of Piano Teaching Material," William Arms Fisher, Boston, and "Affiliation," J. Lawrence Erb, University of Illinois.

6:30-8:30 p. m.—Informal dinner, with Mr. Erb as chairman, and short talks by members and friends, including Theodore Presser on "The Infancy of the M. T. N. A.," and A. L. Manchester.

Tuesday, December 30

10 a. m.—Address by Harold Randolph, director of Peabody Conservatory, Baltimore; "Lonesome Tunes," by Howard Brockway of New York; annual business meeting.

12:30 to 2:30 p. m.—Informal lunch, D. A. Clippinger chairman; P. C. Lutkin of Northwestern University, William Arms Fisher, Mrs. David Allen Campbell, editor of the Musical Monitor, and Philip H. Goepp.

3 to 5 p. m.—Simultaneous piano and voice conferences, on American music subjects. Miss Kate S. Chittenden of New York will take charge of the piano conference; Walter Spry of Chicago will speak on "Piano Teaching Material by American Composers"; other speakers to be announced. Leon R. Maxwell of New Orleans will lead the voice conference.

8:15 p. m.—Program in preparation.

Wednesday, December 31

9:30 a. m.—Public School Music Conference, in charge of Karl W. Gehrkens of Oberlin. Topic, "The Place of Applied Music in the High School Curriculum." 1, "The Value of Applied Music as a School Subject," Will Earhart, Pittsburgh; 2, "Applied Music From the Standpoint of the School Authorities," speaker to be announced; 3, "A Practical Plan for Accrediting Applied Music," C. H. Miller, Rochester, N. Y.

2 p. m.—Community Music Conference, in charge of R. G. McCutchan of De Pauw University.

The Hotel Adelphia will be headquarters, and nearly all of the meetings will be held in the hotel. Rooms may be reserved now. The attention of members and visitors is specially called to the Monday evening and Tuesday noon dinners, which emphasize the pleasant social side of the M. T. N. A. meetings.

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PIETRO A. YON

Pietro A. Yon, one of the most famous concert organists in the world, a graduate of the noted Royal Academy of Saint Cecilia in Rome, and for some time substitute organist at the Vatican and the Royal Chapel in Rome, is to make an extensive concert tour the coming season.

Mr. Yon has been a resident of the United States for over twelve years. He has been engaged principally in recitals and teaching. In Carnegie Hall, where he has a magnificent studio, he has developed many of the best organists in this country.

Last year he was invited to make a limited concert tour, which he did with such success that this season he has been persuaded to increase this number. He will have more than 100 concert appearances.

Mr. Yon is one of the artists who has won international distinction and who has carried Italian music art into the most popular instrument, which it was believed would not be possible in the United States.

His compositions for organ as well as for choir are well known and performed all over the world.

———♯♯♯———

Gingrich—Irving Gingrich, Chicago composer, has just had five songs accepted and published by the American Music Publishers, these being "Hear My Prayer," "Now the Day Is Over," and "Oh, for a Closer Walk With God" (sacred), "Love Immortal" (secular) and "Laughing Blue Eyes," a song in the popular style. The previous success of Mr. Gingrich and his well-known music scholarship warrant the belief that all of these songs will meet with success.

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CHICAGO MUSICAL COLLEGE NOTES

Sixty free scholarships were competed for and awarded in the Chicago Musical College last week. The Alfred M. Snydacker scholarship was won by Jane Anderson. So greatly was Mr. Snydacker impressed with the talent disclosed by the applicants for scholarships in the vocal department that he offered a special scholarship in the vocal as well as in the piano department. In the former the award was given to Solidad Rindon of Mereda, Mexico. The Bosley vocal scholarship was won by Irene Dunne of Madison, Ind.

An important engagement for its faculty is announced by the Chicago Musical College. Clarence Eddy, who was one of the guest teachers during the summer term and whose lesson periods were entirely filled with students of the organ from all parts of the country, has been added to the regular faculty of the institution. The most renowned of all American masters of the organ, Mr. Eddy will undoubtedly exercise a great influence upon the development of organ playing in the Middle West by his work in the Chicago Musical College.

The weekly concerts of the Chicago Musical College will open in Ziegfeld Theater Saturday morning, September 27, at 11 o'clock. The concerts will continue weekly until the end of the summer session.

Felix Borowski, president of the Chicago Musical College, will begin his series of lectures on "The History of Music" on Saturday morning, September 27, at 9:15 o'clock.

———♯♯♯———

PUBLIC SCHOOL MUSIC AT AMERICAN CONSERVATORY

The latest addition to the long list of remunerative positions secured by graduates from the Department of Public School Music of the American Conservatory is that of Clara Belle Huffman, who was recently chosen supervisor of music at Pine Bluff, Ark. Pine Bluff is one of the largest cities in the state, and this position is the best in the entire Southwest. Miss Huffman, whose duties will begin immediately, had her entire preparation in public school music under the direction of O. E. Robinson, the head of the Department of Public School Music of the American Conservatory.

O. E. R.

———♯♯♯———

EMMA ROBERTS TO SING WITH PHILHARMONIC IN CLEVELAND

The Musical Arts Association of Cleveland, through Mrs. Adella Prentiss Hughes, has engaged Emma Roberts as soloist with the New York Philharmonic Orchestra, Josef Stransky, conductor, on March 19 next. Miss Roberts made her debut in Cleveland last March in a song recital for the Fortnightly Club, making so deep an impression that her re-engagement has resulted.

———♯♯♯———

Harder—E. E. Harder, just engaged as bass clarinet player of the St. Louis Symphony Orchestra, has returned to Chicago from Colorado Springs, where he played in the Municipal Band during the summer. He reports a very trying circumstance in that when he received letters and telegrams from Chicago urging his immediate return because of the dying condition of his father he was absolutely refused permission to leave his work there.

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It is necessary to give some data of his activities. He studied in Rome with Maestri De Santis and Eduardo Vitale. His own gifts were discovered by his father, who was a musician of note. He devoted himself seriously to composition, counterpoint and harmony. He is considered an expert on ancient and modern instruments. He has written a treatise on the origin of the instruments. In Italy he is known as a great bandmaster, having conducted the most famous bands throughout his native land. He is a musician of value and a composer of no mean merits. He is the author of "Fatima" and has written several compositions for various instruments. He was the leading conductor of the Federazione Lirica of New York and in the latter as well as at Brooklyn he distinguished himself as a gifted director. At the Irving Theater of New York he led the standard Italian repertoire with unusual success. He is also a teacher of brass instruments. His numerous occupations are the best proofs of his abilities, and in each branch he distinguishes himself through the knowledge of a man who has studied zealously. J. DE V.

———♯♯♯———

JEANNE BOYD

A splendid little circular has recently been received from Jeanne Boyd, in which are quoted many commendations of her charming and unusual songs, which are constantly growing in popularity. Proof of this may be found in the fact that three of her best songs found a place on the programs of the Lockport Festival this season: "At Morning," "La Tarantella," and "I Have a Rendezvous With Death."

Together with the circular, and of much more personal importance to the writer, comes a letter of greeting from Miss Boyd at her home in Fremont, Neb., where she has been spending the summer. By the time this article goes to press, however, Miss Boyd will have returned to Chicago to take up her work as director of the theory department, teacher of piano, and coach-accompanist at the Lyceum Arts Conservatory. These are only a few, however, of the activities which this most versatile young artist seems able to undertake, for she will also continue to conduct the Lyceum Arts Choral Club, and will no doubt continue to write songs which singers like to sing. Miss Boyd was initiated, in June, 1919, as an honorary member of the national musical sorority, Sigma Alpha Iota. M. C. W.

———♯♯♯———

AMY NEILL

Amy Neill, young Chicago violinist, has returned from New York, where she spent last season coaching with Professor Leopold Auer.

She expects to remain here until next spring.

A FEW DAYS IN NEW YORK

BY THE EDITOR OF MUSIC NEWS

A story was told me by Walter Spry not long ago which runs something like this:

A Chicago child was taken by her parents to Europe. They remained there several years, finally coming back to New York. After being in that city some weeks, the little girl said, one day, "Mamma! When are we going back to America?"

♮ ♮ ♮

And, of a truth, New York is very much a place apart from the rest of America, and very decidedly sufficient unto itself in the opinion of most of its residents.

Evidently New York has not been so much plagued with strikes during the summer as has Chicago, and there has been much building going on, and the city is much more spick-and-span than a year ago.

Following the close of the actors' strike, the theaters are enjoying a tremendous popularity, the restaurants and hotels are continually crowded, and the music world is giving every evidence that a boom is not only en route, but, in fact, very emphatically here.

♮ ♮ ♮

New York is so very much spread out, and one who visits the city but infrequently gets lost occasionally in the maze of subways, elevated and street cars, so that it becomes a matter of impossibility in a four-day stay in New York to see more than a very small part of those he would like to visit.

This little article is therefore merely in the form of a few random notes of those who were seen and an apology to those who were, perforce, missed this time, and it is also a promise that they will be interviewed on a later visit.

. . . . . .

At Music News office, 1 West Thirty-fourth street, there was great activity—many visitors and much discussion of the coming Publicity Month issues of the paper.

Mr. De Valdor and Mr. Scoglio were found to be in excellent spirits, while Claudia Snyder is still absent on her vacation. At Haensel & Jones', in Aeolian Hall, there was great activity, for not only was there much interest and excitement on account of the concert of Nina Tarasova, which opened the New York season on Saturday evening, September 13, but also there was much work being done on the Althouse tours, which will this season be the greatest in his history, and for Marguerite Namara, who, besides singing again with the Chicago Opera Company, will appear (shortly) in Toronto and Hamilton, Canada, and will later have an extensive tour through the South.

Other items of the Haensel & Jones concern are the facts that Rosen plays this year with the Minneapolis, St. Louis and New York Philharmonic Symphony orchestras, besides giving recitals in Chicago, Grand Rapids and many other cities. Matzenauer, Rosen and Namara appear in the Burnett concerts at Medinah Temple, in Chicago, and Althouse is one of the Kinsolving artists in Chicago.

"Mme. Schumann-Heink has not an open date till the end of December," said Mr. Jones to me, "one of her dates being on the Anna Groff-Bryant Artists' Course at Galesburg, and she is to fill in the late winter and early spring on the Pacific Coast, where she is extremely popular."

Prokofieff will play, according to the same informant, two Chicago recitals under the Neumann management, the dates being October 26 and 28. As to his "Love of Three Oranges," at the Chicago Opera, nothing need be told just at present—the work will speak brilliantly enough later on.

"Following the great success of Rudolph Reuter at the Stadium in New York," said Mr. Jones, "he was equally successful before the Nyack Club on August 27, and these engagements will be followed by others in the East during the season."

♮ ♮ ♮

Mrs. Antonia Sawyer devoted her comments to Ruth Ray, whom she is to present in recital at Carnegie Hall, November 4, and for whom great interest is being aroused throughout New York. Mrs. Sawyer is enthusiastic in her expectation of a fine season for Ruth Ray and told of a Southern tour which will be announced in fuller details later.

"As for Percy Grainger," said she, "there simply aren't enough dates to go around."

♮ ♮ ♮

M. H. Hanson is vitally interested, personally, though not in the managerial sense, in the tour of the Vatican Choir, now pending, and is keenly alive also to the interests and the possibilities of Leo Ornstein, who will this year make a very long tour, and whose success may be predicated from the great interest his former work has aroused.

♮ ♮ ♮

At the office of the Music League of America there was also much optimism and enthusiastic outlook upon the coming season, especially in so far as it specifically concerns May Peterson.

This charming American girl has made such a favorable impression throughout the country that the demand for her services during the coming season is unprecedented.

Miss Peterson is immensely popular in Chicago, as well as in New York, and her countless friends here rejoice in her success.

♮ ♮ ♮

An afternoon was spent with Astolfo Pescia, the noted vocal teacher, and his wife, Mme. Olga Carrara, soprano, whose immense successes at the New York Stadium have been a subject of comment in recent issues of Music News.

This interesting couple have been three years in America and have already thoroughly established their values and their abilities.

Signor Pescia taught for many years at Milan and has to his credit established opera singers in all parts of the world.

Mme. Carrara has made profound operatic successes in Italy, Spain and the United States, and her triumphs in the "Aida" performances at the Stadium were such as to have aroused New York's admiration to the full and to have created a widespread desire to hear her in the important opera houses.

Signor and Mme. Pescia are ideal hosts and brilliant entertainers.

♮ ♮ ♮

Florence Macbeth and her mother were

(Continued on page 36)

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ALBERT BORROFF

Albert Borroff has returned from his vacation, spent in Les Cheneaux (the snows) Islands, and has opened his studio at 820 Kimball Hall. He returns to his position in Sinai Temple Choir as cantor and bass soloist. A joint recital with Ida Divinoff at the Englewood Woman's Club in October opens his concert season.

Many pupils come to him for vocal lessons, and with church work, concerts and teaching Mr. Borroff has the prospect of a very busy season.

———♯♯♯———

Becker—Arthur C. Becker played the opening organ recital at St. Bartholomew's Church at Columbus, Ind., on Friday, September 12, scoring success in a fine program containing the Bach Toccata and Fugue in D Minor, the Finale from the Fourth Symphony of Vierne, and other attractive numbers.

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Words and Music by Ethel M. Springer
High in G; Medium in F; Low in E flat

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FALL TERM OPENS SEPTEMBER 23
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BURLEIGH LOCATES IN NEW YORK CITY

Cecil Burleigh, the eminent composer and violinist, has made New York City his permanent home, opening his studio at 272 West Ninety-fourth street. He will enter the concert field this Fall, giving a recital at Aeolian Hall on October 24 under the management of Winton & Livingston, Inc.

Requests are already being made for Mr. Burleigh to appear in various cities where his compositions have been so often performed by our leading artists. This, combined with the number of applications received at his studio for lessons, points to a season of great activity, contrasting his more quiet life in the far West, which has been so conducive to creative work. For the last number of years Mr. Burleigh has lived in the Rockies, where the rugged grandeur and solitude found expression in the many works of large and small form which have been added to the already formidable list of publications.

———♯♯♯———

DANIEL MAYER DETAINED ABROAD BY POSTPONEMENT OF THE MAURETANIA SAILING

Daniel Mayer, the New York manager, who has been in England since July, has had to put off his return for another fortnight owing to the second postponement of the sailing of the Mauretania, on which he had planned to leave on September 6. Mr. Mayer is expected in his Aeolian Hall office around September 20.

———♯♯♯———

STUDIO ELLEN KINSMAN MANN

Martha Stelzl, pupil of Mrs. Mann, is singing at the Jewish Temple holiday services. Last Sunday Miss Stelzl was soloist at Oak Park M. E. Church.

———♯♯♯———

Craven—Alfred Cushing, baritone pupil of Carl E. Craven, has returned from an all-summer concert tour and been engaged for three weeks' special work in the operetta, "Every Woman."

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Camp—James Sydney Camp, president of the American Musicians' Union of North America, died in Chicago last week.

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Hattstaedt—John J. Hattstaedt, president of the American Conservatory, has returned from his vacation and is again at his desk.

NOTES FROM THE COSMOPOLITAN SCHOOL

The Fall Term of the Cosmopolitan School opened September 8, with the largest registration in the history of the school for the first week. The school quarters of the school have been newly decorated and much new and attractive furniture added to the equipment. A notable addition is the stage in the recital room.

The Academic Course, in which the school takes an especial pride, had the largest classes it has ever registered, a goodly percentage of the student body being convinced of its value as an indispensable groundwork for their musicianship. Students continue to enter this work daily. Arrangements have been made to make up work lost by entering late for all who register for class work before October 1.

Some of the members of the faculty spent the summer vacation as follows: Dr. Carver Williams appeared at the Lockport Festival, where he reports a fine rest and the pleasure in meeting many old friends from east and west. Henry Purmort Eames spent a month hunting and fishing in Grand Marais, Mich. Mrs. W. S. Bracken was for several weeks at Benton Harbor, Mich. L. A. Torrens conducted a wonderfully successful summer class at Lake Geneva, Wis. Gordon Campbell took a trip to Vancouver, B. C., Canada. Rossetter G. Cole and Mrs. Cole were at Peterborough, N. H., and later Mr. Cole taught his usual summer classes in Theory at Columbia University, New York City.

———♯♯♯———

YEATMAN GRIFFITH ON VACATION AFTER MOST STRENUOUS SEASON

This American master of international reputation, having firmly established such in London before coming to New York at the beginning of the war, on August 15 closed one of the busiest and most successful seasons it has been his to enjoy.

His studios will reopen on September 22, and will have Miss Euphemia Blunt and Harry C. Thorpe as assistant teachers.

———♯♯♯———

ROCHESTER, N. Y.

A visit was paid by this writer to Rochester, N. Y., some two weeks ago, an extended account of which will appear in our columns next week. M. C. W.

———♯♯♯———

Clarke—Edward Clarke, baritone, and Rachel Steinman, violinist, have returned to the city and resumed their teaching at the Lyceum Arts Conservatory. They spent the summer on an eastern Chautauqua and made the trip in their car. The tour took them through the greater part of Ontario, parts of New York, Pennsylvania, Ohio and Michigan. They traveled over 6,000 miles and slept in the car and cooked their meals in the open, camp fashion. They report a very pleasant time—work and play combined in an ideal way.

———♯♯♯———

Hadley—Grant Hadley was soloist at the Vista this week. The Hadley Concert Company is engaged for the week of the 29th at Fort Wayne for a homecoming celebration.

———♯♯♯———

Clarke—Katherine Clarke, Milwaukee contralto, who spent the summer in Chicago, has returned to Racine, where she is conducting a special course in singing.

BOOKINGS FOR SEASON 1919-20 FOR
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Sept. 20—Soloist, Church of the Redeemer; Robert Birch, Organist
Sept. 21-22—Michigan City, Indiana—Operatic Duets with Mary Camp Twyman
Sept. 24, 25, 26—Soloist at Temple Jehosua
Nov. 28—Concert, La Grange Woman's Club; Wally Heymar, violinist; Ella Smith, pianist
Dec. 2—Soloist, Daughters of Indiana, Congress Hotel
Jan. 5—Soloist, Austin Woman's Club

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TARASOVA PROGRAM

The program given by Nina Tarasova at Carnegie Hall last Saturday evening (thus opening the New York concert season) was as follows:

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Elfondance ..... Popper

Max Gegna

My Country
Sadness, Be Silent
I Am Planting Gardens
Let Me Love

Nina Tarasova

Romance ..... Michailoff
The Swann ..... Folk Song
Scherzo ..... Van Goens

Max Gegna

Song of the Volga
My Child
Vasiliok
Lullaby

Nina Tarasova

Hebrew Melodie
At the Well
You Ask Me for Songs
Mother-in-Law

Nina Tarasova

Peterson—May Peterson, engaged for one concert at Ocean Grove, N. J., made so pronounced a success that she was immediately booked for a second appearance.

MARIA WINETZKAJA CONQUERS THE LATIN-AMERICAN COUNTRIES

America has been often accused of being a mercenary country. Naturally her critics have never realized that some day the foreign impresarios will have to recur to some means of employing American talents either in the fulfillment of operatic duties or in the concert field. For the last two years one of the valiant foreign impresarios, Mr. Adolfo Bracale, has been compelled to organize his operatic company with American forces because he realized that our native talent can do as well providing the opportunity is being afforded them.

For his tour throughout the Latin-American countries Mr. Bracale has secured the artistic services of Maria Winetzkaja, the wife of an American citizen, who is also an engineer connected wtih the federal authorities.

Notwithstanding her Russian origin, she has lived in America for such a length of time that she herself claims to be a citizen of this country. The past season Mme. Winetzkaja appeared with striking successes in the part of Amneris in "Aida," as Azucena in "Trovatore" and other capital roles of the Latin and French repertoire. Our public is not very expressive with its approval; still it always appreciates the outstanding feature of a genuine artist. The Latin-American countries inwardly and outwardly express their delight or their disillusion.

If you look over the comments of the Latin-American press you will know that this splendid mezzo-soprano has been received with the same due consideration as any of the sensational singers. It uses terms which attest the sterling artistic feats achieved by what Mr. Bracale himself claims is one of the best mezzo-sopranos he ever secured for his organization. She is a concert singer of distinction. Her repertoire is vast, embracing all the classics of the standard school. She sings them in the original languages with a fluent diction, and for these qualities she has always been considered above the ordinary recitalist.

Eilert—Edward Eilert, a popular young baritone of Chicago, who made much success at his two appearances at Lockport, N. Y., last week, has gone to New York, where he will study and will also be in the field for concert and church engagements.

Fremstad—Olive Fremstad will make a transcontinental tour this season.

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The Elderly Person

"Once more I say it," said the musician, "the very best part of vacation is getting back to work. I'm keen for rehearsals. I want to sing. I want to be busy again. I had a great time during my holiday, but play isn't in it for a minute with work."

The streets are alive with the well-rested, healthy people who are so eager-footed, so lithe of swing, so bright-eyed and smiling-faced and nimble of speech that they infect one another as well as those who are more sedate. And their actions and words echo the sentiment of the speaker who was glad to get back to his old job and bless it.

Never were the places where people lay by for the summer so crowded with visitors. Accommodations were at a premium and the rurals stored away a mighty harvest for the winter armistice. And didn't they charge! Trust anyone around a summer place to anticipate the highest market rate in the matter of board and supplies. As for the washladies—they will probably go in largely for diamonds! But everyone paid willingly, happily, cheerfully and made the most of the hours. There was a heartiness in the fun, a letting-down to extremely simple enjoyments, that gave a new zest to all intercourse. There didn't seem to be any marked craving for diversion, no strain after much dancing and good clothes, no desire to swagger or display. The ages-old recreations of fishing, swimming, walking, tennis, rowing, reading and loafing held their own well with the modern motoring, golf and fast boats. People never seemed so genuine, so companionable, so kindly and cordial. It made it seem a good world to be in.

Of course, under all was the reaction from the horrible strain of the last four years. And while everyone felt and feels the exactions of the readjustments, these are only hardships, and can be borne and will be corrected in due time. To be sure of something, even if if be disagreeable, is endurable, but the wear and anxiety of uncertainty is exhausting.

Blessed be the young in body! They rebound quickly and resolutely. And this is a world for young people. Their infectious hopefulness and unfearing optimism set the pace and make the music of the march forward. It is life-renewing to see them so alert and ready in these days, after their bit of respite, retrospect and survey. For they do a lot of thinking, even if they do not get credit for it. The war was theirs in sacrifice and endeavor. As the armistice and demobilization gradually brought the momentum back into the stride of peace, they felt the process, its perplexities and problems. An almost visible unrest was on every form of activity—as if no definite plans could be made during winter and spring, and a tight rein must be held on spirits which might chafe. The vacation period was a sort of boundary line. When it came, complete surrender to its privilege followed. From it came refreshment, renewed vigor, clear-eyed purpose and fervor of intention. In every well-respected frame is now a stern, determined, optimistic soul, ready for the future, its demands, problems, perplexities and rewards, sure of its opportunities, eager for the development of its powers and keen for the endeavor that it regards with most favor as the outlet for its potentialities. And the zest all finds its expression in the one word—work. Nothing has ever been given to mankind so fraught with blessing as the right to labor. Any ambition which leaves out that keynote omits the lubricant which keeps the machinery going. Work, hard work, and plenty of it, is the well-deserved heritage of all royal souls. They cannot reach their full height without it.

And what about the work? Are all the jobs desirable? Do they all lead to tangible rewards? Do not too many have to work hopelessly, with no marked return so far as mortal eye can discern?

Well, there is an old fable which has never been supplanted that partly answers the questions. You know questions are never fully answered—they never can be, because they all have more than one answer. But the fable depicts a man, in his vision, allowed to join a procession wherein all the participants threw their individual pack of burdens into a general pile and were allowed to select from that same pile

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any other pack which they fancied would be easier. For it is to be remembered, always, that there is no living man or woman who does not have to carry some sort of a pack containing their dissatisfactions with what life has dealt out to them. You can't possibly find a contented person. There's a fable about contented people, too—but that belongs elsewhere.

Well, our man in the vision dumped his burden willingly and felt light-hearted to be rid of a permanent annoyance. Then he tried the various assortments laid out, and took his time to make selection. He may have compared himself to the ladies who shop and are never quite sure that the thing they want is not on the upper shelf there. The Elderly Person can't say. But the man, having finally made choice, proceeded to make one fit his back. But they were not adjustable. He couldn't wear any of them with comfort, try as he would. Their attractiveness disappeared when they rubbed the wrong way, hitched crooked or weighed on sensitive nerves. He tried the whole pile, and at last found one that fitted perfectly. And as it settled comfortably into place it took on added beauty. He delighted in it so enthusiastically that he was a bit crestfallen to find it tagged as his own old burden! But, being a philosopher, he accepted the hint and found beauty in it thereafter, because it and his back were meant for each other and each supplemented.

And so it is with work, if one can school himself to see in work well done an end in itself—not just a something to be endured as a means toward an end. Or, as Van Dyke puts it, one's own work can only be done by one's own self. To omit doing that spoils the plan for one's life as a whole.

In the stir of the new days the boys are not to have it all their own way. The girls are competitors. The war has liberated them from all old conventions. They have the "equality" which Susan B. Anthony pleaded for fifty years ago. And no thinker wants it different, for it will mean, in due time, an exacting standard for men. With independence before her, no self-respecting woman will ever submit to such unhappiness as was too often her portion when marriage was the only sphere of action and "an old maid" a title of embarrassment. Untold misery will be spared the world so soon as a man discovers that he cancels consideration the first time he comes home drunk or abuses his family. If he had received such a lesson years ago the world would have been the happier. It isn't very nice to speak of drunkenness or abuse when looking at these keen, alert, energetic lads. But, tragically, the degenerate can come from such ranks.

With their new freedom the Elderly Person observes in the girls the inevitable disposition to construe liberty as license. He doesn't find any fault, but he can't help wishing they felt differently about the present bathing suits.

The Parson confessed that he took his plunge early in the day, because what he saw on the beach in the afternoon was too promiscuous. He wasn't shocked or harsh, but there is a bloom on modesty and reserve which elderly men do not like to see rubbed off of young people. So long, however, as fathers and brothers and husbands sit by and make no protest there is no ground for other criticism. There was a languorous waltz at one of the summer doings which set the non-Methodist feet of the Elderly Person to tickling. The real nice girl was quite willing, and they started out in an accepted manner. But almost before he could gasp she chose her own way of being held. It was so very snuggling as to be startling, even to one not easily disconcerted. Without severity or prudery, one can't help wishing they wouldn't do some of the things they do.

But these are only surface spots. Underneath is what is admirable, and their part in the reorganization is tremendous. They will meet it and do it with efficiency.

There is a thrill in the anticipation of what the city offers in these coming days in the way of advantages for growth. Each student of any art form cannot fail to tingle as he reads the prospectuses and pictures what it will mean for opportunity. And the one who brings most to what is spread out will be the one who gets the most. As never before, everyone has what he needs—a chance. Largely a chance to work, but that brings all the rest. It's glorious to be alive and right here in these stirring moments.

"He whom a dream hath possessed knoweth no more of doubting, no more of roaming, no more of sorrow. He treads the impalpable marshes, he leaps to a laughing star and rides God's battlefields in a flashing and golden car!"

THE ELDERLY PERSON.

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MUNICIPAL SUMMER MUSIC AT ASBURY PARK

Asbury Park, N. J., has just completed a series of eight summer concerts under the auspices of the Board of Commissioners and its energetic chairman, Mayor Clarence E. Hetrick, which marks an important event in the development of civic music under municipal direction.

It is believed that Asbury Park is the first resort in this country whose city authorities recognized the value of high-class music as a means of attracting and entertaining visitors. In addition, the Board of Commissioners is seeking to interest citizens of Asbury Park in erecting a monster ocean-front auditorium, and this series was one of a number of means taken to stimulate the desire for such a building.

Starting in July, Mayor Hetrick arranged for concerts on eight successive Thursday nights at which grand opera soloists supplied by the Metropolitan Musical Bureau of New York City gave popular programs of solos and concerted numbers from various operas. The concerts were given at the Arcade, at which Arthur Pryor's band plays nightly, and on the concert nights this band also played two selections. Among the artists who appeared were Anna Case, Margaret Matzenauer, Anna Fitziu, Marie Sundelius, Arthur Middleton, Forrest Lamont, Morgan Kingston, Rafaelo Diaz, Millo Picco. In addition a chorus from the Metropolitan Opera House assisted on two occasions, under the direction of William Tyroler.

The success of these concerts, several of which were sold out and all of which were well attended, assures the repetition of the course next year. Mayor Hetrick is to be congratulated on the outcome, since the hearty support given was due largely to his personal efforts and those of his representative, Dan Noble.

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CHICAGO MUSICAL COLLEGE NOTES

Pershing and Dr. Ziegfeld

When General Pershing attended the performance of the "Follies" in New York last Saturday, he sought out Flo Ziegfeld, the manager of that production. "Please," said the General, "send a special message from me to your father, Dr. Ziegfeld, remembering me to him. My sister received her musical education at the Chicago Musical College, where she was a pupil of Dr. Ziegfeld."

"Miss May Pershing," says Dr. Ziegfeld, "was an admirable pupil. When she graduated from the college she won a gold medal. We are proud of her, as well as proud of her brother." That Miss Pershing has a soft spot in her heart for her Alma Mater and for its President Emeritus was made clear on Saturday, when she made a special visit, in company with General Pershing's little son, to the Chicago Musical College.

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Neumann—Mr. and Mrs. F. Wight Neumann, 3155 Michigan avenue, have returned from a motor trip in the East and have gone for a week-end visit to the Crystal Lake farm of their daughter, Mrs. Austin Selz.

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Doelling—Mae Doelling, pianist, has returned from the Pacific Coast, where she spent the summer.

National American Music Festival at Lockport

Fourth Annual Event Is Very Brilliant—Voted a Complete Success—Scores of American Artists Win Ovations—Hundreds of American Compositions Presented—A Splendid Social Event —Many Plans for Improvements for Next Year Discussed

Reviewed by CHARLES E. WATT

Monday Morning

The first session of the Festival—on Labor Day morning, encountered a rainstorm and chilly weather, but this could not dampen the ardor of the large attendance, and no opening session is remembered when attendance was so large or interest was so alive.

A glance at the book of registrations showed—for the very first session, attendance from New York, Chicago, Pittsburgh, Boston, Philadelphia, St. Louis, Sewickley, Pa.; Chattanooga, Tenn.; Iowa City, Iowa; Geneva, N. Y.; Wilmington, Del.; Houston, Texas; Ithaca, N. Y.; Buffalo, Niagara Falls, Ashtabula, Ohio; Lockport, Syracuse, N. Y.; Roanoke, Va.; Little Rock, Ark., and Nashua, N. H.—and, as this list grew from session to session, it is not difficult for those who were not present to grasp the point that the Festival not only opened splendidly, but that it also maintained throughout the week a fine standard of excellence and interest, with constantly growing and enthusiastic audiences.

After the registrations and the "homecoming" greetings there was an Address of Welcome by Charles W. Moss, a Response by Leonard Liebling, a Poem by M. A. B. Evans, a group of Southern Melodies, introducing C. Mae Pierson (the Black Patti of the South), who created a very favorable impression, and "The Star Spangled Banner," sung with spirit by the entire audience, as also an address on "American Music and Americanism," by Professor Carl Wachter of Buffalo University.

Mr. Wachter gave an impassioned and thoroughly intelligent address in spite of his statement that he knew but little of music, and his expressions of Americanism and loyalty were fine.

"Ninety per cent of all useful inventions are of Americans," he said, "not of Germany, as we have so often been told, and there is no reason why America should not excel in music.

"Emerson said, 'We Americans must stand on our own feet and think our own thoughts,' and, although we have no Beethoven or Mozart as yet, we have had our Washington and our Lincoln, and we must put into our music the beauty and the loyalty made possible by them.

"Who is the true American?" asked Mr. Wachter. "Not necessarily he who has a long American lineage, even though it may go back to the Mayflower, but, rather, he who thinks Americanism and feels the American impulse—he who stands for Americanism against the world."

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Monday Afternoon

An encouragingly large audience came to the Auditorium in the afternoon, and, in spite of a defection or two, a splendid program was given, although it was a very short one.

Hazel Peck, pianist, appeared in a new Suite of Ad M. Foerster, the Opus 40.

This is a work of much magnitude, and yet it is not of burdensome length. It is distinctly pianistic throughout, and it shows the composer to be a man of routine and experience as well as possessed of inspiration.

The Prelude is solid and logical, the Waltz engagingly light and airy, the Intermezzo quiet and flowing, but very melodious, and the Finale a well thought out and strictly logical development of and contrast to the other movements.

Miss Peck has great beadth in her playing, and the Suite under her capable hands stood forth as a work of power and coherence.

She has also a musical touch and such correct feeling for values that she was able to shade and color definitely and effectively.

Sara Lemer, violinist, appeared in a group of short works for her instrument, which were of such unusual content and effect as to mark her group not only beautiful but also novel to the extreme and worthy of emulation in its every item.

The Caprice for Violin alone (Theodore Spiering) has good voice leadings and nice contrapuntal effects, but is academic rather than inspired. The "Waves at Pray" (Edwin Grasse) is a bit of definite and flexible charm, feathery of texture and iridescent of hue. Besides having so desirable a violin line, it is also pianistically effective to the

J. WARREN ERB
Official Accompanist
(In His Studio)

last degree, and certainly proved itself desirable in the extreme.

"Wah Wah Taysee" (Charles Wakefield Cadman) proved to be a lovely melody, Indian-characteristic, as is so much of the Cadman work, and thoroughly adapted to violin,

MARIE SUNDELIUS
Soprano

while "From the Canebrake" (Samuel Gardner) disclosed itself to be just as characteristic and violinistic, and, also—exuberantly pianistic in the accompaniment.

Miss Lemer has good intonation, clear technic and very definite interpretative values, and J. Warren Erb, at the piano, proved ideal in his accompanying and also in his conceptions of the works themselves.

Bessie Bown Ricker, a tremendous favorite at Lockport, who is just back from a year in entertainment work in France, appeared next and was greeted with such enthusiasm as must have warmed her heart.

Dainty, charming and intelligent to the final degree is this piquant entertainer and, as some one said in my hearing, "Lockport wouldn't be Lockport without her."

She appeared in her cunning child dress and manner and recited "Betsy's Back Again," "Jane Jones" and some more of her philosophical little pieces, as well as "Home Again," which is beautifully and effectively patriotic, and a small Clock Poem, to which music has been fitted by Reginald De Koven, which was played at this time—beautifully, by Leonard Liebling.

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Monday Evening

One of the finest concerts ever given in Lockport was that of Monday evening, for not only was the selection and contrast of numbers delightful, but also the choice of artists and their manner of handling the program was irreproachable.

Arthur Middleton, Marie Sundelius and Fredericka Gerhardt Downing certainly made a fine group of singers, with much contrast as to voices and wonderful accompaniments by Harry C. Gilbert and J. Warren Erb, while still further variety and interest was furnished through the addition of Oliver Denton, who played the MacDowell "Eroica" with such style and breadth as to make it a living, glowing example of American musical art at its very best.

Mr. Denton has—of course, impeccable technic, and the beauty of his tone is such as to emphasize all that tonal color and nuance which MacDowell indicated.

Mr. Middleton was in superb voice, and he sang with immense style and finish and presented also a thorough inspirational reading of his numbers.

As usual, he disclosed a leaning toward dramatic numbers, and, also quite as usual, he proved his remarkable ability to cope with such compositions.

His list in entirety constituted a fine example of American program possibilities and included "Barrack Ballad" (Bell),

CLEVELAND BOHNET
Pianist

"Smugglers' Song" (Kernochan), "Only a Little While" (Grey), "Christ in Flanders" (Ward Stephens), "De Artagnan's Ride," from "The Three Musketeers" (Ward Stephens), "Standin' in the Need of Prayer" (Reddick), "Sort o' Miss You" (Clay Smith), and two of the best known of the Homer songs.

Mr. Middleton displayed again that wonderful enunciatory power which has always distinguished him and which makes his readings an especial delight, and he gave, also, a remarkable exposition of beautiful, broad and exquisitely modulated singing.

The Grey song is new, I think, and it is a sentimental delight, and not only this, but also James MacDermid's "Sacrament," which was used as encore number, proved to be extremely popular.

Mrs. Downing not only made a most handsome and gracious figure on the stage, but her glorious voice again won her enthusiastic indorsement. The "Spring Song" of the Robin Woman, from "Shanewis," proved to be a highly characteristic and much liked "big" number, while the charming "Values" (Vanderpool) showed lovely tonal quality, and "The Gray Wolf" (Burleigh) afforded a dramatic thrill.

Mrs. Beach's "Ecstasy" made its usual appeal, the lovely little "Twilight" (Glen) made new friends for itself through the Downing loveliness of voice, and Jeanne Boyd's "At Morning" proved anew the talent and the charm both of its composer and its singer, Chicago women both. John Alden Carpenter's "I Don't Care" also was excellently sung and much liked.

Marie Sundelius, the third singer of the evening, looked radiant, sang exquisitely, and gave evidence of the finest sort of musicianship.

"He Stole My Heart," a harmonization by Samuel Endicott, suited the Sundelius voice excellently and proved a popular delight; "To One Away" (Rihm) made only a fair impression; "The Faltering Dusk," a love tragedy of daring aspect and tense feeling, held unfaltering attention, and was much admired, and the soprano Romanza from John Adam Hugo's "The Temple Dancer" was the second indorsement of the evening for American opera, and it, too, proved strong and appealing.

Her second group began with the Indian "Canoe Song" from "Shanewis," proceeded

BLANCHE DA COSTA
Soprano

with "The Bird," an intricate song by Dwight Fiske, included a gay thing by Rihm called "Joy," the sentimental but suave "Mavourneen" (Margaret Lang), and concluded with an intensely emotional but wholly melodic new song of Vanderpool, "The Heart Call."

MARGUERITE POTTER
Mezzo-Contralto—In Indian Costume

WINIFRED LAMB
Pianist

Among the encores given by Miss Sundelius was one of the first of American ballads, the old, old "Jamie" of Bischoff, and this—like her whole program, proved to be tonal delight.

The Sundelius voice is a wonderful one, very high, very clear, and beautiful and managed with remarkable skill, especially in the high-soaring items.

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Tuesday Morning

The morning session was devoted to talk of one sort and another, and it developed a number of interesting points.

There was a Voice Round Table conducted by Katharine Evans von Klenner, during which a great many teachers and artists made short speeches, this being followed by a remarkably fine paper on "Diction" by Mrs. Adele Baldwin, a noted church singer of New York.

Mrs. Baldwin gave reasons for the use of the word Diction in the improper sense in which it is employed by singers and gave also invaluable advice and suggestion, illustrating many of her points with short phrases of songs, presented in such way as to make one wish, very much, to have the pleasure of hearing her in song recital.

She defined Diction as the proper use of articulation and pronunciation—she advocated the study of languages for the express purpose of acquiring a fluent diction—she told of the uses and abuses of accent, phrase, rhythms, vowels, etc., and ended with a strong plea for the more general use of English in song recital and opera, claiming that the language can be made exceptionally beautiful in song through the proper observance of the governing rules.

Following this very much enjoyed paper there was one by Charles E. Watt on the subject, "What Now?"

This was printed in full detail in last week's Music News and further comment now is unnecessary.

It was followed by a very general discussion, during which apt illustrations of the artists' problems were given by Florence Macbeth, Mable Corlew Smith and others.

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Tuesday Afternoon

Tuesday afternoon brought a somewhat curtailed program on account of the absence of Harriet Case, soprano, who is remembered for her fine work at Lockport last year.

The first singer of the program, therefore, was Earle Tuckerman, who is advertised as a baritone, but whose very low tones are so good as to suggest irresistibly that he is bass instead. His program was well chosen and, on the whole, very well interpreted, although some of his tempos were much too deliberate.

"Sweet Peggy O'Neil" (Waldrop), with which his program opened, proved to be a neat little composition, musical and expressive; "Spring's a Lovable Ladye" (W. Keith Elliott) made its usual irresistible appeal; "Values" (Vanderpool), by this time grown to be a Festival favorite, was well taken care of; "Lass o' Mine" (Florence Turner Maley), was liked, and "King Solomon and King David" (Will Marion Cooke) added one more to the rapidly growing list of Negro Spirituals which the Festival has developed.

"Give a Man a Horse" (O'Hara) again showed itself to be one of the most characteristic of songs; "A Bag of Whistles" (Crist) again won the appreciative smile; "I Stood on the Ribber of Jordan" (Burleigh) added a new item to the Negro Spiritual group, and "Standin' in the Need o' Prayer" once more proved its popularity.

David Guion, a young Southern man (only twenty-one, I think), who made a fine impression in his compositions last year, was represented by "De Ol' Ark's a-Moverin'" at this time, and again showed a special predilection and talent for the specific genre of songs he writes.

For encores, Mr. Tuckerman used that Chicago favorite, "The Wind Speaks" (G. A. Grant-Schaefer) and "Me and My Little Banjo."

On account of the unavoidable absence of Harriet Case, Mrs. Ricker went on as a "special" and delighted the audience for ten minutes with "Orville Brown" and some more of her special items.

Cleveland Bohnet was the pianist of the afternoon, and certainly proved himself a worthy addition to the Festival and one who will be welcomed as an established favorite next year.

Mr. Bohnet, a splendid teacher and cultured musician, is a pianist of like eloquence and charm, and has a fine equipment of technic, temperament and piano intelligence.

His group was characteristic and brilliant. "The Song of the Mesa" and "The Flute God," by Homer Grun, were fine examples of modern writing for piano which has underneath it solidity and routine, and the Prelude of Arne Oldberg made its usual intellectual appeal.

Two pieces by Charles Griffes, ultra modern in harmonizations, but pianistic in form and appealing in mood values, entitled "Lake at Evening" and "Night Winds," not only were intensely interesting on their own account, but also through the fact that they afforded Mr. Bohnet a most grateful and graceful opportunity to show his appreciation of their values and his ability to cope with them fully.

A singer of the afternoon, who attracted much attention and favorable comment, was Edna F. Indermaur, a Buffalo contralto who has been singing so successfully in a Lockport church that she has just now been engaged for the Church of the Divine Paternity in New York.

Miss Indermaur has a tone of rich quality and velvet smoothness in its lower

reaches, roughening up a little at the top of the scale, but dramatic and effective throughout.

She has good musical feeling also, but, like far too many of the singers heard during the week, with a decided tendency to dragging the tempo.

She sang "O Love, but a Day" (Beach),

ARTHUR MIDDLETON
Baritone

"Before the Crucifix" (La Forge), "I Am Thy Harp" (Woodman), "By the Waters of Minnetonka" (Lieurance), and "Morning" (Speaks), giving fine tonal quality to all of them and good musical values to most.

The final artist of the afternoon was James Liebling, New York cellist, who (with Leonard Liebling at the piano) proved himself a fine artist and intelligent musician in his presentation of "Intermezzo" and "Slumber Song" of Max Liebling, and a "Humoreske" of George F. Boyle, the last proving so especially popular that it had to be repeated.

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Tuesday Evening

The evening concert was given by Lila Robeson, contralto; Melvena Passmore, coloratura soprano; Frederick Gunster, tenor, and Mme. Sturkow-Ryder, pianist, with Harry M. Gilbert and J. Warren Erb at the piano, forming an irresistible combination.

Mr. Gunster opened the program and at once delighted the very large audience with the beauty of his voice and the delightful interpretations accorded his songs.

Mr. Gunster has a voice which can be made decidedly robust at his will, and yet it is so flexible and so amenable to his intentions that numbers of the most delicately lyric import are also well within his metier.

"Spring's a Lovable Ladye" and "Values," both already known to the audience, again proved fine, and the three pieces following also were beautiful in his readings, and each, in turn, found full favor, these being "Serenade" (Speaks), "The Dream" (Horseman), and "The Pines" (Berthold Neuer).

Especially fine were "Standin' in the Need o' Prayer" and "Swing Low, Sweet Chariot," Mr. Gunster having a special flair for this sort of work and absolute command of the necessary equipment.

Two songs of Marshall Bartholomew proved to be good material, though not amazingly beautiful on a first hearing, while Harry Gilbert's "O Were My Love Like Yon Lilac Fair" proved itself a vocal delight as given by this skillful tenor.

Two Japanese Sword songs (Fay Foster) were dramatic, full of color and so brilliant in presentation as to mark Mr. Gunster a master of styles and music moods.

Lila Robeson is that rara avis, a contralto who has spirit and movement.

She knows that accent is necessary and that rhythmic flow is an essential to the pleasure of an audience, and therefore her work proved to be a joy not only from this standpoint, but also because of its immense

LUCILLE STEVENSON
Soprano

vocal charm and its sanity of interpretation.

Her first number was a big work by Di Nogero, called "La Gitana" (from Roumanian fields), and although so novel and unknown as not to carry any sort of interpretative idea to most of the audience, it was yet given a performance full of fire and bravura.

For her second group Miss Robeson sang La Forge's "When Your Dear Hands" with beautiful feeling, Crist's "Mistletoe" with much attention to its introspectivity of thought and feeling, Frederick Vanderpool's "Regret" in a way which must have pleased its composer (who was present) very intensely, and Mary Helen Brown's "Life's Paradise" in a way to make it seem one of the finest moments of the week.

The work of the third singer, Miss Passmore, was also very attractive, but from an absolutely dissimilar viewpoint.

This singer has one of the highest and clearest coloratura soprano voices ever heard, and her skill in the manipulation of tones in altissimo is wonderful.

She can attack the very topmost notes of the range with a perfect pianissimo and can then crescendo and diminuendo exactly as she pleases and with the most astonishing breath control imaginable.

Her tone, for the most part, is just as sweet as it is flexible, and her skill in manipulation of coloratura effects is very rare.

"The Lute in the Grass" (Florence Turner Maley) made an attractive opening number, which was followed convincingly by "A Whispering" and "Sleep, My Darling," two small gems of Mana-Zucca, at once fine and charming.

Spross' "Robin, Sing Me a Song," Densmore's "Elf and Fairy," Thayer's "June," and Crist's "O Come Hither" were coloratura delights, and "He Who Moves in the Dew" (Cadman) proved to have depth of musical feeling as well as skill of manipulation.

Mme. Sturkow-Ryder played only her own compositions, and proved herself, with ease, to be a resourceful, graceful and, at times, intense writer for the instrument she plays so well from a technical standpoint.

Her tonal quality throughout was exquisite, and her work was at all times that of the most skillful and virtuosic of pianists.

Her "Little Suite in C Minor" proved to be a work of enough seriousness of purpose and form to hold the attention of the most scholastic of minds, and yet it is melodious and colorful also to a very unusual degree.

The various movements are short, but most deftly knit together, and the effect of the whole is that of a highly colored and smoothly polished mosaic.

Her second number, "Fantasie Pastorale," is a distinct and exceedingly pleasing novelty.

It is a series of small natural history sketches which, the pianist explained, were suggested to her by the memories of walks taken in Lincoln Park (Chicago) with her father when she was a little girl.

The idea was, as she said, to get away from foreign and stereotyped scenes and fancies and to present, in tone, something

LYNN B. DANA
Speaker

very near home and wholly germane to the thought of everyday people.

The subtitles of this fantasie are: In the Park—The Sunday Crowd—The Mall—The Deer Park and The Kangaroo—The Mall—Sea Lions—The Polar Bear—The Monkey House—The Mall—The Bengal Tiger—The Boa Constrictor—The Mall—The Aviary—Pelicans and Ducks—Prairie Dogs at Play—The Return to the Cars.

With this sketch as a basis, Mme. Sturkow-Ryder has filled out a most skillful and charming picture. The pianistic devices employed are legitimate, appropriate and effective, the melodies are charming, and the general effect excellent.

When this piece is put on the market there is no question whatever but that piano teachers will find it a grateful substitute for Schumann's "Scenes of Childhood" and similar descriptive material.

It created a great sensation at this time, and Mme. Sturkow-Ryder was the recipient of an ovation.

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Wednesday Morning

The Wednesday morning session was given over, first, to a special recital by young artists, a second one of this series being given on Friday morning also.

Comment on these will be found at the end of this article.

This was followed by Leonard Liebling, who disclaimed that he would give either an "address" or a "lecture," but, instead, captioning his half hour "The Passing Show in Music," he merely gave a kaleidoscopic review of the whole music situation of the country in succinct and witty terms. Mr. Liebling bubbles over with reminiscences and knowledge of conditions of the moment, and his talks at Lockport have become a feature.

The indifference of the daily press to such an event as that at Lockport aroused his scorn and witty censure, and the eccentricities of musicians themselves in their business operations called forth comment and helpful suggestion.

"American music is not yet the best in the world," said Mr. Liebling, "and whether the specific American music will come from the Indian music or the Negro, or shall be neither specifically, but an amal-

MABLE CORLEW SMITH
Soprano

gam of the music of the whole world, it is, yet, even in its present growth, a reflection of ourselves, and it must be given every opportunity of growth."

Mr. Liebling, during the Festival, appeared as speaker, composer, pianist and accompanist, as well as manager of the vaudeville, and in every capacity showed acumen and skill.

Wednesday Afternoon

The program opened with singing by Louise Boedtker and Edward Eilert, soprano and baritone, both from Chicago. Both sang again, later.

Miss Boedtker showed again that beauty of voice which has made her so much liked in Chicago, and also a charm of personality and musicianship which are unusual to the last degree.

A young singer of great promise is this brilliant young soprano, and much will be heard of her in the future, as clearly indicated in this initial Lockport appearance.

Mr. Eilert, who is now moving to New York, has been a splendid factor in church musical circles in Chicago and at the Great Lakes Naval Training Station.

He has fine personality, good musicianship and splendid voice, and scored heavily at this time.

Aeolia Martin, a young Chicago pianist, came next and proved her worth in the splendid "Theme and Variations" of Edward Royce, a strictly modern work which

FREDERICA GERHARDT DOWNING
Contralto

taxes all the resources of a thoroughly trained pianist.

Miss Martin proved herself mistress of the necessary technic, and played with power, as well as with due regard to those moments of delicate contrast which were, perhaps, still more difficult of manipulation.

She made a splendid appearance and impression, and proved, in addition to her marked technical proficiency, that she is a young artist with interpretative ideas and with good piano musicianship as well.

In the absence of the scheduled soprano, Lina Conkling of New York was given a place on the program and at once proved herself one of the attractions of the Festival.

She is a young woman of splendid appearance, and her work throughout was full of the finest sort of intelligence.

She has remarkable power of tone at command, singing dramatic works with the greatest of ease and effect, but she is able to manipulate the lighter passages beautifully also, and her feeling for moods and word pictures is so perfect that she makes each song a characteristic delight.

Curran's "Dawn," sung several times at the Festival, was given a thoroughly fine reading, and this was followed by "Didn't It Rain?" a Negro song which has great vogue and which she appreciates to the full of its content.

Brewer's "Fairy Pipers" has seldom had a more elflike reading, and MacDowell's

EDNA GUNNAR PETERSON
At the Piano

"The Sea," following, proved a fine contrast and an individual delight.

"Hayfields and Butterflies" (Del Riego) made its usual good impression, and MacFadyen's royal "Inter Nos," at the end, was a brilliant and dramatic close, as read by Miss Conkling.

Harvey Hindemyer, tenor, also from New York, sang "Summertime of Long Ago" (Maley) and "The Faltering Dusk" (Kramer), two super-sentimental songs, but thoroughly good for contrast, and "The Call" (Spross) and "Give a Man a Horse" (O'Hara), rousing songs both.

"Wait Till Ah Put on the Crown" (Reddick) added a new item to the Negro spiritual impulse of the week and proved fine, both at this time and in its many subsequent singings by other artists.

Claude Warford's "Earth Is Enough" proved to be a really beautiful and thoroughly remarkable song, suave, yet intense in musical aspect and thoroughly appealing, as presented at this time.

"De whip-po Will" (Stickles) is a unique and new Negro humoreske, and it probably was jotted down as a "possibility" by every man singer present, while "It's A' for Love of Thee" (Homer Bartlett) and "Colleen o' Mine" (Strickland) provided new food for thought, and Fay Foster's "The Americans Come," at the close of the program, again demonstrated its power to enthuse and thrill.

Elizabeth Siedoff, a pianist, played the turgid "Sonata Heroic" (Campbell-Tipton) as well as it could be played, proved Walter Kramer's "At Evening" to be a good addition to the growing list of American piano compositions and demonstrated to Lockport that "The American Indian Rhapsody" of Preston Ware Orem is not only

characteristic of the soil, but is also, per se, as good a piece of piano work for concert use as is (for instance) most of the Dohnanyi Rhapsodies, which, in a way, it reminds one of.

Marguerite Potter, contralto, who specializes attractively in costume recitals of various aspects, was heard at this time in a group of Indian songs, which she embel-

A. A. VAN DE MARK
Manager

lished both with appropriate costume and pleasing vocalism.

The group included "Hiawatha's Death Song" and "Her Shadow" (Burton), "Love Song" (Lieurance), "Far Off I Hear a Lover's Flute" (Cadman), "Her Blanket" (Lieurance), "Zuni Lover's Song" and "The Sunrise Call" (Thayer).

This is an authentic and excellently contrasted group and could be written of in elaborate detail, did space but permit.

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Wednesday Evening

The Wednesday evening concert, which, of course, attracted a big audience, was given by the dainty and delightful Florence Macbeth, the authoritative Charles W. Clark, the rather austere but wholly scholastic Arthur Hartmann and the somewhat eccentric Wynne Pyle, to say nothing of the attractively musical trio, Hartmann, Leonard Liebling and James Liebling.

The evening was characteristic in a number of ways, one of which was that the program aroused an endless amount of criticism and censure inasmuch as Mr. Hartmann, very improperly, elected to play some of his own transcriptions of famous European pieces.

As these should have no place whatever at Lockport, they are here ignored and mention is made only of Mr. Hartmann's original pieces, "A Cradle Song," "Air in the Olden Style," "Souvenir" and "To a Humming Bird," which were so beautifully played and were, in themselves, so fine as to suggest, irresistibly, that if there are more where these came from, Mr. Hartmann has no need whatever to lean on transcriptions of melodies by European writers for an American Music Festival.

Another item of the evening—this one a peculiarly pleasant one—was the prominence in which the talent and the skill of Hallett Gilberte was brought into relief through the powerful singing of his "Devil's Love Song" by Mr. Clark and the absolutely delightful rendition given his "Moonlight, Starlight" by Florence Macbeth.

Mr. Clark, who has evidently made a profound study of American writings and who has discovered many fine examples, has gone a decided step further and has prepared this repertoire with the utmost of care and invested it with superb artistry.

Surely no one could say that American songs are not worth while with such an example as Mr. Clark's work before him.

"A Sea Poem" of Frank Bibb is beautifully suave writing and Frances Weyman's "Absent" is an introspective gem as presented by the Chicago baritone, while "Girl of the Red Mouth" (Crist), is piquant, and "When Death to Either Shall Come," a new song of Homer, is exquisite.

Following his bent for novelty, Mr. Clark had prepared a second Homer novelty in the shape of the brand new "Lone Dog" of that

FLORENCE MACBETH
Soprano

composer, which, in a way, reminds one of "How's My Boy" inasmuch as it is not remotely musical, but is emphatically dramatic and effective. This dog is a "lean dog, a mean dog" in one verse and in another is "a bad dog, a mad dog," and, altogether, he is made by Mr. Clark into the most colorful of canines ever met and attractive through his very ugliness.

Mr. Clark's second appearance was a sort of sublimated Negro group, including works which were all new excepting "Me and My Little Banjo" (Dichmont), which is a cunning conceit not yet threadbare by any means.

Miss Mary Howard has written a clever little song "Courtin' Liza Jane" for Mr. Clark and (with the composer at the piano) this proved to be a great success.

"Don't Be Weary, Traveler" and "Little Wheel a'Turning in My Heart" (William Arms Fisher) were delightful each after its own kind of sentiment, and both were characteristic also and musical.

"Some of These Days" (Guion) completed the effective group and the encore was, as stated before, that brilliant, dramatic and wonderfully effective song of Gilberte, "The Devil's Love Song."

The aforementioned trio played a "Serenade" by Leonard Liebling, which is dedicated to the Lockport Festival and which proved to be musicianly and effective writing, and which was played, of course, impeccably.

Miss Pyle, in unattractive gown and gloomily dark stage, indulged herself in the further eccentricity of having a companion on the stage to hold her score, which she did not need at all.

She is a vigorous, colorful and, at times, beautifully elastic pianist, disclosing also exquisite tonal qualities.

Her playing of the Keltic Sonata (MacDowell) was good, but did not approach in authority the work of Oliver Denton on Monday night in the Eroica. For encore she played a "Romance" (Emil Liebling).

Miss Macbeth, conqueror of hearts and minds alike wherever she goes, was again the same dainty personage and the same intellectual woman we have heard so often.

Her voice is just as exquisite as it is distinctive and her interpretations are, always, at a point of supremacy which few reach.

She was greeted with immense enthusiasm and reaped, at the end, a whirlwind ovation.

She opened with "Come Unto These Yellow Sands" (La Forge), which she positively glorified, and followed with Carpenter's freaky "To a Young Gentleman," which, nevertheless, she made very attractive, dramatically.

MacDowell's "Midsummer Lullaby" was so fine as to refute for all time to come the aspersion sometimes made that a coloratura soprano cannot sing songs of intense feeling, while "The Wind's in the South," a beautiful song of Scott, gave her opportunity for that fluttering, flying, soaring exuberance of which she is past mistress.

"Values" again had a glorious interpretation, "If" (MacFadyen) was a delight, "A

OLIVER DENTON
Pianist

Song" (Bliss) was made musically beautiful by Miss Macbeth, "From the Hills of Dreams" (Bauer) and "Mother of My Heart" (Grey), were delightfully presented and the group ended with the aforementioned beauty of Hallett Gilberte, "Moonlight, Starlight."

Mr. La Forge should give Miss Macbeth an especial vote of thanks for the wonderful

THE AUDITORIUM, LOCKPORT

reading she gave his "To a Messenger" by way of encore.

♮ ♮ ♮

Thursday Morning

On Thursday morning a most interesting Piano Round Table was managed by Leonard Liebling and many important questions were discussed.

Among those taking prominent part in the discussion were Cleveland Bohnet and Horace Clark.

The status of musicians was discussed and Mr. Liebling told many witty stories along the line of the ever present ignorance of the public in its relation to artists, and this was followed by a good many suggestions for improvement, the consensus of opinion being that in organization there would lie an added strength.

This was followed by a half hour talk by Lynn B. Dana, whose subject was on "Broad-mindedness for Musicians."

Mr. Dana expressed the belief that petty jealousies and narrow minded practices were responsible for much of the woe of musicians and advocated earnestly and convincingly that broader intellectual and spiritual life for the musician out of which may grow moderation, affiliation and mutual advantage.

Katherine von Klenner, very popular throughout the week, and with a message always urging outlet, spoke again at this time on the aims and plans of the Opera Club of America, and again did she hold attention.

♮ ♮ ♮

Thursday Afternoon

The Thursday afternoon program was a thoroughly well-balanced one and it brought quick recognition to Alma Hays Reed, soprano, Dr. Carver Williams, basso, and Kathryn Meisle, contralto, as well as to an impromptu String Trio composed of Gaylord Yost, J. Warren Erb and James Liebling, which was most authoritative in the Suite Op. 83 (Ad M. Foerster) and which received a splendid recognition from the audience.

This Suite proved itself to be fine writing, musical, deft in contrasts and use of modern harmonies and ideas, as well as disclosing, definitely, the routine and the skill which have made the Pittsburgh composer so well known and so much liked.

The introduction of an occasional trio at Lockport proved, this year, a most grateful innovation and it is to be hoped that next year will see many more ensembles and concerted numbers.

Mrs. Reed, radiant and self-possessed, made her introductory bow to Lockport with good will already established, and by the time she had sung her first group her beauty of voice and charm of interpretation had completed the conquest.

Her voice is one of great power and of musical tone; she has perfect control of her resources and can shade and color her work at will.

Her choice of songs was fortunate and in each one she made distinct impression.

"Two Loves" (Reddick), was a good opening number "Echoes" of Harry Gilbert brought acclaim both to singer and composer (who was also accompanist) and "Wake Up" by Phillips proved to be one of the most exhilarating short songs of the Festival.

Ward-Stephen's "Summer Time," always good, proved to be a gem in the Reed presentation and the group of "Negro Spirituals" showed that this brilliant soprano need not leave this class of singing to male voices (which have pretty nearly monopolized it so far), but that she can hold her own with the best of them.

Mrs. Reed sang in this group "Leanin' on the Lawd," "Wait Till I Put on My Crown," and "Standin' in the Need of Prayer" (Reddick), and, being a Southern woman herself, she gave them a particularly characteristic twist as well as displaying full vocal equipment. Her success in these songs was pronounced.

Dr. Williams, a Chicago basso of distinction, also appeared at Lockport for the first time and had the advantage not only of a novel and well chosen program but also of an exceptionally intelligent and sympathetic accompanist in the person of his daughter, Mary Carver Williams.

Marian Coryell, a composer and coach well known both in Chicago and New York, was the first composer represented and her "Medlar Tree" and "The Watcher" proved to be splendidly effective songs as presented by Dr. Williams.

"Sir Patrick Spence" (Walter Edwards Strong), a descriptive song which has its distinctly dramatic moments and which needs to have the text printed on the program in order that full values may be realized, was brilliantly done and the first group included, further, "A Song" by Palmer Christian, a very popular Chicago organist, and "The Ways of Love" by Clarence Dickinson, equally well known both in Chicago and New York, where he is organist of the Brick Presbyterian Church.

Both these songs were of a grade and style to prove the worth of the younger generation of American writers and both were splendidly presented. The Dickinson song has a particularly fine accompaniment and this was conserved to the full of its beauty by Miss Williams.

The second group consisted of "On the Shore" (Neidlinger), "Song of the Ride" (Braun), "The Eagle" (G. A. Grant-Schaefer), "At Tapertime" (Mana-Zucca) and "Roadways" (Densmore), all being good, the contrasts very desirable and the "Eagle" and "Roadways" again proving thoroughly brilliant and effective through the excellence of the accompaniments.

Miss Meisle is the possessor of a glorious voice and a style at once powerful and full of spirit. She scored success in groups containing "Sheep and Lambs" (Homer), "Ma Little Sunflower, Good-Night" (Vanderpool), "Dark and Wondrous Night" and "The Last Hour" (Kramer), "Deep River" (Burleigh), "Leaves" (Mana-Zucca), "A Serenade at the Villa" (Kernochan), "Ev'ry Little Nail" (Vanderpool), "How's My Boy?" (Homer) and "Only of Thee and Me" (Marian Bauer).

As an extra number Miss Lemer again appeared and played the following violin numbers with good tone and excellent style: "Waltz," "Waves at Play" (Grasse) and "From the Canebrake" (Gardner).

Thursday Evening

On Thursday evening there was one defection and one addition, which was a mistake and therefore needs no mention.

There were, however, two additions to the scheduled list of artists which were fine indeed and thoroughly gratifying.

The first was Edward Eilert, bass-baritone, who has lived in Chicago and been

BESSIE BOWN RICKER
Reader

song leader at the Great Lakes the past few years but is just now taking up residence in New York.

Mr. Eilert, the possessor of excellent voice, good musicianship and style and an interpreter of variety and charm, gave "Love's Springtime" (Hammond), "Evening and Morning" (Spicker), "The Moon Drops Low" (Cadman), "Requiem" (Homer) and "Recompense" (Hammond), finding especially apt material in the last two songs, in which the bravura suited him excellently.

The Cadman song was presented with much finish, and that of Spicker proved both novel and thoroughly agreeable.

Bessie Bown Ricker was the third extra and, it is needless to say, she scored a rousing success.

There was a cello group by James Liebling, suave and pleasing, as usual; two well-played groups by Edith Thompson, and a rousing success for Mable Corlew Smith, soprano.

Miss Thompson, remembered from last year, played a splendid group of MacDowell, including "Danse Andalouse," "By Smoldering Embers," "Polonaise" and "Shadow Dance," and also a group of novelties including "Impromptu" (Carpenter), "The Buddah of the Lotus Pond" (Charles Roepper) and "Igualada," a Spanish Dance by the brilliant and versatile Mana-Zucca.

Mable Corlew Smith followed up her sensational successes of last year by giving one of the best singing exhibitions of this Festival and scoring a tremendous ovation from an audience which remembered and loved her.

The short Cycle, "Songs of the Seasons," including Spring, Summer, Autumn, and Winter—text by Mrs. Anne Gilberte and music by Hallett Gilberte—sung by Mrs. Smith to the beautiful accompaniment of the composer, proved to be one of the most brilliant as well as musically satisfactory items of the entire week.

Mrs. Smith's voice was of velvet smoothness and great beauty, but at the same time showed even more of that dramatic aspect which made her so notable last year, and her preparation of the Suite having been absolute and her taste impeccable, she was able to give the lovely music in a way to evoke unlimited enthusiasm—in which, of course, Mr. Gilberte, another Lockport favorite, shared equally.

The Suite is not long nor is it intricate, but it is full of musical values; and not only is the vocal line beautiful, but the accompaniment, especially as played by the composer, is remarkably fine.

For encore Mrs. Smith and Mr. Gilberte gave his "Spring Serenade" and again covered themselves with distinction and glory.

For her other group Mrs. Smith gave "Dawn" (Curran), "The Death of the Nightingale," one of the finest of the songs of William Lester (Chicago), and proved it to

LILA ROBESON
Contralto

be thoroughly fine from the vocal standpoint; and with J. Warren Erb at the piano its beautiful piano accompaniment was also shown to great advantage.

"A Song for You" (Vanderpool) still further advanced the prestige of that popular young composer. "When Lovers Part" showed a fine phase of the art of Fay Foster, whose absence this year was much deplored, and "Awake, My Soul, to Gladness" (Densmore) was a bravura delight as manipulated by Mrs. Smith and Mr. Erb.

♮ ♮ ♮

Friday Afternoon

The special program of young artists, given on Friday morning, will be noted later in this article.

In the afternoon the delayed address of George W. Pound, General Counsel of the Music Industries Chamber of Commerce of America, was delivered, and this splendid speaker and worker again told of his fight for the maintenance and expansion of music in this country and made a strong plea for its still further development in the future.

The soloists of the afternoon were Marie Sidenius Zendt, soprano; Marguerite Ringo, soprano, and Gaylord Yost, violinist.

Mrs. Zendt, gracious and beautiful to look upon, had chosen some very unusual as well as thoroughly beautiful songs, and in these her voice was shown to especial advantage.

It was her first appearance at the Lockport Festival, but not the last, if the decision of the audience amounts to anything.

"Her Love Song" (Mary Turner Salter) introduced the Massachusetts composer delightfully; "My Soul Is an Enchanted Boat" (Woodman) was a pleasing novelty; "Roses" (Elinor Marum) introduced a new composer pleasingly, and the Waltz Song from "Ode to Music" (Henry Hadley) proved to be one of the big and vital moments of the week.

Vanderpool's "Call of the Heart" and "If I Could Have My Way" were presented in a very effective way (with the composer at the piano), and "Christ in Flanders" (Ward-Stephens) was so well done as to create a new interest in the song and to prove that Mrs. Zendt has a decided ability along the dramatic lines as well as along those purely lyric.

Mr. Yost played his Suite "Evening," with divisions called "Serenade," "Negro Dance" and "Farfalla," with much violin musicianship and a fine regard for general musical values.

The composition is a thoroughly interesting one and has a grace of movement and a brilliance of contrasts which will make it

FREDERICK GUNSTER
Tenor

much liked whenever used. Mr. Erb, at the piano, signally distinguished himself.

Marguerite Ringo, another soprano, sang in alternation with Mrs. Zendt, and she, too, maintained the fine reputation she had made the previous year, adding materially also to her circle of admirers and proving anew her musical gifts and her good taste in interpretation.

She chose wisely and well in the presenting of "A Bedouin Love Song" and "Tristram and Iseult," by Adolph M. Foerster,

LOUISE BOEDTKER
Soprano

the Pittsburgh composer who is so vitally interested in the Lockport Festival but who was prevented from attendance this year.

These two songs have power as well as beauty, and in the Ringo presentation proved themselves thoroughly fine.

Loomis' "A Little Dutch Garden" provided the appropriate contrast and, as usual, was much liked. "Deserted" proved a good MacDowell selection for Miss Ringo, and Vanderpool's "Ma Little Sunflower, Good-Night" showed again the Vanderpool skill of composition and the Ringo fluency in presentation of works of this caliber.

Two songs by Fay Foster, "A Maiden" and "Swinging," brought this popular woman composer again to attention, and Walter Frederick Jacobs' "The Faery Isle of Janjira" proved to be thoroughly pleasing also, while the group was ended in great style and brilliancy with "The Joy of Spring" (Huntington Woodman).

An added number for Miss Ringo was the attractive "Call of the Heart" (Vanderpool), with the composer at the piano.

♮ ♮ ♮

Friday Evening

Friday evening was one of the gala occasions of the week, for it was crowded with more attractions than a three-ring circus, including a splendid concert given by Lucille Stevenson, soprano; Edna Gunnar Peterson, pianist; Cecil Burleigh, violinist, and the Rubinstein Chorus, from Buffalo, under the skillful direction of Mary M. Howard, who, besides being a composer and director, is the critic of the Lockport daily and one of the leading papers of Buffalo.

MARGUERITE RINGO
Soprano

Miss Howard told the audience that her girls were not in perfect practice, but, nevertheless, they gave a fine account of themselves and certainly did much credit to their musical mentor, Miss Howard.

They sang dainty little pieces written for women's voices by Spross, Neidlinger and Ethelbert Nevin (otherwise unrepresented on the program), and three pieces by Miss Howard herself, which proved to be of exceptional interest. These were "Bugle Song," "Love Leads the Way" and Two Negro Spirituals, all being of fine musical values and skillfully adapted to the needs of the Rubinstein Chorus, which sang them with good musical tone, fine style and a very creditable amount of finish.

Miss Stevenson disclosed the fact again that her voice is one of the most satisfactory sopranos in the country at the present time and the further certainty that her interpretative ideals are of great distinction.

Her program consisted of two of the most carefully selected and certainly among the most artistically presented groups at the whole Festival.

"There Sits a Bird on Every Tree" (Arthur Foote) is a beautifully sustained vocal line; "Les Silhouettes" is the most delicately colored of any of the Carpenter pieces, and "The Lawd Is Smilin' Through the Do'" proved in Miss Stevenson's reading to be a new kind of song from his pen and extremely agreeable.

Arthur Whiting's "A Birthday" again showed that Woodman had no monopoly of the beautiful text and that another setting can be equally effective. "Return of Spring" (Frances Wyman) proved to be a delicate piece of work; "I Send My Heart Up to Thee" (Branscombe), an intense one; "I Heard a Cry" (William Arms Fisher), a song very much suited to Miss Stevenson and a good song for anybody who can compass its intricacies. "The Song in My Heart" (Phyllis Fergus) showed the Chicago composer in a beautiful light and proved very popular, while "Vox Invicta" (Mary Turner Salter) allowed Miss Stevenson to soar into bravura and dramatic realms with convincing power.

For encore Miss Stevenson gave "To Imogene," modestly announcing it as "by a Chicago composer." It was developed later that Miss Stevenson is herself the writer, and certainly she proved again in its use that she is a versatile as well as thoroughly satisfying artist.

Miss Peterson scored an immediate success at Lockport last year, and she was greeted as a valued and established favorite when she came on the platform at this time.

This compliment was well deserved by her playing, which proved to be brilliant, powerful and finished in the superlative degree.

Technic is no longer a matter for comment in the work of this fine artist, and her intelligence of pianism and her skill in readings are alike remarkable.

In Henry Holden Huss' "The Brooklet" she has found a distinct and thoroughly pleasing novelty, and the Lockport audience received it with great acclaim.

Three Preludes of A. Walter Kramer proved

MARIE SIDENIUS ZENDT
Soprano

not so immediately appealing, but they are, most surely, pieces very much worth while, and Miss Peterson invested them with lovely tonal quality and with sincerity of expression which made them glow again.

In Frank La Forge's "Valse de Concert" she found a happy medium for the display of her virtuosity and also for the disclosure of refinement and finish. It is a big piece, but it was played by Miss Peterson with such definite charm and effect as to win immediate response from the audience, and in answer to encore demands Miss Peterson gave a skillful and highly characteristic performance of "Imps," one of the charming pieces written by Mme. Sturkow-Ryder of Chicago.

The final soloist of the evening was Cecil Burleigh, violinist, and to him came a great ovation after the beautiful playing of his own remarkable "Ascension Sonata," in which he

EDNA DE LIMA
Soprano

had the authoritative assistance of J. Warren Erb at the piano.

This work is too big for hasty review and therefore more will be written about it at another time. It is unquestionably one of the greatest additions to American music composition put forth in many years and will become a classic.

Later he played "The Brook," "Hills," "Fairyland" and "The Fisherman," from his own pen, and proved them to be dainty, charming pieces and himself a master artist in manipulation of the bow.

Following this remarkable program there occurred the Three-Ring Circus event aforementioned, and as everybody knows that it is impossible to detail such an event, we will be

OLIVE NEVIN
Soprano

content for the present to merely sketch the happenings.

There was, then, an hour of "Homemade Vaudeville" under the direction of Leonard Liebling, which was nothing less than convulsing in its fun and fancy.

A little old lady of Lockport (eighty-five years young, it is said) played some old-fashioned pieces quaintly. A young woman of pre-Civil War times (in the person of Sturkow-Ryder) played "The Maiden's Prayer" in a way to convulse the audience and win her fresh laurels for versatility. Frederick Gunster was absolutely funny in a Hebrew sketch, and "Chicago Lucy" (Lucille Stevenson) gave an imitation of all the bad singing ever heard in the world (including Lockport) and brought down the house. Harry Gilbert was, as usual, very laughable in his act, and Bessie Bown Ricker was a delight in a little boy sketch.

Many others assisted in one way or another and there was a "Grand Finale" in which at least a million dollars' worth of voices were heard (exuberantly) in the Sextet from "Lucia."

Then came the banquet, and then came dancing; but long ere this was much more than begun the present writer was safe in his little bed.

♮ ♮ ♮

Saturday Morning

Saturday was a day given over to the taking of pictures (some of which are shown with this article), visiting, talking and sight-seeing, to say nothing of two of the best concerts of the week (afternoon and evening).

Several important facts were disclosed during the day. The success of the Festival was emphasized through a number of announcements which were made.

Out of seventy-two artists announced for the week there were but six defections (usually because of sickness), and there were no serious mishaps or changes of any character.

It was officially announced that the fifth of the series of Festivals will be held at Lockport next September, and many of the arrangements are already under way.

Several important additions to the usual scheme of things were discussed during the day, and a number of prize competitions were decided upon. These will be detailed in Music News more fully at a later date.

♮ ♮ ♮

Saturday Afternoon

The program of Saturday afternoon brought to the platform an established vocal favorite, Olive Nevin, and a new artist in the person of Rosa Hamilton, contralto, who at once proved her charm and her excellence in two solo groups and added novelty to the program as well as much musical beauty by singing two duets with Miss Nevin in a very beautiful way.

These were "Laughter Wears a Lillied Gown" (Branscombe), which is a new and exceptionally desirable number, and an arrangement of "The Year's at the Spring" (Beach), which brings much new beauty to the well-known composition.

Mrs. Hamilton sang for her solo groups "My Menagerie" (Fay Foster), "Before the Crucifix" (La Forge), "The Eagle" (Grant-Schaefer), "The Road's Lament" (Ralph Cox), and a beautiful song cycle of Gena Brans-

ALMA HAYS REED
Soprano

combe, which proved to be one of the worthy and important novelties of the week. This is titled "A Cycle of Love Songs" and includes "The Morning Wind," "Noon," "In Arcady by Moonlight," and "The Open Road."

This singer has a rich, well-modulated and beautifully poised voice, and her success was immediate.

Miss Nevin, radiant as usual in appearance and with the same sincerely charming manner which has made her so many friends at Lockport, sang as a special "Ah, Love, but a Day" (Gilberte), with the composer at the piano, and two groups with Walter Wild assisting her.

Mr. Wild is a well-known Pittsburgh organist and is also an accompanist par excellence.

He has remarkable piano technic and a musical acumen and style which fit him intimately for his work and which redound continually to the reinforcement and support of the singer.

Mr. Wild played a number of accompaniments during the Festival and throughout proved himself agreeable personally and to be the possessor of a thoroughly artistic feeling and virtuoso equipment.

Miss Nevin's first group included "Exaltation," a wonderfully fine song by Mrs. H. H. A. Beach; "The Call of Rhada," one of the best of the many splendid works of Harriet Ware; "A Garden Is a Lonesome Thing" (Alma Goatley,) "Wings" (Branscombe), and "After" (Beach), this constituting a group not only emphasizing the value of American woman composers but also showing Miss Nevin in a delightfully pleasant and artistic manner.

Her second group opened charmingly with "Come Unto These Yellow Sands" (La Forge), progressed through the lovely "Moonlight" of Charles Wakefield Cadman, "Make Me a Song" (Hadley) and the gay "Summertime" of Ward-Stephens, in all of which the charm of the Nevin personality and the skill and the art of the singer found full play.

Florence Keniston, a soprano from New York, contributed two groups and showed herself a routined and pleasing singer.

Her numbers were "The Dream" (Horseman), "Berry-Brown" (Ward-Stephens), "Welcome, Sweet Wind" (Cadman), "Autumn" (Rogers), "Sonny Boy" (Curran), and the brilliant "One Golden Day" of Fay Foster.

James Liebling made his final solo appearance, playing a group of pieces by Boyle, and the afternoon ended with some excellent piano playing by Aeolia Martin and Myrtle Thompson.

Earlier these two had been chosen as the best of the contestants for first place, and the decision was a tie. At this time the playing was for final decision and the verdict was given in favor of Miss Martin, who is indeed a splendid young artist and a great credit to her Chicago teacher, Max Kramm.

Miss Thompson, however, proved herself also to be very talented and also to have had exceptionally good training.

♮ ♮ ♮

Saturday Evening

On Saturday evening occurred the first Lockport appearance of Blanche Da Costa, soprano, whose charming personality and de-

HALLETT GILBERTE
Composer

lightful friendliness had made her a universal favorite throughout the week.

Miss Da Costa has a beautiful voice and a style which is at once sincere and brilliant.

Her first song, "The Holiday" (Pearl Curran), immediately captured the audience, and this pronounced success was followed up by others, not less pronounced, in "The Retreat"

(Continued on page 26)

PUBLICITY MONTH

REALIZING that the stagnation in matters musical attending the war period is now being rapidly broken up—and

BELIEVING that the musical season about to open will be an infinitely better one than any of the past four, and even at that but a forerunner of the good times to come for Musicians,

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In the upper, left-hand group may be seen (left to right) the Pianists: Wild, Bohnet, Siedoff, Erb, Sturkow-Ryder, Peterson, Thompson, Gilbert, Peck, Martin, Williams, Beavitt and Klein. Those in the right-hand group are (bottom to top) O'Brien, Shields, Nevin, Soule, Stevenson, Stine, Williams, Dal Ridge, Wild, Hamilton, Reed, Potter, Smith, Eilert, Gunster, Ringo. The middle group comprises the prize winners, Aeolia Martin, Ralph Soule and Louise Boedtker. The two lower groups were taken at the famous Lockport locks.

LOCKPORT MUSIC FESTIVAL

(Continued from page 24)

(La Forge) and "Today Is Fair" (Strickland), the whole forming a fine group and the rounded-out interpretation being of immense charm.

For encore Miss Da Costa gave "The Want of You" (Vanderpool) with delightful tonal quality and fine sentiment.

For her second group she sang the new "Awake, 'Tis the Dawn" (Annie Andras Hawrey) and "The Shadow of the Bamboo Tree" (Foster) with great intelligence and good musical values, and gave such an exhilarating performance of "The Wind's in the South" (Scott) that an encore was inevitable, and for this final number Miss Da Costa was exuberantly brilliant in the beautifully buoyant "Summertime" of Ward-Stephens.

Between the two groups of Miss Da Costa there was an appearance of John Powell, which added materially to the prestige and the following of this fine young Southern pianist. He played his own "Sketches at the Fair" and again made them glow with humor as well as musical beauty.

For encore he played parts of his Southern Suite.

The evening closed with a ten-minute talk by Katherine Evans von Klenner, who dwelt upon the idea of Americanization of opera and who suggested that an American opera should be, in time, written for Lockport and presented there.

♮ ♮ ♮

Sunday

On Sunday morning a few of the visitors left in Lockport went to church, others watched the boats go through the locks, but more motored to Niagara Falls or made trips through the beautiful fruit country around Lockport.

♮ ♮ ♮

Sunday Afternoon

On Sunday afternoon there was a goodly audience at the Auditorium in spite of the heat, which, for the first time during the week, was oppressive.

Marie Conde was the first attraction and showed good style in two groups of songs (soprano), including "A Birthday" (Woodman), "Don't Care" (Carpenter), "The Daisy Maids" and "Heart, Mislaid" (La Forge), and "Love Has Wings" (Rodgers).

Bessie Bown Ricker made her final appearance and made so pronounced a success in her half hour of stories (fun and sentiment of childhood) that she evoked a perfect storm of applause, and as she left the hall for the auto which was to convey her to the railroad station the children present lined up to bid her good-by and to shout after her, "Come again!"

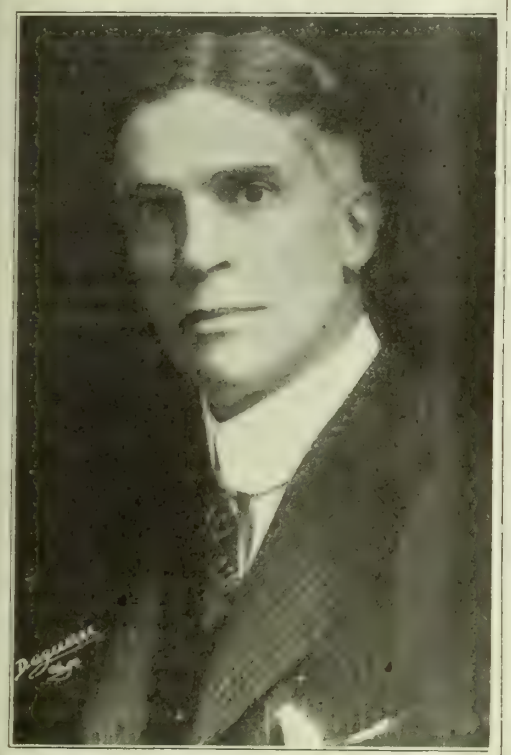
Two of the winners of the N. F. M. C. contest at Peterborough, N. H., were presented, through special engagement, by Mr. Van de Mark, and were permitted to play the numbers in which they won prizes.

"It is good to hear some Chopin again," said one as Arthur Klein was playing a ballade of that master, and so indeed it was, but even this did not dim the beauty and the glory of the many American compositions heard during the week, the list including MacDowell, Foote, Foerster, Oldberg, Griffes, Royce, Sturkow-Ryder, Kra-

mer, Orem, Carpenter, Mana-Zucca, Huss, La Forge, Cole and others.

Mr. Klein has fine presence and much poise, brilliancy of technic, as well as good musical tone, and he seems surely destined for much success.

The second of the Peterborough winners to appear was Miss Shields, who presented a fine list of songs, including "Less Than the Dust" (Woodforde-Finden), "At Parting" (Rogers), "Evening Song" (Gilberte), "A Summer Night" (A. Goring Thomas), and "Necklace of Love" (Nevin).



Dr. CARVER WILLIAMS
Bass

Miss Shields has excellent presence and fine musicianship, these matching her voice, which is one of power and beauty.

She presented her program with a wealth of tonal beauty.

♮ ♮ ♮

Sunday Evening

The Lockport visitors, for the most part, made it a business to stay throughout the week and to gain all that was possible through agreeable companionship, the study of repertoire and personalities, and all the other Lockport specialties.

However, the outgoing rush began on Saturday, and by Sunday evening there were not many artists present other than those on the program.

But these had an especial advantage over those appearing earlier in the week, inasmuch as there was present at the Auditorium an immense audience of the residents of Lockport, and these furnished a splendidly knowledgeous and appreciative mass.

The first appearance of Edna de Lima at Lockport was made at this time, and she walked away with an ovation.

Mme. De Lima is a beautiful woman, and knows all about stagecraft, much to her advantage.

She has a most winning personality and a way of taking the audience into her confidence which is winning indeed.

Mme. De Lima has, furthermore, a beautiful voice and a finely developed musicianship, as well as emotional feeling and dramatic impulse, which lead her straight to intelligent and effective interpretations.

In her first group, "The Secret of a Rose" (F. Morris Glass), "Sheep in Clusters" (Endicott), and "How Much I Love You" (La Forge) she was beautifully vocal and expressive, while "The Nightingale" and "Frog Went a-Courting" (Howard Brockway) proved to be genre pieces full of charm as given by Mme. De Lima.

The last named is a Southern mountain folk song which is very characteristic.

Her second group was devoted wholly to John Alden Carpenter, and the Chicago composer would certainly have been gratified could he have heard the sympathetic and beautifully musical rendition given his "Player Queen," "On a Screen," "The Odalesque," and "Come Dance the Jig" by Mme. De Lima, with the superb assistance at the piano of J. Warren Erb.

On this evening, because of the unexplained defection of Orville Harrold, Harvey Hindemeyer, tenor, and Earle Tuckerman, baritone, who had appeared before,

MME. STURKOW-RYDER
Pianist

were put on for groups of songs, and each scored success in much the same numbers as at their previous appearances.

Ralph Soule also sang again, and did excellent work, emphasizing the fine impression he had made previously, while Louise Boedtker, Chicago soprano, charmed everyone in the big audience with her ease and grace of appearance and the unusual beauty of her voice in her added appearance at this time.

Aeolia Martin, the talented and excellently trained young Chicago pianist, also made another appearance and again scored the finest sort of appreciation.

The last (but by no means least) pianist of the Festival was Winifred Lamb of Chicago, who made so fine an impression last year that she was selected for this important Sunday evening concert at this Festival.

Miss Lamb is a thoroughly ingratiating personality, and her stage presence is fine.

She plays with splendid authority and the finest sort of musical feeling. Her tone is rich, full and allows of the greatest possible variety of color, while her feeling for the mood values of her pieces proved, at this time, among the most notable of the Festival pianists.

Her program was of wide range and variety, and each item was presented in a way to rivet attention and to command applause.

She opened with the serious but pianistic "Prelude Solinelle" (Yost) and followed this with "The White Peacock" (Charles Griffes), both pieces being intricate and a little abstruse, but played at this time with such fervor as to make them thoroughly likable.

Rossetter G. Cole's "Legende" came next, and again was shown to be a big, well-contrasted and wholly agreeable number.

Carol Robinson, a Chicago pianist, and a favorite of the Festival a year ago, was not present at this event, but two preludes from her pen, played by Miss Lamb, showed her versatility and her musical strength, while the program was ended with Leo Sowerby's astonishingly brilliant and attractively musical fantasie on "The Irish Washerwoman," which in the expert handling of Miss Lamb brought an ovation.

And, after that, there was a scurrying for "the last car to Buffalo," and a hurried saying of "au revoir," and copious and sincere promises to "see you again next year at Lockport," for no one present at the brilliant and successful event of this year will willingly be absent when the opening roll is called next September at the Auditorium in the charming little city of northern New York.

During the week of the Festival there were held several contests for place on regular programs and for position next year, and these enlisted a remarkable number of good pianists and singers.

Mary Carver Williams, who was an attractive and helpful figure throughout the week, has prepared a short statement of these events, and it is here appended.

McEY B. SCOTT
Soprano

♮ ♮ ♮

The Contests

(REVIEWED BY MISS WILLIAMS)

Young Artists' Programs

There were two divisions of the Young Artists' Competition, which took place Wednesday morning and Friday morning.

(Continued on page 34)

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WARREN PROCTOR

Warren Proctor, the well-known American tenor, who has been making such rapid strides in his already remarkably successful career, will be heard in joint recital with Mme. Luisa Tetrazzini during the coming season. He has just accepted an 8 weeks' engagement with the Gallo English Opera Company, and will sing the leading tenor roles in the "Mikado," "Pirates of Penzance" and the "Chimes of Normandy." His tour, which begins on November 23 at the Hippodrome, New York, will take him to California. Besides these engagements, Mr. Proctor is booked for a tour of single recitals throughout the country, under the management of Jules Daiber.

###

WALTER KELLER GIVES INAUGURAL ORGAN RECITAL AT CHARLES CITY, IA.

The following program was given by Walter Keller at Charles City, Iowa:

Sonata, D major.....F. Mendelssohn
Andante; andante con moto; allegro maestoso
Prelude and Fugue, E minor.....J. S. Bach
Cantilene.....James H. Rogers
Largo e Allegro, from Op. 42.....A. Guilmant
Romanza in G.....Walter Keller
Festival March .....Arthur Foote
On the Coast.....Dudley Buck
"But when thou dost lull thee to rest,
O list to the Angelus blest,
And the chant which floats over the deep."
Variations on Holy, Holy, Holy.....B. Jackson
Transcription on Onward, Christian Soldiers....
.....S. B. Whitney
Largo .....Handel-Whitney
Concert Caprice.....George E. Turner
Triumphal March.....A. Hollins

###

DWIGHT EDRUS COOK

Dwight Edrus Cook announces his affiliation with the faculty of the Cosmopolitan School of Music. He will remain in Chicago teaching and filling concert engagements during the coming year. He has been singing during the summer at the First Congregational Church of Oak Park, First Congregational Church of Evanston, and All-Souls Church. This week he will sing on Friday and Saturday at Temple Zion, and in November Mr. Cook will appear with the Edison Symphony Orchestra.

###

OTTO T. HIRSCHLER

Otto T. Hirschler has accepted the position of head of the organ and piano departments of the Los Angeles Bible Institute, which has an exceedingly fine music department. In addition to this, Mr. Hirschler will be organist at the Church of the Open Door, one of the finest churches in Los Angeles, boasting one of the best organs on the Pacific Coast.

###

MAY BARRON TO SING OPERA IN BOSTON

Miss May Barron, contralto, well known to Chicago musicians as May Pfeiffer, returned from singing in Canada to fill many engagements. This past week she appeared at the Edgewater Beach Hotel and soon will leave for Boston, singing a recital at La Porte, Ind., before joining the opera company at Boston on November 1.

###

NORA LORAINE OLIN

Miss Nora Loraine Olin, after spending several weeks in Waukesha and Ephraim, Wis., has opened her studio at 605 Kimball Hall and will meet pupils on Mondays and Thursdays or on other days by special appointment.

MME. STURKOW-RYDER

SCORES GREAT SUCCESS AS PIANIST AND COMPOSER AT THE FOURTH ANNUAL AMERICAN MUSIC FESTIVAL AT LOCKPORT, THIS BEING HER NINTH APPEARANCE IN THAT CITY

"Mme. Sturkow-Ryder appeared last night primarily as a composer, playing her own 'Little Suite' and 'Fantasie Pastorale.' This remarkably clever and versatile artist will not have to wait long before coming into her own in the realm of composition. Her musical inventiveness, originality and constructive skill amazed and delighted her warmest admirers."—Lockport (N. Y.) Union-Sun and Journal, September 3, 1919.

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Gallo's English Opera Sings "Mikado"

Had I not been pleased with Gallo's "Mikado," perhaps I would not have taken the pains to wire the initial performance of September 8.

With the actors' strike over, the impresario of the San Carlo Opera plunged into popular entertainment, and if the balance of his New York season can hold to the standard of September 8 his enterprise will be a success. Notwithstanding the uncomfortable heat, an audience of great numbers and a distinguished one, too, greeted the efforts of the impresario. That the public was pleased witness the great number of encores given each principal.

In vocal honors Warren Proctor, the Chicago tenor, distinguished himself in the role of Nanki Po. This was my first real opportunity to judge the quality of his voice. It is an organ of sensuous beauty, clear and resonant in the upper register. Tho Mr. Bendix, the conductor, at times had his orchestra play rather too loud, the tenor's voice was audible. He sang with taste and intelligence, and his success was vociferously approved by the audience. A pleasant vocal surprise was the little and quaint Japanese soprano, Hana Shimozumi. She possesses a voice of a distinctively agreeable quality, especially in the upper register. Her English enunciation was remarkable for its clarity, and without any doubt superior to many of our native singers. Jefferson de Angelis, an old acquaintance, was contagious in his comedy. William Danforth's Mikado stood out conspicuously in his excellent monologues, rendered with artistry. Louis Cassavant, as the Pooh Bah, and Greta Risley, as Katisha, had their share of success. And Rosamond Whiteside must have a note of praise for her ability to interpret one of the little maids.

The chorus consists of good voices, and the scenery was adequate. The orchestra, with some exception, gave adequate accompaniment.

Unless the Society of American Singers strengthens its elements, Gallo's English Company is bound to rival the former as a superior organization.

J. De V.

♮ ♮ ♮

Schumann-Heink Returns

Away on a trip to secure her grandchildren and other relatives, Madame Schumann-Heink returned to our shores on September 7 on the steamer Rotterdam. While in Europe she pledged not to set foot on German soil, and she kept her word.

♮ ♮ ♮

"The Lost Battalion" (a Movie) at George M. Cohan's Theater

Every American loves his country, and it is quite natural. Every inhabitant of this blessed land must abide by the Constitution of the United States or the Ellis Island Immigration Bureau will act accordingly. In a country where nationalities are in abundance it is the duty of the respective authorities to nationalize them. The individual must accommodate himself to the customs and habits and accept the English language as the only medium for expressing his thoughts. Patriotism in America needs a stimulus or many stimulants. Oratory, literature, the stage and the movies, called by someone "the silent drama," are all good mediums. Patriotism can be revived on the screen, and if only for this reason the movies have accomplished and will accomplish one purpose, and a great one, too.

"The Lost Battalion," produced by Edward A. MacManus, will serve the purpose of patriotism. To see the great battalion of the Argonne defending the American flag is worth a thousand printed accounts. No war picture has brought home the valor of the "Yank" and the "doughboy" as has this particular one. No genuine American should fail to see it. Not every scene is authentic, but the splendid resistance of the "Lost Battalion," consisting of many nationalities, is an example of veracity. And when you have given a glimpse at the "American fighter," remember that he fought a race of "liberty haters." Let us not forget that, above all, American or any other nationality must respect the land which gives him the substance of life.

The "Lost Battalion" will inspire even the somnolent patriot; this film will resurrect the feelings (which perhaps were asleep) of the supersentimental individual whose cry was that "not all Teutons are alike." Tho photos are artistic; they do not blind the eyes; the actors are capable, and, besides, the management furnishes an orchestra directed by Joseph Breil. Mr. Breil has written many scores for the huge film productions and has directed the orchestras, as he did on this occasion. His musical arrangement of the "Lost Battalion" is a sort of potpourri embracing national hymns and excerpts from many scores, ranging from musical comedies to pretentious works. On one or two occasions he brought out some of his own works and they were enjoyed. He conducted ably. He has conducted so many movie performances that one nicknamed him the "film batonist." The proceeds of this film will be devoted to the soldiers of the Re-employment Bureau.

J. De V.

♮ ♮ ♮

Nina Tarasova Opens Season of Recitals

An immense gathering greeted the Russian ballad singer at Carnegie Hall on September 13. She had the honor to open the season before an audience that packed the hall and which gave proof of its delight by the request of encores, shouts of bis, bravos and other similar demonstrations.

NINA TARASOVA

The vocal powers of Miss Tarasova have improved in volume, especially the middle and the upper registers showing to advantage. What matters if her low register proved to be somewhat hoarse? If her vocal powers are sustained in future appearances her popularity will grow. The singing of the Russian folk songs was delightful. In expression, feeling and diction she has few rivals—only Miss Tarasova should not employ an overabundance of expression, because her voice is sacrificed for the sake of interpretation.

"Eili Eili" was sung better than any of the vocalists previously heard. Mana-Zucca's "Bear" was charmingly done. Max Gegna, cellist, was the assisting soloist. The aria from "Samson and Delilah," transcribed for his instrument, was too slowly rendered. One could hardly commend his tone, which is often indistinct, but he always plays within his powers and no more. Perhaps as an ensemble player he would receive meritorious praise. Lazar Weiner accompanied excellently the vocalist, and Emanuel Bala-

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ban the cellist. The concert was arranged by the Hurok Musical Agency.

P. S.

♮ ♮ ♮

Americans Should Boycott the German Language on the American Stage

While my eyes were concentrated on the "Lost Battalion" (which I am reviewing in this issue) I could not help thinking of the Star Opera Company of New York. While we are plunged into a debate on the League of Nations, while strikes have paralyzed our economic structure, many of us have been forgetting that a German company will attempt to present the works of the Fatherland in their despicable language.

The season is announced to commence in October at the Lexington Theater. Over in England, German works are presented in English. He who would dare present them in the German tongue would find himself very much antagonized. Over here we must not forget that the Teutons are again in action with their music propaganda. Again the question of patriotism comes up. There are "patriots" to order and "patriots" in disguise, and real Americans are not likely to enter the Lexington Theater to attend a German performance.

♮ ♮ ♮

Pasquale Amato Returns

The excellent baritone of the Metropolitan Opera House returned to New York September 12 on the steamer Caserta. With him arrived also a tenor by the name of Boddini, but not formerly of the Chicago Opera Company, as one daily claims. He will join the Metropolitan in comprimario roles.

♯ ♯ ♯

A MONSIEUR VOTICHENKO, VIRTUOSE DU TYMPANON

"Lorsque ta main toucha la corde harmonieuse,
Quelque chose a vibré tout au fond de mon coeur
Et j'ai fermé les yeux, pour avoir la douceur
De mieux entendre en moi la voix mystérieuse.

Ce fut d'abord le vent sur la steppe poudreuse
Ou le calme du soir épandait sa langueur—
Puis, rentrant au logis, le chant du moissoneur
Et l'angélus tintait dans la nuit lumineuse.

Vois, quel miracle; fit l'âme du Tympanon
J'avais suivi ton rève au penchant du vallon
J'écoutais s'endormir au loin l'immense plaine.

Et j'ai béni l'etrange et douce volupté
Que l'art fait naitre en nous évoquant la beauté
Qui nous verse l'oubli de la misére humaine.—"

(P. V. C. in the "Journal de Paris" 1-6-12)

♯ ♯ ♯

Langaard—Borgild Langaard, dramatic soprano, has been engaged for the Chicago opera.

THE WAY TO DO THINGS

(Taken from a circular sent out by Charles L. Wagner.)

If there is that in your nature which demands the best and will take nothing less, and you do not demoralize this standard by the habit of deterioration in everything you do, you will achieve distinction in some line if you have the persistence and determination to follow your ideal.

But if you are satisfied with the cheap and shoddy, the botched and slovenly, if you are not particular about quality in your work, or in your environment, or in your personal habits, then you must expect to take second place, to fall back into the rear of the procession.

People who have accomplished work worth while have had a very high sense of the way to do things. They have not been content with mediocrity. They have not confined themselves to the beaten tracks; they have never been satisfied to do things just as others do them, but always a little better. They always pushed things that came into their hands a little higher up, a little farther on. It is this little higher up, this little farther on, that counts in the quality of life's work. It is the constant effort to be first class in everything one attempts that conquers the heights of excellence.

♯ ♯ ♯

Kanders—Miss Helene Kanders, the soprano, late of the Metropolitan Opera Company, who made her first American concert appearance at Carnegie Hall in January with brilliant effect, will devote her entire time to concertizing this season. Her first Metropolitan appearance will be at the Hippodrome on Sunday evening, October 5, at a concert for the benefit of the Humanitarian Cult, where the assisting artists will be Maxmilian Pilzer and Georges Baklanoff, with others to be invited. Miss Kanders will present her first recital at Carnegie Hall on Tuesday evening, November 13, and her second appearance here will be January 15. Thereafter she will make a tour as far west as the Pacific Coast

♯ ♯ ♯

Chicago Opera—Constantin Nicolay, the Greek basso, and Virgilio Lazzari, the Italian basso, are back in Chicago. They are the first of the artists to return and will take part in the preliminary tour commencing at Milwaukee October 13 and ending at Little Rock, Ark., November 3. The other cities that will be visited are St. Paul, Minn., October 17-18; Peoria, Ill., October 15-16; Omaha, Neb., October 20-21; Kansas City, Mo., October 22-23; Oklahoma City, Okla., October 24-25; Fort Worth, Texas, October 27-28-29; Houston, Texas, October 30-31; Little Rock, Ark., November 1-3.

♯ ♯ ♯

Amato—Pasquale Amato, baritone of the Metropolitan Opera Company, will make a concert appearance at Brockton, Mass., this fall.

♯ ♯ ♯

Ganz—Rudolph Ganz has returned to America from Europe.

VOTICHENKO TO TOUR WITH RUSSIAN SYMPHONY ORCHESTRA

Sascha Votichenko announces that he will introduce his latest compositions with the Russian Symphony Orchestra, touring throughout the Middle West and South. Votichenko and Modest Altschuler are planning an interesting program of old and modern Russian music for their first concert of the season. The dates for the September and October concerts will shortly be made known.

♯ ♯ ♯

Witmark—George Francis Bauer, accompanist and coach, who for several years has been identified with the publishing house of J. Fischer & Bro., has joined the concert department of M. Witmark & Sons.

♯ ♯ ♯

Lund—Rene S. Lund, baritone, will sing two groups of songs in a concert to be held at the Bethlehem Swedish Lutheran Church on Thursday evening, September 25.

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JOHN WARREN ERB

The following is quoted from an attractive folder just received concerning the unrivaled success of John Warren Erb during the past year in the building of song programs. Mr. Erb was re-engaged this year as one of the official accompanists at the Lockport Festival, where he acquitted himself with distinction:

"Entering the New York field less than a year ago after attaining an enviable standing in the West, John Warren Erb has achieved a metropolitan success within twelve short months that one of New York's veteran musicians called 'unique in all my experience for a single season's work.' Mr. Erb has definitely established himself as one of the most prominent among the younger figures in American musical life.

"A conductor of solid achievement, an accompanist of genuine ability, and a coach eagerly sought after by leading recitalists—yet more than all else Mr. Erb is coming to the front as a builder of song programs. His encyclopedic knowledge of the best in the song literature of all countries, coupled with sensitive perception in adapting this knowledge to the vocal and temperamental equipment of the singer, has made his services invaluable. Mr. Erb's ability to assist the artist in finding acceptable material, together with his talent as a coach and accompanist, enables him to bridge the wide gap or absence of connection between the voice builder and recital accompanist, thereby unifying and simplifying the artist's work."

###

ARTHUR C. BECKER

After a summer vacation in the South, Arthur C. Becker, organist and choir director of St. Vincent's Church, has returned to Chicago to take up his church work and begin his teaching at the Sherwood School of Music, where he is to be affiliated this year. He will also continue his teaching at De Paul University and will organize in connection with St. Vincent's Church a choral society of a hundred voices to be called the De Paul Choral Society. Our good wishes go with Mr. Becker for a successful year.

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MILWAUKEE, WISCONSIN

Enthusiastic plans for the coming musical season are well under way. The Marion Andrews Concert Bureau offers three operas this season, besides four concerts, in the course. We have grown to expect a representation of the best in this series, and this year promises the same. The Chicago Opera Company will be heard in "La Boheme," "Madame Butterfly" and "Aida," and Galli-Curci, Toscha Seidel, Charles Hackett and Louise Homer in recital. The assurance of ten concerts a season by the Chicago Orchestra for the coming five years by a list of guarantors disposes of any anxiety on that score to its followers.

The Arion Musical Club, with Daniel Protheroe conducting as heretofore, will give three concerts as usual, with assisting soloists, as will the A Capella Chorus under Mr. Boeppler.

The Sunday concerts by the Milwaukee Orchestra will begin in November and continue until April.

The MacDowell Club will open its series of ten recitals October 28. Mrs. Louis Auer and Mrs. Sara Schneider Hess will be vocalists heard on that date.

The MacDowell Club Orchestra, composed of sixteen ladies of the MacDowell Club, conducted by Miss Pearl Brice, attracted so much attention by their playing last season that they will be heard in several engagements outside the club this year.

Miss Elsa Bloedel and Miss Clementine Malek have been soloists at the Butterfly Theater the past week.

George Lipschultz, violinist, who was such a strong attraction at the Butterfly Theater last season, has been engaged to direct the orchestra at the Alhambra, where time and money are not spared to make music a special feature.

Much regret is everywhere expressed at the news of the death of Eugene Sullivan, who held such an active place as church and concert singer, as director of community singing and in duet recital work with his sister, Miss Josephine Sullivan.

Miss Ethel Brenk is circulating a most attractive new folder and will open her season with a recital at the Milwaukee Art Society early in October.

The Wisconsin Conservatory, of which institution Frank Olin Thompson is so valuable a member, reopened September 1, as did also the Wisconsin College of Music.

I. B. W.

McEY B. SCOTT

McEy B. Scott, who appeared at the Lockport Festival, is a young singer from Houston, Texas, who has won great distinction in her home city for her thoroughly artistic and conscientious work. Miss Scott was formerly president of the Girls' Musical Club of Houston and soprano soloist and choir director of St. Paul's M. E. Church; also musical director of the First Baptist Church of Houston.

Miss Scott is a member of the National Opera Club of America and in May appeared as one of the soloists of the Southern Baptist Convention at Atlanta, Ga.

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LOCKPORT MUSIC FESTIVAL

(Continued from page 27)

Both were most interesting and most successful. On Wednesday morning the following names were announced and in the following songs:

Minnie Carey Stine, Contralto
Aeolia Martin, Pianist
Ruth Helen Davis, Soprano
Florette Oliver, Soprano

Thy Beaming Eyes.....Edward MacDowell
To a Wild Rose.....Edward MacDowell
Song of Joy.....Anita Kimball
A Forest Song.....Benjamin Whelpley

Florette Oliver, Soprano

Dawn.....Pearl G. Curran
Yasmin.....Tom Dobson
The Time for Songs.....James H. Rodgers
I Have a Rendezvous with Death.....Jeanne Boyd

Minnie Carey Stine, Contralto

Theme and Variations in A minor.....Edward Royce

Aeolia Martin, Pianist

The Crying of Water.....Campbell-Tipton
Elf and Fairy.....John Densmore
Ecstasy.....William Morse Rummel

Ruth Helen Davis, Soprano

The Lament of Ian the Proud.....Charles T. Griffes
Mood.....Alice Barnett
O Mother My Love.....R. Farley
Were I Yon Star.....Fay Foster

Minnie Carey Stine, Contralto
Blanche Sanders Walker at the Piano

To these were added the names of Adelaide O'Brien, soprano; McEy B. Scott, soprano; Edward Eilert, bass-baritone; Mabel Swick, contralto, and Louise Boedtker, soprano.

Miss O'Brien, who sang first, displayed a beautifully fresh, free voice and an open, pleasing personality. Among her songs she did "Rose in the Bud" (Foerster) and "Wind's in the South" (Scott) especially well.

Miss Oliver's voice was more pointed in quality, well placed and exceedingly brilliant in the upper register. One of her most effective numbers was "Song of Joy," from an operetta, the libretto for which was written by Anita Kimball, who was present at the Festival.

Mabel Swick, who was third on the program, presented a contrast in a contralto voice of warmth and color.

One of the most likable of the younger artists was Miss McEy B. Scott of Houston, Texas, who sang "In Greenwood Fair," from "Robin Hood"; "In God's Acre," by Rungre, and "The Swan," by John Adam Hugo, with violin obligato. The violin part was played by Miss Sara Lemer with good effect, and the ensemble was good throughout, with Mrs. E. D. Bevitt at the piano. Miss Scott's voice is telling of quality and her singing promises well for the future.

Minnie Carey Stine, another promising contralto, who is entering upon her musical career in New York, sang with wealth of tone and artistic interpretation. Her voice is very unusual in caliber and augurs for success.

A Charles W. Clark artist pupil, Louise Boedtker, sang four songs with splendid interpretation and artistic finish. Miss Boedtker possesses a lovely personality of great modesty and simplicity, coupled with a real gift for singing which ought to bring her unparalleled success in her work. Her songs were "Aedh Wishes for the Clothes of Heaven" (Clyde Van Nuys Fogel), "Evening Song" (Gilberte), "Retreat" (La Forge), and Ward Stephens' "Nightingale."

One of the bright lights of the contest proved to be Ruth Helen Davis, soprano. Miss Davis is a resident of Lockport, who has had a great deal of her training at Oberlin, and her singing spoke very well for her education, for her voice was clear and well poised.

Two of the contestants had their hearings postponed to the afternoon program. One of these was Edward Eilert, who during the war occupied the position of song leader at Great Lakes Naval Training Station. Mr. Eilert has now moved to New York to take up his work there. His voice is a bass-baritone of rich timbre and splendid possibilities. He is already a well routined artist and a good interpreter of songs and with increased experience he will undoubtedly find rank among the foremost singers of today.

Aeolia Martin, artist pupil of Max Kramm, who won the piano contest, played the Royce Theme and Variations with tremendous technic and great finesse of reading. Her gift is genuine and remarkable, and she is well worth hearing. It is worthy of note that it was also Mr. Kramm's pupil who won the competition last year.

Friday

On the Friday morning program there were fewer appearances. Those listed are as follows:

Edith Crill Wild, Soprano
Reba Dal Ridge, Soprano
Rose Schwindler, Mezzo-Contralto
Ralph Soule, Tenor
Harold Branch, Tenor

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Edith Crill Wild, Soprano
Mr. Wild at the Piano

The Bitterness of Love.....James Dunn
By the Pool at the Third Roses.....Cecil Burleigh
Yesterday and Today.....Charles Gilbert Spross

Ralph Soule, Tenor
Blanche Sanders Walker at the Piano

By the Waters of Minnetonka.....Thurlow Lieurance
The Roses.....Hallette Gilberte
A Golden Thought.....Gertrude Ross

Reba Dal Ridge, Soprano
Blanche Sanders Walker at the Piano

Unmindful of the Roses.....Edwin Schneider
Your Eyes.....Edwin Schneider
Bedouin Love Song.....George W. Chadwick
Three Shadows.....Cecil Burleigh

Harold Branch, Tenor
Blanche Sanders Walker at the Piano

Hesperus.....Alma Goatly
The Stream's Secret.....Florence Newell Barbour
To a Hilltop.....Ralph Cox

Edith Crill Wild, Soprano
Mr. Wild at the Piano

Irish Folk Song.....Arthur Foote
Song of Egyptian Princess.....Clayton Thomas
Sunset.....Dudley Buck

Rose Schwindler, Mezzo-Contralto
Blanche Sanders Walker at the Piano

Carry Me Back to Old Virginny.....James A. Bland
I Love You Truly.....Carrie Jacobs-Bond

Reba Dal Ridge, Soprano
Blanche Sanders Walker at the Piano

And to these was added Myrtle Thompson, pianist, whose playing made her a close second to Miss Martin in the competition; in fact, so close was the rivalry that the two girls were compelled to repeat their numbers in the hearing of the judges.

Edith Crill Wild, soprano, sang with interest and tonal color, being the possessor of an unusually fine voice.

Reba Dal Ridge presented a winning personality and a voice full of light and verve.

The mezzo-contralto, Rose Schwindler, made an altogether pleasing impression, as did also Harold Branch, tenor.

The outstanding voice of the morning, however, and, in fact, of the entire competition, was that of Ralph Soule, a young artist heard previously at the State Convention in Akron. Mr. Soule combines voice, personality, and poise in deportment, which is only indicative of the truly splendid artist.

MARY C. WILLIAMS.

———♯♯♯———

BOSTON AND PHILADELPHIA ORCHESTRAS TO PLAY PROKOFIEFF'S SUITE

It was just about this time last season that Serge Prokofieff, the remarkable young Russian composer-pianist, burst upon New York's musical horizon and created a more than mild sensation by the originality and distinction of his gifts. Several of his compositions were played by the Chicago and Russian Symphony Orchestras, with the composer conducting. These aroused the greatest interest and enthusiasm. Now comes the announcement that the Philadelphia Symphony and the Boston Symphony Orchestras will play Mr. Prokofieff's "Scythian Suite" this season. Two more scores for the remarkable young Russian.

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THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Mme. Schumann-Heink Returns to America

The Hague, Aug. 29.—Mme. Schumann-Heink, who sailed for New York on the Rotterdam, was obliged to return to America without having accomplished the errand on which she came to Holland, namely, to take her grandchildren, who are now in Germany, back to America to educate and make American citizens of them. The children's father, who was German, was killed in the war, and the mother's mind was affected by grief. Mme. Schumann-Heink's idea was to make Americans of her grandchildren, but the American passport regulations proved an insurmountable obstacle.—New York Times.

♮ ♮ ♮

Lina Conkling at Lockport

On account of the absence of another singer, Lina Conkling, a soprano who came to the festival merely as a guest, sang second on the program. The management was to be congratulated on being able to secure such a sterling artist at so short a notice. Miss Conkling gave five songs of varied character.—Musical America.

♮ ♮ ♮

Lester Groom in Connecticut

The organ recital at the Methodist Church Thursday evening by Lester V. Groom, a prominent Chicago organist, brought out a large audience and the program was a delightful one. Mr. Groom, who is a well recognized artist at his profession, was assisted by Willard W. Keigwin, tenor; Mrs. Ralph H. Wheeler at the piano and organ, and Frank Noyes, violinist. It is a long time since Mystic audiences have listened to a more pleasing program.—Mystic (Conn.) Press.

♮ ♮ ♮

Manager Says German Opera Plans Will Stand

George Blumenthal, manager of the New Star Opera Company, says he will produce opera in the German language at the Lexington Theater on October 20, and no outsiders can stop him. The Manhattan Naval Post of the American Legion has declared its intention to agitate against the production.

"I am in this German opera business and I'm going to stay in it," said Mr. Blumenthal yesterday. "We are not only going to produce opera in German, but also in French and Italian. We have bought the theatrical effects of Oscar Hammerstein, who was my employer for years, and we shall try to be successors to him in the field of opera.

"There is nothing un-American about this. I was born in the United States, and at least 40 per cent of the subscribers to our opera season are Americans. My father was a veteran of the Civil War.

"Attempts have been made in the past to produce German operas in English or Italian, and they have failed. There will be no propaganda and no mention of the war in these operas. They are simply entertainments."

A. C. Hostetter, a member of the propaganda committee of the Manhattan Naval Post, said yesterday that the American Legion does not intend to use violence to stop Mr. Blumenthal's production.

"We can't stop him," said Mr. Hostetter. "All we can do is to carry on a campaign of education against him. We don't object to the German music—that would be narrow minded—but we do object to the German language and German ideals which these productions would propagate."—New York Tribune.

♮ ♮ ♮

About Singers

"Singers are the most interesting people in the world," says George Roberts, an American concert accompanist, "but they are unexpected. You never know what a singer is going to do, and I firmly believe the test of a good accompanist is to be ready and never to fail to do the same thing that a singer does, no matter what that thing may be! To sense a singer's melodic phrase and breathe it with him, that is what we must do. It is the very secret of accompanying. Not a closed secret, of course—a very open one—but one the knowledge of which is not made the most of. Woe betide the accompanist who thinks that the singer will in the public performance follow the same breath marks, for example, that he took in the rehearsal period. There is the constant demand for flexibility of the accompanist; I think that is what makes our work so interesting and keep the mind of the accompanist fresh. A song, perhaps more than any other art-form, lends itself to complete expression on the part of a personality, so that to the accompanist a single song played for a hundred different singers becomes one hundred songs. In the case of a great interpretative artist it may even become a new song each time!"—London (Eng.) Musical Herald.

♮ ♮ ♮

American Syncopated Orchestra

The Southern Syncopated Orchestra has been giving two concerts a day at the Philharmonic Hall. The orchestra includes twenty-two players, and the distribution of tone is very interesting, though the general effect is too noisy for the size of the hall. There was a male choir of nine vocalists, and a program of twenty-four numbers was given with extraordinary neatness and rapidity. There was not a single dull or incompetent performance; indeed, the choice of instruments was at times startlingly fresh. The most interesting numbers were the traditional religious songs, or "spirituals," sung by a fine vocal quartet. Will Marion Crook conducted in a very able manner, and the sense of rhythm of the whole company was extraordinarily fine.—London (Eng.) Musical Herald.

♮ ♮ ♮

Schumann-Heink at Birmingham

Great interest has been created in musical circles of Birmingham, Ala., over the announcement that Mme. Schumann-Heink would give a special matinee at the Jefferson Theater Friday, September 26, for the benefit of the Downing Industrial Institute at Brewton, Ala. Because of the special interest that is attracted to the matinee given for the girls' school, it seems certain that the event will be one of the most successful concerts of the season.

After efforts were made to obtain an auditorium for the concert, the idea had to be abandoned and a matinee given instead. All theaters will be "light" on the date of her appearance, hence no place for an evening concert could be obtained. Charles L. Harold, secretary-manager of the Civic Association, under whose auspices the noted artist comes to Birmingham, exhausted every possibility and even considered getting a tent for the affair when he obtained the Jefferson Theater for a special matinee.

The great contralto heard of the Downing Industrial Institute at Chicago while waiting between trains and conversing with an Alabama army officer. She learned that the school is a place where the poorest girl in the state may obtain educational advantages without pay on an equal footing with the wealthy. When she ascertained that the school was frequently without funds she quickly expressed a wish to aid. Her special concert is her method of expressing that wish.

Her own accompanist, La Forge, will accompany her and the concert will be specially selected numbers of her own choice. She has written Mr. Harold that the program will be the best her repertory can afford. Every cent received at the box office will be given to the girls' school at Brewton.

Amy Neill and Lyell Barber Score in Indiana Program

Miss Amy Neill, the talented young violinist of Chicago, who is a great favorite with local chautauqua audiences, was one of the musical features of the Sunday program, her appearances both morning and evening being greeted with a regular ovation.

The same reception was given Lyell Barber, also young and also gifted, whose brilliant piano playing last year established him with the Richmond public as a musician of parts.

These, with Miss Dorothy Neill, the possessor of a lyric soprano of much flexibility and charm, presented the musical phases of Sunday's program instead of the quartet of women vocalists programmed for the day.

The musicians were badly handicapped, however, when they discovered after going on the platform that one of the keys on the piano was disabled, this causing Mr. Barber to change his numbers and to omit altogether the Paderewski composition.

Upon Miss Neill's art the writer has frequently commented and can say nothing more than has already been said, although it might be added that each year shows a ripening and mellowing.

♯ ♯ ♯

Earnest—Lorraine Earnest, a charming young girl violinist who studied with Leon Sametini at the Chicago Musical College last season, and who is just now returning to resume that work, gave a very successful recital at her home city, Trenton, Mo., recently when she played a well-selected program of works by Tschaikowsky, Wieniawski, Liszt, Nardini, Sarasate, Saint-Saens, and Vieuxtemps. Detailed and very complimentary comment was made in the Trenton Daily Republican.

♯ ♯ ♯

Snyder—Roscoe Snyder, a popular member of the St. Chrysostom's Choir in Chicago last year, gave a very successful song recital at Houston, Texas, recently.

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A FEW DAYS IN NEW YORK

(Continued from page 9)

found in charming apartments in West One Hundred and Sixteenth street, and an hour went by in the swiftest sort of fashion, filled with interesting stories and much of that good, common-sense comment for which Miss Macbeth is famous.

In discussing the talk of Music News' editor at Lockport, Miss Macbeth indorsed the thought of co-operation and mutual protection for musicians, citing her own experiences of the past winter, when she lost heavily through the unreliability of a (pseudo) impresario who induced her to appear in Brooklyn.

"If we had thorough organization among musicians," said she, "such things could not happen."

An interested and interesting member of the little coterie at the Macbeth apartment was Lizette, the beautiful jet-black cat whose acquaintance was made two years ago, when her delightful mistress was singing at Ravinia.

♮ ♮ ♮

Another interesting soprano, living in upper New York, is Bianca Randall, who, with Alma Wallace, an accompanist formerly well known in Chicago, and who is one of the best in New York, has spent most of the time during the last two years in singing in camps and hospitals.

Miss Randall, a charming personality and an accomplished linguist, lived abroad for some years, and has cultivated her beautiful voice to a fine stage of effectiveness.

She has poise, power, sincerity of style and charm of tonal quality, as well as a very rare intelligence of interpretation and a wide variety of musical thought and feeling.

With the expert assistance of Miss Wallace, she sang a long scene from "Tosca," including "vissi d'Arte," and such was her skill and charm as to arouse a very keen desire to hear her in the entire opera—one also which she is fitted to fill beautifully in the physical sense.

To close the little impromptu recital, Miss Randall sang, very engagingly, "Mammy's Song," a clever and pretty Negro lullaby, written especially for her by her husband, Hamilton Reynolds.

The song is still in manuscript, but should, shortly, go into print.

♮ ♮ ♮

The Studio Building, on Madison avenue, is an interesting place, inasmuch as it is no more nor less than the old New York home of Robert Ingersoll, converted to the uses of the fine arts, and still has the same physical aspects as when the doughty Colonel lived there.

Here was found Frank La Forge, busy to the last possibility, just as he has been all summer, and J. Warren Erb, who was such a tremendous success at Lockport, and who has become, the last year or two, one of the very important factors in New York's musical life. Mr. Erb is enthusiastic about the Lockport Festival and thinks it one of the most characteristic things in America.

♮ ♮ ♮

J. Fischer & Bro. were found in the typically "Old New York" Bible House, near lower Broadway, and one of the brothers was found most optimistic in his outlook for the coming season and enthusiastic in review of Lockport, where many of the Fischer songs were presented, notably (with great success) those of Fay Foster.

♮ ♮ ♮

Mr. Huntzinger of Huntzinger & Dillworth expressed himself as much pleased with the reception given their songs at Lockport, as they print nothing else but American songs.

♮ ♮ ♮

The vivacious and knowledgeous Miss Joseph (so popular at Lockport) was out to lunch when I stopped at her desk in Witmark's, and the same was true of Leonard Liebling at the Musical Courier office.

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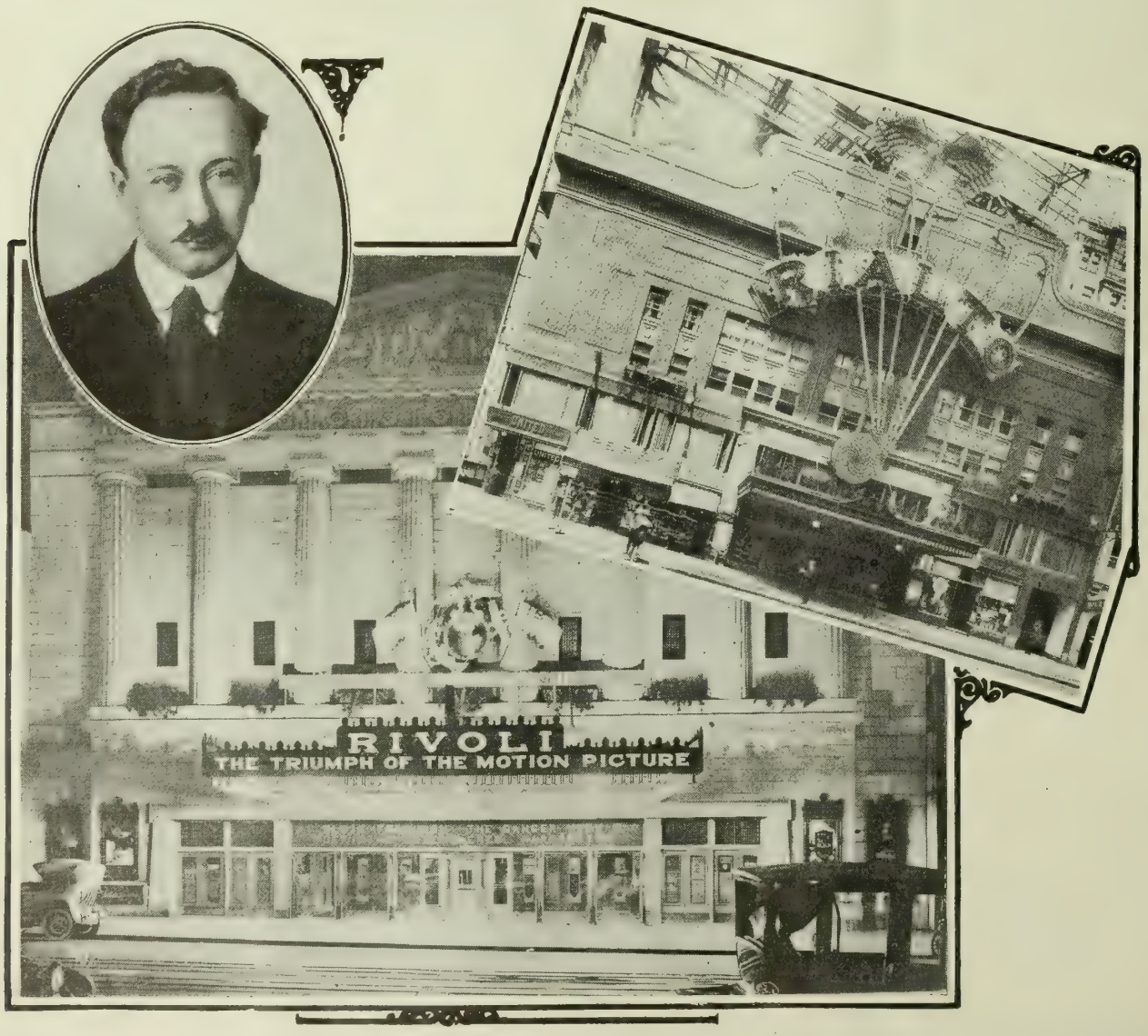
Alma Hays Reed, Chicago soprano, was



VIEWS OF THE RIALTO AND RIVOLI THEATERS IN NEW YORK, SHOWING ALSO, AT UPPER LEFT HAND CORNER, HUGO RIESENFELD, ARTISTIC DIRECTOR OF BOTH

encountered on Broadway with her charming pupil, Della Campbell, a young Chicago singer, who will appear at Lockport next year.

♮ ♮ ♮

Mable Corlew Smith and friend husband, Helmer, were delightful visitors at the hotel, as also Grant Kimbell, recently moved to New York and who has just scored success in an on-the-water performance of "Pinafore" given by the New York Community Opera Company on the U. S. R. Recruit on Tuesday, September 9.

♮ ♮ ♮

At the theater there were seen in the foyer Mrs. Florence French of the Leader; M. H. Hanson, manager; Wa-tah-wa-so, the Indian Princess who sings so beautifully; William E. Zeuch, now of Boston, and Simon Buchhalter, once of Chicago but now of New York.

♮ ♮ ♮

In accord with the international characteristics of New York, breakfast was eaten one day at a genuine French restaurant; luncheon as served by "Joe from the Astor House," now located on Vesey street, far downtown, and dinner at Peck & Zucca's, on Forty-ninth street, where a typical Italian table d'hote is served.

♮ ♮ ♮

There also was a delightful dinner party out at The Bronx; another at Mount Vernon (suburb of New York); boat ride to Staten Island; an ascent to the topmost peak of the Woolworth Building, and a most beautiful motor trip through Westchester County. This included stops at White Plains, Dobbs Ferry, Tarrytown, Irvington and Yonkers and involved views of Sleepy Hollow Cemetery, where Andrew Carnegie is one of the newest tenants and Washington Irving one of the oldest; Helen Gould's estate, as well as hundreds of other glorious places—the Hudson River, the Palisades, Poe's Cottage (where "The Raven" was written), and finally a view of the Concourse, New York's newest row of gorgeous apartment houses.

This magnificent trip was made possible through the courtesy of Mr. and Mrs. Harry Henry, whose daughter, Mary Elizabeth, is a student at the Berlitz School in New York and a graduate of the Cincinnati Conservatory of Music.

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Then there were a few glimpses of the theaters, beginning with the Rivoli, where a very famous and equally wonderful picture, "The Miracle Man," is shown. At this beautiful house there is a fine orchestra of great size, and the performance of the "Parsifal" Prelude, heard at this time, was a piece of fine art.

♮ ♮ ♮

At the Casino Lew Fields was seen in "A Lonely Romeo," a piece of musical comedy froth, beautifully dressed and with an infinity of good dancing and smart impersonations. The plot is good as well as funny, and the dialogue is smart and not noticeably risque.

♮ ♮ ♮

At the Shubert Theater the Gallo English Opera Company was seen in "The Mikado" and "Chimes of Normandy," the first being much the best.

The Gilbert & Sullivan masterpiece was put on in exceptional style, the scenery was exquisite, the costumes dazzling, and the stage management perfect.

A very large orchestra, under the direction of Max Bendix, read the score better than it has ever been heard by this writer. The principals were adequate throughout and in some cases brilliant.

Warren Proctor (of Chicago until just now) gave a good dramatic performance of Nanki Poo and sang very much better than anyone else in the cast.

Hana Shimozumi, a new Japanese singer, was a lovely Yum Yum and doubtless would shine also as Mme. Butterfly.

The other maids were well done by Rosamond Whiteside and Gertrude Spannon.

William Danforth was an amusing Mikado, Jefferson D'Angelis a good Ko Ko, Louis Cassavant was funny as Poo Bah.

Greta Risley repeated her Chicago success of Katisha, and the rest were adequate.

Mr. Gallo has undoubtedly struck a popular lead and is developing it in his usual characteristic and artistic fashion.

His English Opera Company will be a success just as his grand opera company has been.

ALMA HAYS REED AT LOCKPORT

Alma Hays Reed, soprano, made a fine success singing Will Reddick's "Two Loves."

Urbana—Professor Frank Tatham Johnson of the University of Illinois, with Mrs. Johnson and sons, has returned to Urbana after a vacation spent in Winnetka, Ill.

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Music News

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Music News

Vol. 11 Chicago, September 26, 1919 No. 39

Editorial

PASSING COMMENT

There seems to be one unmistakable lesson to be drawn from the failure of the All-American Exposition, which was held recently in Chicago, and which, it was expected, would be a brilliant success, instead of a dismal failure.

Beyond any question, this failure grew out of the fact that the public gained the impression that the affair was pro-German.

It may not have had a particle of German propaganda in it, and yet the announcement that there was to be a "German Day" was most disastrous and had its very prompt effect on musicians especially, many of whom withdrew their offers of services when they heard this statement.

The truth is that we do not want anything German as yet, if indeed we shall ever want it.

We look with a tolerant eye on the German music of the classical periods, and we shall, naturally, use it as freely as it seems to fit into our plans and to accord with our tastes, but the time is now past when we can be made to believe that the German is the "only" or even "the best" music.

And, cogitating on the failure of the All-American Exposition in Chicago, and especially its repudiation by musicians when a taint of German propaganda was suspected, it needs no prophet to surmise that the giving of German opera this year in New York, or anywhere else, will be a failure.

It is not that the German opera is not good, of its kind, but simply that we suspect it of being propaganda, and we do not care to hear it.

And, of a truth, we don't need to hear it. We have discovered, in the past year or two, a whole lot of music other than German, and until we forget the war at least, we will be quite content to use that and let the next generation revive the German music, if they like.

A pamphlet sent to Music News office is called "The Simple Narrative of the Amusement Enterprise That Attempted to Do Business on Conversational Currency," in the course of which there is much amusing reference to the dead and gone All-American Exposition.

Especial reference is made to the man from Evanston who is noted as "the most even-tempered person in that suburb," i. e., HE IS MAD ALL THE TIME, and to his expose of the undesirable parts of the Exposition.

> At harvest time I imagine I hear a chorus rising over all the hills, and I meet no man who is not, deep down within him, a singer! So song follows work: so art grows out of life!
>
> "Adventures in Contentment."
>
> —DAVID GRAYSON.

This pamphlet tells an amusing story, as follows:

After the agitation against the Exposition on account of its supposedly pro-German nature had been begun, a certain band leader sent in his program for one of the evening concerts to the music Committee, and on the list was:

"Three Dances From Tom Jones"....German

Evidently the word "German" threw the committee into a panic, and not knowing that German is the name of an English composer, and forgetting that there was any other Jones than the admiral, they proceeded to erase from and add to the program, with the result that it reached the public with the line reading:

"Three Dances From John Paul Jones"

.....(Old English)

♮ ♮ ♮

The list of American composers heard at the recent Lockport Festival was a distinctly notable one, and just as a matter for future reference we append it here in its entirety:

Mrs. H. H. A. Beach
Gena Branscombe
Cecil Burleigh
H. T. Burleigh
Carl Beutel
Frederick Burton
Jeanne Boyd
Alice Barnett
Marshall Bartholomew
Marion Bauer
E. R. Ball
Augustus Barratt
James Bliss
Homer N. Bartlett
Frank Bibb
Howard Brockway
Emilie Francis Bauer
Florence Newell Barbour
Carrie Jacobs-Bond
James A. Bland
Mary Helen Braun
—— Bell
Dudley Buck
Bainbridge Crist
Pearl Curran
John Alden Carpenter
George B. Chadwick
Will Marion Cook
Charles Wakefield Cadman
F. Morris Class
Ralph Cox
Noble Cain
Rossetter Cole
Marion Coryell
Palmer Christian
James Dunn
John T. Densmore
Nicholas Douty
—— Dichmont
Tom Dobson
Clarence Dickinson
W. Keith Elliott
Samuel Endicott
Fay Foster
Arthur Foote
Frank La Forge
William Arms Fisher
Phyllis Fergus
Dwight Fisk
Adolph Foerster
R. Farley
—— Ferry
Hallett Gilberte
Frank H. Grey
David W. Guion
Alma Goatley
Harry M. Gilbert
Charles T. Griffes
Samuel Gardner
Edwin Grasse
Katharine Glen
Sidney Homer
Herbert Hyde
Anne Andros Hawley
Arthur Hartmann
Mary M. Howard
Henry Holden Huss
Edward Horsman
John Adams Hugo
Henry Hadley
David Hochstein
Francis Hopkinson
J. R. Johnson
Frederick Jacobi
Louis Edgar Johns
Noel Johnson
A. Walter Kramer
Anita Kimball
Marshall Kernochan
Leonard Liebling
Thurlow Lieurance
Harvey Worthington Loomis
Margaret Lang
James Liebling
William Lester
Edward MacDowell
Eleanore Marum
Alexander MacFadyen
Florence Turner Maley
Harold V. Milligan
Harold Morris
Ethelbert Nevin
Berthold Neuer
W. H. Niedlinger
Arne Oldberg
Preston Ware Orem
Goeffrey O'Hara
Horatio Parker
Emil Polak
—— Phillips
John Powell
William Morse Rummel
Edward Royce
Gertrude Ross
Alexander Rihm
Alexander Russell
Anna Priscilla Risher
James H. Rodgers
William Reddick
Charles Roepper
Mme. Sturkow-Ryder
Ward-Stephens
Grant-Schaefer
Charles Gilbert Spross
Clay Smith
Oley Speaks
John Prindle Scott
William Stickles
Mary Turner Salter
Theodore Spiering
Lilly Strickland
William Armour Thayer
Carlos Trover
Campbell-Tipton
Clayton Thomas
Frederick Vanderpool
R. Huntington Woodman
Harriet Ware

Claude Warford	Uda Waldrop
Francis Wyman	Gaylord Yost
Benjamin Whelpley	Mana-Zucca
Louise Drake Wright	Ramon Zuera
Arthur Whiting	

♮ ♮ ♮

The teachers who were present at Lockport were particularly fortunate, inasmuch as it certainly was a privilege and an education to hear works by so long and distinctive a list as this, presented with authority, style and artistry, as was the usual case.

♮ ♮ ♮

It has been several weeks since there has been any special "drive" of any kind, and the public should be open to the suggestion that the money given to the Salvation Army this week ought to total a great sum.

Certainly the Salvation Army has earned this distinction at the hands of the public.

♮ ♮ ♮

The musical profession was greatly distressed to learn of the tragic death of the charming singer, Miss Julia Heinrich, who was killed in an accident while in the South, one day last week.

♮ ♮ ♮

Announcement is made that the Central Church services will be held at Orchestra Hall on Sunday mornings hereafter, instead of at the Auditorium, as for many years.

Dr. Frank Gunsaulus, the distinguished and popular minister-orator, has resigned from this pulpit, and will be heard only until his successor can be chosen.

The life of Central Church has been a long one, but the list of its ministers has been short.

David Swing, wonderful in his appeal and humanity, was first. Newell Dwight Hillis, with the most amazing and convincing flow of poetical language, was second, and, for more years than either of the others, Dr. Gunsaulus, the idol of the people and the advocate of everything kind and good and noble.

♮ ♮ ♮

The Editor of Music News heard the Valparaiso Students' Orchestra last spring, and therefore he experiences no hesitancy in calling attention to the fact of an unusual opportunity which is being offered deserving students at the University of the Indiana city.

Service in the orchestra is to entitle desirable additions to free tuition throughout the university.

And membership in the playing body itself will be no small education, because the director is a man of skill and artistry, and the repertoire used by this orchestra is such as to teach routine and experience in the best only.

. . . . . .

Music News is in receipt of the following interesting communication from Conrad Bryant Schafer:

Your able and insistent demand for "Americanization" meets our pressing needs—will become historic—for we have to extricate ourselves before we can turn around and negotiate Europe out of its casualistic course. There is no time to spare. Millions of dollars' worth of old publishers' stocks will have to be sacrificed, autocraticised educational lines abandoned, careers of matured Europeanistic teachers and artists ruined. I have consulted them all. But the sacrifice is necessary to forestall civil war and regain our self-determinative status. But one thing can avert both calamities, and that is a prompt answer to your "WHAT NOW?" with WHAT WE DON'T WANT, EUROPE NEEDS.

♮ ♮ ♮

The following beautiful poem was found in the pages of a contemporary:

THE VIOLIN MAKER

He wrought it tenderly, like a lover,
Out of the heart of a singing tree;
Humming the song of the forest over,
Marvel, and magic, and mystery;
Shaping with care the sounding hollow,
Curving it down like a woman's hand
To hold the notes that should call, or follow,
Or laugh, or sob, at the bow's command.

Piece by perfect piece he fashioned,
One sweet whole when the work was done;
But the flashing soul, the spirit passioned,
Were wood and river and morning sun;
And more than these—when, long years after,
Leapt out the song he had shut within,
Men said, with wonder, and tears, and laughter,
"He left his heart in the violin."

—Katharine Atherton Grimes.

CYRENA VAN GORDON

Cyrena Van Gordon, mezzo-contralto of the Chicago Opera Company, will give her first recital at Aeolian Hall, Sunday afternoon, October 5. The program will be as follows:

Should He Upbraid.....Sir H. R. Bishop
Come, Beloved.....Handel
A Pastoral.....Carey
Soucher de Soleil.....Rene Lenormand
Tes Yeux.....Rene Rabey
L'Heure Exquise.....M. Poldowski
Le Trefle a Quatre Feuilles.....Rene Lenormand
O Mio Fernando (from La Favorita).....G. Verdi
A Toast.....Salter
In the Steppe.....A. Gretchaninow
Moonlight and Dreaming.....Cesare Sturani
The Last Hour.....A. Walter Kramer
Doushka.....Henry Hadley
Robin, Robin, Sing Me a Song
Son of My Heart
A Rose Garden
Lorraine, Lorraine, Loree
.....Charles Gilbert Spross

♯♯♯

AMERICAN CONSERVATORY NOTES

May Doelling will open the series of Saturday afternoon recitals of the American Conservatory with a piano recital which will take place Saturday, October 4, at Kimball Hall.

A joint recital will be given by John T. Read, basso, and Hugh Porter, organist, Saturday afternoon, October 11, at Kimball Hall.

M. T. N. A.

The list of attractions for the Music Teachers' National Association meeting at Philadelphia December 29, 30 and 31 is still growing in size and interest. From word already received the attendance this year promises to be the largest in the recent history of this organization. At the "get-together" informal dinner on Monday evening, when J. Lawrence Erb of the University of Illinois will preside, the speakers will be Theodore Presser of Philadelphia; George W. Pound, manager of the Music Industries Chamber of Commerce of the United States; Dr. John McE. Ward, president of the Philadelphia Organ Players' Club; Arthur L. Manchester of Mexico, Mo., and James Francis Cooke, editor of the Etude. At the Voice Conference on Tuesday afternoon papers will be read by Henry Gordon Thunder, Philip H. Goepp, and Nicholas Douty of Philadelphia, and Leon R. Maxwell of New Orleans. At the Community Music Conference on Wednesday afternoon the participants will be Holmes Cowper of Des Moines, Iowa; Miss Anne McDonough of Philadelphia; George Oscar Bowen of Flint, Mich.; Henry D. Tovey of Fayetteville, Ark., and R. G. McCutchan of De Pauw University, Indiana. Plans are being made for the members and delegates to visit the Presser Home for Retired Musicians in Germantown, but with this exception the activities of the meeting will center about the headquarters, all sessions being held in the Hotel Adelphia. Preliminary announcements and all information regarding the M. T. N. A. may be had on application to the secretary, William Benbow, 825 Elmwood avenue, Buffalo, N. Y.

♯♯♯

PRIZE ORGAN COMPOSITION MAY BE PUBLISHED

It has previously been announced that Eric De Lamarter, organist and director of the Fourth Presbyterian Church, Chicago, is offering a prize of $100 for a new organ sonata by a native composer, to have its first hearing at the Fourth Presbyterian Church in one of the weekly organ recitals. The time limit for the contest has been set at December 1, the judges to be Clarence Dickinson, Frederick Stock and Mr. De Lamarter.

Additional announcement is now made that the H. W. Grey Co. (Novello & Co.) will publish the prize winning sonata if, in the judges' opinion, it is worthy not only of publication but of a prize.

♯♯♯

OSCAR SAENGER PUPIL AT LOCKPORT

Miss Passmore, whose beautiful coloratura soprano voice has been heard frequently at concerts, festivals and at Oscar Saenger's studio, where she has been studying for several seasons, won a host of new admirers of her art when she appeared at the Tuesday evening concert at the Lockport Festival September 2.

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APPRECIATION OF "VALUES"

Following are extracts from letters received by the Witmark Company anent Vanderpool's "Values":

"It is a good song for a good singer."—John W. Metcalf, Oakland.

"It is cheering and appealing."—Edna Gunnar Peterson, Chicago.

"It is a genuine inspiration."—Mary Highsmith Lyding, Chicago.

———♯♯♯———

Haworth—Helen Boyle Haworth, contralto, has returned from her western visit and will re-enter the church and concert field in Chicago. She has a beautiful voice and other fine equipment for her work, and will doubtless rapidly become a big factor in the local situation. She scored much success in her singing before the I. L. A. convention at the La Salle Hotel last Tuesday evening, when she had the expert assistance of Beulah Taylor Porter at the piano.

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CHICAGO OPERA ASSOCIATION

The Chicago Opera Association announces that Italo Montemezzi, composer of "Amore Dei Tre Re," will come to Chicago for the first American production of his new opera, "La Nave." Maestro Campanini, being most enthusiastic about the score and the intensive action of the drama, has prevailed upon Montemezzi to help with the premiere here, and Mlle. Rosa Raisa, who is to create the great role of Basiola, has been studying with the composer at Milan this summer. It is confidently predicted that this darkly tragic masterpiece will prove one of the sensations of the coming winter. It is based on the poem by Gabrielo d'Annunzio, and smybolizes the early struggles and early successes of the Venetian state. It was given its world's premiere at La Scala, Milan, last November.

Adolph Bolm, famous both as a mime dancer and art director, has been engaged to stage John Alden Carpenter's new ballet, "The Birthday of the Infanta," founded on Oscar Wilde's poetic story. He will himself appear as the fantastic, misshaped creature who dances joyfully at the birthday party, only to discover, a short while after, his own terrible grotesqueness. Mr. Bolm is a Russian artist and first came to this country as premier danseur with the Diaghileff Russian Ballet. His wonderful characterizations are well remembered, as he toured the country widely. Since then he has won a secure place in the American art world both as a dancer and as art director. He has staged some remarkable productions for the Metropolitan Opera Company, such as "Petroushka" and Rimsky-Korsakoff's "Golden Cockerel," and now he has his own Adolph Bolm Ballet Intime, which is to tour with George Barrere's Little Symphony. Before coming to this country he was for several years the leading male dancer of the Imperial Ballet in Petrograd. At the age of twenty-one he organized a company of twenty-eight dancers, including Pavlowa, and made a month's tour of Europe. It was really the success of this venture which inspired Diaghileff to start out on his world-wide tours.

———♯♯♯———

Adler—Miss Lois Adler, Chicago pianist, who has spent the summer on the Pacific Coast, will return to Chicago next week and resume teaching at her Fine Arts Building studio. Miss Adler appeared in two recitals in Los Angeles, with much success, and at the Cornish School of Music in Seattle she played a program to the pupils which was a thoroughly artistic event and which aroused the finest sort of comment. Walter Anthony, in the Seattle Post-Intelligencer, writes at length and in enthusiastic praise of the playing of Miss Adler.

———♯♯♯———

Dvorak—Helen Dvorak, Chicago, has accepted a position as head of the violin department at the South Dakota State College at Brookings.

———♯♯♯———

Paine—A circular received announces the resumption of lessons by Sarah E. Paine, teacher of piano, at her Kimball Hall studio.

F. WIGHT NEUMANN'S ATTRACTIONS SEASON 1919-1920

F. Wight Neumann announces his thirty-third season as impresario in Chicago with the following artists: Mr. Neumann will open his season at the Auditorium Theater Sunday afternoon, October 12, with a concert by Mme. Geraldine Farrar, soprano, assisted by Arthur Hackett, tenor, and Rosita Renard, Chilean pianist, followed by recitals by Clarence Eddy, organist; Harold Bauer, pianist; Serge Prokofieff, the sensational Russian composer-pianist; Fritz Kreisler, violinist; Cecil Fanning, baritone; Carolyn Willard, pianist; Leopold Godowsky, pianist; Cecil Lipschultz, the young Russian-American pianist, her professional debut; Sergei Rachmaninoff, Russian composer-pianist; Hazel Harrison, pianist; Isolde Menges, English violinist; Marie Hoover Ellis, pianist; Frieda Hempel, soprano, Metropolitan Opera; Arthur Rubinstein, pianist; Toscha Seidel, violinist; Pablo Casals, cellist; Joseph Bonnet, organist; Guiomar Novaes, Brazilian pianist; Ossip Gabrilowitsch, conductor-pianist; Hans Hess, cellist; Silvio Scionti, pianist; Heniot Levy, pianist; Rudolph Ganz, pianist; Percy Grainger, pianist, and Enrico Caruso, tenor.

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CAMEO SALON OF CHICAGO

The first meeting of the Cameo Salon of Chicago was held in the studio of the president, Elizabeth Guion Dormer. There were gathered together thirty eight artists and lovers of the arts. There were short talks by Frederick Leonard Farrar, president of the Playgoers' Club, on the "Rise of Aesthetics in America"; Dr. Joseph Le Roy Denne, vice president of the Cameo, poet, philosopher and lecturer, on "The Soul of Art"; Ida Mansfield Wilson, poet, playwright and leader of the Church and School of the New Civilization, "Smiles," and an opening address by the president, Mrs. Dormer, on "Visualization and Expression." Mrs. Dormer said that for five years she had visualized just such a circle for those interested in all branches of art, literature and philosophy, and the Cameo Salon was the outcome and expression of that vision. Just as the Cameo stands out in exquisite bas relief above the background whence it has been carved, so this club of earnest workers and truth seekers stands forth, typifying the highest and best in art, sculpture, prose, poetry, music, dancing, philosophy and higher thought. Mrs. Dormer quoted from the words of Mme. Rose De Vaux Royer, the founder and president of the New York Cameo Club, author of "Soul Shadows," and "Influence Telepathetique," who has accepted honorary membership in the Chicago Salon, and will be its guest during the winter.

The program was given by the following well-known artists: Frances Carey Libbe, contralto; Edna Wheeler Ballard, harpist; Cleveland Bohnet, pianist, and Signor Maurusio Scaffi, tenor.

The guests of honor were Dr. Julia Seton, the founder of the New Thought Movement; Clarence Eddy, organist, and Mr. and Mrs. Heniot Levy.

Mrs. Ed Miller presided at the piano.

The Salon meets on the second Friday of the month, and its motto is: "All passes; art and truth remain."

———♯♯♯———

NOTES FROM STUDIO OF ESTELLE L. PERSHING

Miss Lydia Anderson sang the offertory solo at Hermosa M. E. Church Sunday, September 1.

♮ ♮ ♮

The third annual banquet of the Choral Club was held in the Capitol Tea Room, Republic Building. After an excellent dinner the girls were entertained by Miss M. Adelaide Burlingame, reader; Miss Bernice Austen, soprano, and Mrs. Gertrude Senne, contralto. Mrs. Senne is a recent addition to the club and her singing of "Perhaps," by Forester, and "Sweetest Little Feller," by Nevin, was very much enjoyed. Miss Austen, who has so often added to their programs as pianist, was a veritable surprise. She sang the Indian love lyric of Rimsky-Korsakoff, and "Two Roses," by Gilberte, with great purity of tone and splendid phrasing. The announcement that she would serve the club as accompanist the ensuing year brought forth loud applause. After considering the work for the year the club adjourned.

♮ ♮ ♮

Mrs. Pershing has commenced her work as director of the Normal Park M. E. Church choir. A large and enthusiastic attendance gives promise of an interesting season. The choir has a number of good soloists and a very capable and willing organist, Mrs. Rheinbock.

SIBYL SAMMIS MAC DERMID STUDIO

The following program was given by the Sibyl Sammis Singers before the International Lyceum and Chautauqua Association convention at the La Salle Hotel, Thursday evening, September 18:

Will o' the Wisp ..... Spross
Misses Whicker, Sweet, Doe and Pococke
Love's Springtide ..... Hammond
Miss Sweet
The Gypsies ..... Viardot-Brahms
Misses Whicker and Doe
Angus MacDonald ..... Roeckel
Miss Pococke
Sacrament ..... MacDermid
Misses Whicker, Sweet, Doe and Pococke
Bird Song from Pagliacci ..... Leoncavallo
Miss Comer
Etude ..... Cain
Mr. Cain
Polonaise from Mignon ..... Thomas
Miss Wait
Minuet (in costume) ..... Beethoven
Carry Me Back to Old Virginny ..... Foster
Misses Whicker, Sweet, Doe and Pococke
The Mither Heart ..... Stickles
Miss Doe
Where My Caravan Has Rested ..... Lohr
Misses Sweet and Pococke
In Italy ..... Boyd
Miss Whicker
Danza ..... Chadwick-Boyd
Misses Whicker, Sweet, Doe and Pococke

At the Letitia V. Barnum Hall, in the Fine Arts Building, Mrs. MacDermid will present Merlyn Pococke, contralto, assisted by Seneca Pierce, composer-pianist, Monday evening, September 29. These artists leave immediately for London, Ont., where the recital will be repeated in the largest concert hall in that city.

———♯♯♯———

Saenger—A card received at Music News office announces the opening of the teaching season at the Oscar Saenger vocal studios in New York on October 1.

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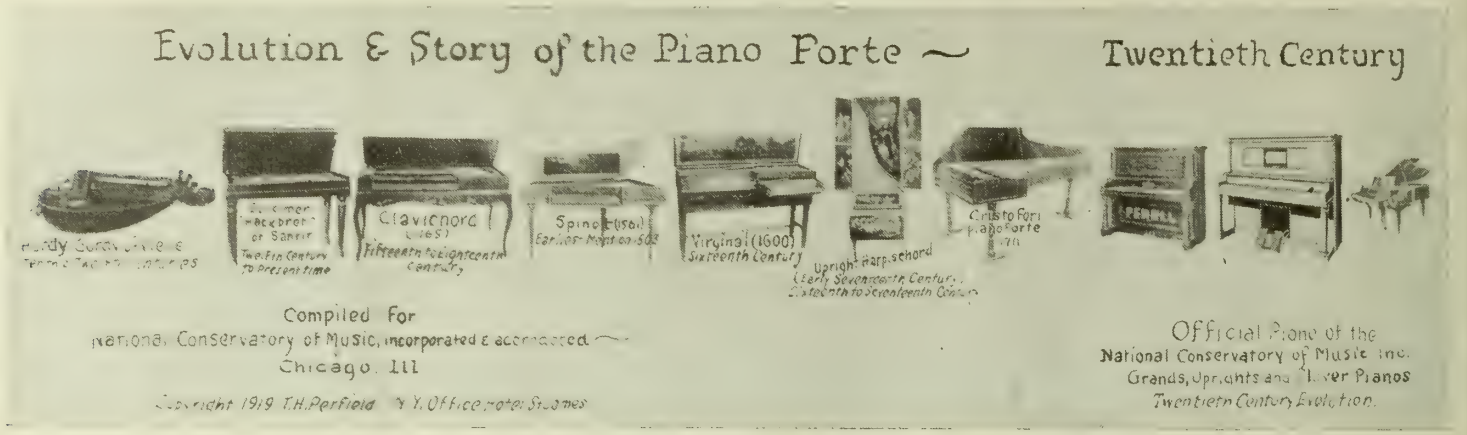

(Reproduced by courtesy of T. H. Perfield)

Hurdy-Gurdy (Tenth and Twelfth Centuries)—The hurdy-gurdy is a stringed instrument with keys. It is played in a peculiar way. There is a handle at the tail end which is turned by the player's right hand. This handle is attached to a wheel which, being rosined, acts the same as a violin bow and sets the strings in vibration. The keys, which are similar to the pianoforte keys, are pressed on the strings to make the different tones. The hurdy-gurdy has been called rota (from its wheel). The old Latin name for a hurdy-gurdy was organistrum. This was so large that two persons were necessary to play it—one to turn the handle and the other to press the keys.

Dulcimer (Twelfth Century)—This picture shows the dulcimer in its earliest stage. Its name means "sweet music." It was played by striking the strings with two rods or sticks. It was also called the "hackbret," which means a hackboard or chopping board.

Spinet (1561)—The spinet is said to have been so called from "spina," meaning thorn, because of the tone being produced by a quill being inserted in the end of the jack. Others attribute its name to Giovanni Spinnetti, the inventor of its shape and spindling legs.

Virginal (1600)—Some say that the name virginal was intended to convey a compliment to Queen Elizabeth, the Virgin Queen (1558-1603), who was a skillful performer on the instrument. However, the instrument was really known anterior to her birth. Others say that it was so called because "maids and virgins do most commonly play upon them." At the end of the sixteenth century the virginal was the popular keyed stringed instrument of England, and was found in the home of every person of education. Mary Queen of Scots and Queen Anne both played the virginal. In the inventory of King Henry VIII mention is made of "virginals made harp fashion." The virginal became so common in England in the seventeenth century that "nearly every house had a pair of virginals in it."

Clavichord (1765)—The tone of the clavichord was delicate, soft and melancholy. John Sebastian Bach delighted in the clavichord and considered it the "best instrument for study and in general for private musical entertainments." This instrument also formed part of the baggage of Mozart when he traveled. King Henry VIII of England was a performer on the clavichord.

Harpsichord (Early Seventeenth Century)—The harpsichord received its name from the harp. It was really only a large-sized spinet. In the spinet and virginal there was only one string for each tone, while the harpsichord had two. Hans Rucker of Antwerp was the first maker of harpsichords who brought about important reforms. He gave the instrument a more powerful and connected tone and extended the compass. Haendel had a fine "Rucker" harpsichord which was a great favorite with him. It may still be seen in the South Kensington Museum in London. On it he used to accompany the opera singers, and his performances were so masterly that at times the attention of the audience was rather on the player than on the singer. One singer told Haendel that if he distracted the attention of the audience from her singing she would jump on the harpsichord and smash it. This amused Haendel, who, we know, had a bad temper, and he replied, "You will jump, will you? Very well, be so kind as to tell me when you will jump, and I will advertise it in the bills, for the people will pay more to see you jump than to hear you sing." Spinets, virginals and harpsichords were elaborately decorated with inscriptions and paintings. The virginal of Mary Queen of Scots is inlaid with cedar and richly ornamented with gold. The cover and sides are beautifully painted with figures of birds, flowers and leaves, and on one part of the lid is a procession of warriors to whom fair dames are offering wine and fruits. Old painters were fond of adorning their harpsichords. A story is told of Salvatore Rosa being found, as he was playing on a very indifferent old harpsichord, by a friend, who said to him, "Why do you keep such an old instrument in the house; it isn't worth a scudo" (an Italian dollar). Salvatore Rosa replied, "I will lay you that, but it shall be worth one thousand scudo before you see it again." A bet was made, and Rosa immediately painted a landscape with figures on the lid, which won him the bet, as it sold for more than a thousand dollars.

Pianoforte (1711)—As soon as the hammer harpsichord appeared, the pianoforte was born. An Italian by the name of Cristofori of Florence claimed the honor of inventing it in 1711. A Frenchman named Marius submitted his instruments for examination in 1716. The last claimant, Christopher Schroeter, born on the frontier of Bohemia, constructed a harpsichord in 1717 with hammers, upon which one could play piano or forte. It is singular that these three men, Cristofori, Marius and Schroeter, should have conceived the same idea within a few years of each other, and without any apparent communication.

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THE ART OF SINGING SCIENTIFICALLY TAUGHT

By A. RUSS PATTERSON

The development of the voice is an exact science. It is a proven fact that the normal tone of the voice can be produced only when a perfectly balanced muscular action has been attained.

It has long been the common experience of innumerable students to find, after spending much time and money, that there is something wrong or unsatisfactory, which no one has been able to correct or explain.

The old Italian Masters, with their keen appreciation of the beautiful, brought the art of singing to a high state of development, but their lack of accurate knowledge regarding the vocal mechanism left nothing tangible upon which their successors could work.

The scientific method of voice training rejects utterly the methods heretofore in general use, which are based upon imitation, blind adherence to tradition and fanciful theories.

There is a cause for every effect and an accurate and thorough knowledge of the structure of the vocal organs enables one to analyze the pupil's voice, discover all the weaknesses which may exist and the incorrect methods of production which may have become habitual. The only good method of teaching consists of a common sense application of established truths which have proven unassailable and absolutely unfailing in the achievement of the highest results.

The correct use of the breath in the emission of tone is one of the fundamental principles of voice development. Much has been written and said on this subject, but when scientifically understood and explained, it becomes a very simple matter.

The importance of correct diction in singing cannot be overemphasized, as it is a most necessary factor in proper tone emission.

———###———

ORCHESTRA CONCERTS

The Sunday Afternoon Orchestra concerts, George Dasch, conductor, held under the auspices of the Art Institute, will be given every Sunday afternoon at 3 and 4:15 o'clock in Fullerton Memorial Hall, Art Institute, beginning October 12, 1919, and ending April 25, 1920.

ROCHESTER, N. Y.

A Visit to a City of Great Plans and Great Accomplishments—Talks With Interesting People—A Hospitable Welcome

Reviewed by MARY CARVER WILLIAMS

A recent visit paid by the chronicler to Rochester, N. Y., served to convince her of the eligibility of this city to be reckoned with as one of the finest music centers in the country. For years it has had an enviable reputation for a city of its size, but with the large plans which are now afoot it bids fair to assume a position of more importance than ever before in the list of our prominent musical cities.

Rochester musicians certainly deserve this recognition, for they have worked hard and conscientiously, and with high ideals.

Tuesday Musical Club

The Tuesday Musical Club forms an important part of the musical life of Rochester, and has just resumed activities, with Mrs. Rollo Grant at the head. The club is very active, holding twelve morning musicales, five historical morning recitals and three artist recitals during the year. Among the artists engaged last year were Florence Macbeth and the Tollefson Trio. Last year the club's membership numbered about a thousand, which is indicative of the live interest of Rochester citizens in the musical activities of the city. In addition to these the club gives five student recitals for the benefit of younger local musicians.

Mr. and Mrs. Marvin Burr

A duo of well-known and able teachers is that of Mr. and Mrs. Marvin Burr, teachers of voice. Mr. Burr is a baritone soloist, doing considerable concert work and directing a large chorus choir. Among his pupils may be named many of Rochester's most prominent church singers. Mr. Burr has studied with Shakespere, Randegger, Sbriglia, and Frank King Clark.

Both Mr. and Mrs. Burr are delightful persons to meet, and impress one immediately with the sincerity and value of their musicianship.

Institute of Musical Art

This school, whose title is, in its entirety, the University of Rochester Institute of Musical Art, has long boasted a unique course and an unusual faculty, but a recent splendid endowment given by George Eastman has placed this school in a position unparalleled by any in this country. Mr. Eastman has given, in a series of generous endowments, over three million dollars to this institution, and plans have been laid for the building of a new school in the heart of the city, to be splendidly equipped in every way. The new school is to be called the Eastman School of Music of the University of Rochester, and is to be provided with two concert halls, ten organs, and every possible equipment to aid in musical development and education. Moving pictures, with an incidental orchestra of fifty men, will be played six days a week in the school for the express purpose of raising the standard of moving picture plays and the accompanying music.

Under the same endowment, and therefore in part connection with the school, will be the Rochester Symphony Orchestra, with Arthur Alexander, conductor. Some of the best men of the country are already being engaged for this orchestra, which, it is expected, will be one of the finest in the country in personnel.

Mr. Eastman is also establishing a string quartet to be engaged solely for this purpose. Such names as Arthur Hartmann and Andre Polah are already given as engaged for this body.

It is hoped that the new building for the Eastman school will be completed by this time next year, and the school, with Mr. Alf Klingenberg, director, will be in operation before the close of the year. Further announcements regarding the progress of plans for the Eastman school will be made in our columns later.

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To Friends of German Music in America

By GLENN DILLARD GUNN

"There is no nationality in art."

On this naive but plausible fiction the whole argument for the continued performance of German music in America rests. No statement more spurious has been offered a complacent and indifferent public in the whole history of German propaganda in America. There is no statement which the facts more consistently contradict.

Thus it is a fixed belief in this country that the Italians are best fitted by natural gifts and by training to produce opera, and the two great opera companies of the country are headed by Italians. Similarly it has been the belief of the country since the days of Theodore Thomas and the elder Damrosch that the German is best fitted to conduct symphony orchestra, and, acting on this belief, we have engaged Germans, or men of German training, to head our symphony orchestras, a custom upon which the war has had but slight effect.

Nor are we isolated in these beliefs. The Germans freely admit their superiority in the matter of symphonic music and argue that they have improved upon Italian conceptions of opera. The French confess to similar prejudices in regard to either form of art. The German does not hesitate to claim superiority as executive and as pedagogue in any department of the art, being fully sustained by American opinion in all that pertains to instrumental music, though there is some disposition here to believe that the human voice was discovered, if not invented, by the Italians, possibly with the assistance of the French.

In short, while the friends of German music argue for its continued performance on the ground that it is not German and that music cannot be said to belong to any nation or race exclusively, our whole musical life is organized and conducted on the assumption that certain departments of the art are the especial provinces of certain nations. We believe, not without logic, that the German is the best exponent of German music; that the Italian knows most about Italian opera; that French singers should be engaged to give French opera and that French conductors should have charge of French performances. We are so jealous of the national flavor in art that we even insist that the language of the country be suppressed and that all opera be given in the original, as being more artistic. Where the original language is impossible, as, for example, in Smetana's "Bartered Bride," we permit a translation into some other foreign language. But we look coldly upon any effort to contaminate European opera with English translations.

For the discovery that art is international we must give the friends of German music in America and England full credit. Furthermore, this discovery is so recent that the friends of German music in Germany have not yet had time to adjust themselves to it. Thus the Prince Regent Theater in Munich is dedicated "To German Art," as the inscription cut in imperishable stone above its doors explicitly states. It was here that the great Wagner cycles were given. Evidently, then, the Germans believe that the Wagner music-dramas are essentially German. So Wagner himself believed. "German opera in the German language for the German people, and cast out the foreign barbarians" was his rallying cry. It became the rallying cry of German music to the great and lasting profit of the German musician.

"But," say the friends of German music, "we offer no argument for the performance of German music-drama in German. If Wagner's music-dramas are to be given in America they should be performed in English and the 'imperialistic' works, like 'Mastersingers' and 'Walkyrie,' should not be given. Also there can be no possible objection to the performance of orchestral excerpts from Wagner's works in the concert hall, nor can one protest against Brahms, Beethoven, Schumann or Schubert. These men had no more to do with the war nor with the spirit that engendered it than had Haydn, Mozart, Bach and Handel. This is the music we have in mind when we claim that music is international."

Well and good. Yet when it suits their convenience these people can sing another tune. Thus when the old Austrian Emperor died a certain famous orchestra inserted the familiar "Kaiser" variations of Haydn in their next program, explaining that this was done out of consideration for the feelings of the many members of the orchestra who are of Austrian origin. Presumably the members of the orchestra who are of German origin found the work equally congenial, since it is to this same little Croatian tune that the Germans sing "Deutschland uber Alles." But the many Americans in the audience listened to it as a happy example of music without nationality, since, to them, it had no national significance.

Of course, the United States was not then at war with Germany and Austria and there was no reason for objecting to German music that the American public could be made to see. But the point I wish to make is that the American public, or, rather, the American portion of the musical public, is quite unconscious of nationality in music. They might recognize and thrill to "The Star Spangled Banner" as an expression of nationality, and they surely recognize as American, or at least as un-European, the syncopated idiom of Broadway. But that a Brahms symphony expresses feeling and spirit essentially German they would deny because they do not apprehend that spirit.

That is not the case with the German or with any continental European. The operas of Verdi often had political significance. Any cultured Frenchman will confess to the especial satisfaction which he derives from French music because it is French. Nor is the German less sensitive to musical expressions of his national thought and feeling. In fact, he is accustomed to use music as an expression of Germanism, as the countless German singing societies of America abundantly evidence. Music has been a factor in uniting the Germans in this country and in confirming their descendants in their belief in German customs and institutions. Therefore German music in this country has always been a part of the anti-American propaganda that has separated the

Germans in America from other divisions of our population.

That the Germans have been so separated, and still are, any student of public events knows. This separation makes itself felt in business, social and political life. The man who refused to invite General Joffre and the members of the French Commission to visit Chicago on the grounds that it is the sixth German city and that to entertain the representatives of the enemy of Germany would be distasteful to the majority of the city's citizens and voters, has just had his estimate of the power of the German vote confirmed by his re-election. This would seem to constitute evidence that the Germans in Chicago feel and vote not as Americans but as Germans.

It follows that every public emphasis of German attainments in art or letters, every concession made to their language and their customs, every public expression given to their feeling and their spirit confirms them in their Germanism. The German newspapers, the German language in our schools and certainly German music featured by such conspicuous public institutions as our symphony orchestras, operas, and choral societies, are just so many rallying points for German feeling.

The most important artistic agents in stimulating and disseminating German feeling through German music have been and still are the great symphony orchestras of the country. This is natural, since artistically they are German institutions. Subtract from their repertoires all works of German origin and they would lose at one stroke a good two-thirds of their stock in trade. This is not to be construed as implying that this limitation of repertoire has served the best possible artistic growth of the country. In fact, it has tended to limit the size of the musical public, for as German opera enjoyed no great and lasting popularity in America, so the symphony orchestras have never succeeded in interesting a large portion of the music loving public.

Not more than 35,000 people annually attend the concerts of the Chicago Symphony Orchestra, and this in a city of nearly 3,000,000. Probably the proportion is about the same in New York and Boston. Therefore if the influence of the symphony orchestra ended with those who actually hear it, the matter would not be worth arguing about. But despite the small size of the public actually interested, the symphony orchestras of the country, nevertheless, are representative musical institutions. They dictate the standards of the concert hall. So long as they support German music their example will be followed by the pianists, vocalists, and violinists high in public favor.

Furthermore, the unreconstructed pro-German whom we have so numerously in our midst finds aid and comfort in their example. He is confirmed in his belief in the superiority of German music, together with all other things German. This reaction of the German to the continued performance of German music is happily illustrated by the following incident which Lieut. John Philip Sousa recounts. In an interview given the representative of a Milwaukee paper the Lieutenant expressed himself as favoring the continued performance of the music of Beethoven and Wagner, which he regarded as too fine to be suppressed because we happened to be at war with modern Germany. On the day following the appearance of this interview he received from a loyal German citizen of Milwaukee the following letter:

"Thank you for condescending to continue to play the music of Beethoven and Wagner. After all, you know, it is the best."

Whereupon the Lieutenant immediately discontinued the performance of Beethoven and Wagner.

"But," argue the friends of German music in America, "how about France and England? Did not the Paris Orchestra play Beethoven on its recent tour of America? Are not the English now listening to performances of Wagner? To be sure, they give these performances in English, but so would we."

Two answers are called for. It is doubtful if the French regard Beethoven as a German composer. He was born in Germany, it is true, but his parents were not; they sprang from an old Belgian family that had its origin in Louvaine, a city which only once, and that recently and to its great sorrow, has been a German possession. He was christened Louis Van Beethoven and was accustomed so to sign himself. Recall the facsimile autograph given in Grove's Musical Dictionary. It is probable that the name Ludwig was part of the Germanizing process imposed upon him after his death. Certain it is that he had little enough of that influence during his lifetime, at least in so far as his art is concerned. His teachers were his father and Joseph Haydn, and neither was German. Nor is it possible to discover in his art elements that are typically German, in the sense that the music of Schubert, Schumann and Brahms is German.

The French attitude toward Beethoven is further explained by the fact that the orchestras of Paris, according to Richard Wagner, taught the Germans how to play Beethoven. In his great essay "On Conducting" Wagner pays extravagant tribute to the French masters of orchestra as interpreters of Beethoven, and it was due to his insistence upon French precept and example that the Germans finally became conscious of the melodic element in Beethoven's symphonies. Possibly the French orchestra also had this historic fact in mind when their programs for the American tour were arranged to include Beethoven.

As for the English performances of Wagner, they are to be justified by and for the English on two grounds. The English have no large, unassimilated pro-German element in their population, and they share our inability to recognize racial feeling in its musical expressions. To them the music of Wagner is just good music which their critics have admired extravagantly for a generation and more. Their example need not and should not influence us, at least not in this instance, and I am sure that the friends of German music in America are drawn chiefly from those divisions of the population that seldom have been inspired by English example.

As to the artistic loss which we would suffer in the exceedingly improbable event of our discontinuing German music in the concert field, that, too, has been grossly exaggerated. In the first place, the best of the music claimed by the Germans we could continue to perform on the ground that it is not German. Haydn was Croatian, and with the great and official enthusiasm for the Jugo-Slavs now manifested in America his music should enjoy renewed popularity. Mozart is played but little; far less than his music deserves. Possibly this arsises from the fact that the Germans in control of our symphony orchestras realize how characteristically Italian his music is and in view of that latter fact we need not object to it. Bach, as Harold Bauer pointed out a dozen years ago, was racially and artistically as much Hungarian as he was German. So we might keep him. Handel wrote chiefly for the English and his thematic invention was often helped by reference to a notebook full of Italian tunes.

We would have to say good-by to Schubert, a genuine loss; to Schumann, whose many technical blemishes do not quite suffice to obscure his genius; to Brahms, whom a few, but only a few, would mourn. But we can replace them with Frenchmen, Russians and Americans—yes, Americans—equally gifted. And our musical life would be the richer for it. Like the English, we have been so long under the artistic domination of the Germans that we have lost faith in our own creative and executive abilities, for the Germans do not stimulate the musical growth of peoples whom they dominate. Their whole tendency is toward the suppression of other races, not one of whom they like or trust. This is a trait not shared by the Latins, nor possibly by the Slavs, and if we still must import our art, why not try a change of masters?

Of course, I am one of those benighted

(Continued on page 20)

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AT THE STUDEBAKER

Very evidently the Studebaker is in for a long run, for such is the charm and the success of "Take It From Me" that beyond question that gay piece could hold the boards of the Michigan Avenue house indefinitely.

One expects, in musical comedy, beautiful dressing, good dancing, an uncertain plot and bad singing, but in "Take It From Me" not only do we find the first two of these items in full flower, but also the other two in quite exceptional status.

For the plot of "Take It From Me" (in spite of its foolish name) is distinctly exhilarating.

The story is logical from beginning to end and it is clothed in diction which most certainly places Will B. Johnstone in the front rank of musical comedy librettists.

And as for the music and the presentation of it very little more could be desired.

Will R. Anderson has written some exceptionally fine solo and ensemble numbers and these he strings together in an altogether expert way.

There is a large orchestra, with splendid personnel, directed with vigor and skill by Ted Coleman and, while it is true that there is not a single exceptional solo voice in the cast, it is equally the case that all are agreeable and that the numbers are presented with true regard for musicianship.

There is no shouting, no bad rhythmic expression nor any other of the many things which, in musical comedy, so often offend those who really understand properly written and executed music.

The general presentation of the play is admirable.

There is life, movement, gayety, beauty, color, skill and plausibility in evidence continually and the movement of the scenes, the sparkle and the "go" of the dialogue and the special acts is exhilarating.

One point to be highly commended is that the list of encores allowed (or really forced as is the case too often), is much less than usual, and a catch song or act, having served its purpose of entertainment, is promptly pushed aside for something else before it has had a chance to become stale through the usual infinite number of senseless repetitions.

The cast has been chosen wisely and well and is a very long one.

There are no exceedingly well known names, but it is safe to say that there are a great many in the "Take It From Me" cast who will have long and successful careers.

It is scarcely gracious to single out any one when the general average of excellence is so marked, but, personally, the Ella Abbott of Alice Hills appealed to this writer as the most skillful piece of acting in the piece, while the personal charm of Ruth Mary Lockwood as Grace Gordon made also an immediate appeal.

The Tom Eggert of James Dyrenforth is just a little nondescript, the clowning of Fred Hillebrand comes pretty close, once or twice, to exaggeration, but Douglas Leavitt, as his partner in most of the clowning is, it seems to me, much more logical.

The scenes played by these three together, however, are full of contrast and sparkle and the "vamping" scene by Hillebrand and Zoe Barnett is good of its kind, albeit the "kind" is somewhat threadbare.

The roller skating skit of Harry Burnham is excellent and the dancing of the Gardiner Trio is exceptional, especially that of the boy.

C. E. W.

AT THE PLAYHOUSE

The Playhouse, under its new management, and with a bill which has never been surpassed in Chicago, will undoubtedly be a big factor in the amusement life of Chicago during the coming season.

It is a beautiful place; the arrangement and management are fine; there is a splendid orchestra, organ, and each week a new soloist, in addition to which the pictures shown are of infinite variety and special charm.

Last week there was a beautiful nature picture, set to the Bryant poem, "To him who in the love of Nature," and synchronized very deftly with appropriate music.

There was a travel picture, a comique, Current Events and, last, but not least, Marguerite Clark in "Widow by Proxy."

This picture continues this week and will be succeeded next Monday by "The Miracle Man," which goes on for an indefinite run.

The soloist last week was Parnell Egan, tenor, just back from service in France and with his voice as fresh and clear as a bell.

He made a fine appearance—sang in that same impassioned way which has won him the title "the John McCormack of Chicago" and generally proved himself artistic and popular.

His reading of "The Magic of Your Voice" was delightful.

This week, Carmen Matienzo, a Spanish beauty, is singing.

THE MIRACLE MAN.

At Orchestra Hall there is now playing a very extraordinary production "The Miracle Man." Not only is the play splendidly produced, but the story is far above the usual order of motion picture plays, followed through very consistently and with unusual plausibility for the type of story that it is.

The plot is essentially moralistic, and the effect of the whole play one of uplift, though this is not at all unpleasantly in evidence. The tale is woven about the character of a fine old man who actually works miracles upon the sick and crippled with his extraordinary faith and goodness. Three men and a girl of low moral character are introduced with plans to take advantage of the old man, stage his miracles with a great flourish, and make a fortune out of them. The development of the play is in the gradual transformation of character which takes place in these four criminals under the benign and quiet influence of the "Miracle Man." And in its development the story lacks neither in action nor in romance.

A notable feature of the production was the incidental music which was done partly by Miss Mildred Fitzpatrick at the organ. Miss Fitzpatrick is admirably equipped for just this type of work and lends herself to the varying moods of the pictures with a mastery and alertness which is almost uncanny.

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PATHE COMPANY SECURES TITO SCHIPA

The Pathe Phonograph Company announces to the music world a valuable addition to its list of noted artists in Tito Schipa, according to the leading critics of Italy, Spain and South America one of the finest lyric tenors that Italy has produced in a generation. This great tenor, who is a member of the Chicago Opera Association,

TITO SCHIPA

will be heard in all his favorite roles, many of which have been recorded by the Pathe Company. Schipa possesses a purely lyric quality of voice. Its high tones ring true and clear, while his middle and lower register shows an evenness that has caused the most critical reviewers to marvel.

The coming of Tito Schipa to the United States has aroused unusual interest in operatic circles. His operas include "Rigoletto," "Tosca," "Traviata," "Barber of Seville," "Fra Diavola," "La Boheme," "Sonnambula," "Madame Butterfly," "Lucia," and many others. The Pathe records will give music lovers an opportunity to hear this famous young singer before the opera season starts. His voice records such as few singers, and every record is a masterpiece of song.

———♯♯♯———

SEDER TO PLAY IN SOUTH SIDE

Mr. Edwin Stanley Seder will be the principal soloist at the first musical service of the season to be given by the Normal Park Baptist Church. The church is located at 70th Street and Stewart Avenue and the service will be held at 7:30 Sunday, September 28. Mr. Seder will play the "Suite" for Organ, by Borowski; the Adagio (Symphony VI) by Widor, and the "Grand Chorus in March Town" (Guilmant). The choir of the church will sing, "O, Come, Let Us Worship" (Mendelssohn), "By Babylon's Wave" (Gounod), "I Will Lift Up Mine Eyes" (David Stanley Smith), and "O Lord, Our Governor" (Gadsby).

———♯♯♯———

Kern-Mullen — Marie Kern-Mullen, contralto, who has spent the summer in Texas, will arrive in Chicago on September 27, after fulfilling an engagement at Birmingham, Ala. On October 1 she will leave Chicago to fulfill a thirty weeks' concert engagement with the Theobaldi Concert Company.

LAZAR S. SAMOILOFF

A reception and musicale was given at the home of Mr. and Mrs. Lazar S. Samoiloff in North Asbury, New Jersey, in honor of Mr. and Mrs. William Guard.

The guests were Mr. Modest Altschuler, conductor of the Russian Symphony Orchestra, and wife; Mr. and Mrs. Flaum, Polish representatives; Dr. Seymour Oppenheimer, famous nose and throat specialist, and Mrs. Oppenheimer; Mr. William Guard of the Metropolitan Opera House and Mrs. Guard; Mr. Max Gegna, Russian Cellist; Elvira Amazar, soprano of the Chicago Opera; Mischa Levitzki, the great young pianist, and sister; Miss Helen Miller, pupil of Mr. Samoiloff; Mrs. Karp Manager; Miss Jean Barondess, operatic soprano, and pupil of Mr. Samoiloff; Mrs. Barondess, Lazar Weiner, accompanist for Mr. Samoiloff; Lieut. Beard, just returned from France;

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Mr. and Mrs. Beard of Yonkers; Katherine Von Asmas, dramatic actress, Master Barondess, the handsome son of Jean Barondess; Maestro Bucci-Pecia, Cecil Arden, contralto of the Metropolitan Opera House; Miss Janocopulos, the famous concert singer; Mr. Staal, District Attorney of Petrograd during the time of Kerensky; Andreas De Segurola.

Max Gegna, the cellist, played compositions by Rachmaninoff and others. Mischa Levitzki played mostly compositions by Chopin. Jean Barondess, who created a great sensation at the Stadium Concerts, Arnold Volpe conductor, sang the Aria from "Herodiade" with many encores. Refreshments were served, little Zepha Samoiloff assisting.

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AMERICAN SYNCOPATED ORCHESTRA

In another column of this issue of Music News will be found an announcement of the concert to be given today (Friday) by the American Syncopated Orchestra at Wichita, Kan., in honor of President Wilson, who with his party will be present.

This concert will be directed by George Edmund Dulf, who is Associate Director with Will Marion Cook.

Mr. Dulf was the director of the famous "Black Devil's Band," which General Pershing praised so highly.

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Hadley—Grant Hadley, fresh from a long Chautauqua tour, and in the best of voice and spirits, has taken up his Chicago season with vigor and will be heard here in numerous music functions. He has reopened his vocal studio in Kimball Hall with a fine enrollment of pupils.

LYELL BARBER

On the opening day of the Illinois Lyceum Association Convention, which took place at the La Salle Hotel, a concert was given in which Lyell Barber assumed an important role. He appeared in a solo group, playing the following numbers: "C Sharp Minor Fantasy" (Chopin), "Lotus Land" (Cyril Scott) and "Impromptu," F Minor (Poldini). The Chopin "Fantasy" was particularly brilliant and effective and "Lotus Land" perfect in its impressionistic delicacy. Mr. Barber is an artist "sui generis" in finesse and artistic feeling

In addition to his solo group he played sympathetic and splendidly intelligent accompaniments for Miss Vera Poppe, celliste, and Miss Margery Maxwell, soprano.

MARY CARVER WILLIAMS.

———♯♯♯———

BLANCHE BLOOD

Blanche Blood has reopened her piano and violin classes in the Auditorium Building, Chicago, and also the Blood Studios at Gary, Ind., spending the last three days of each week in the latter place.

Miss Blood makes a specialty of Ensemble Classes, and to these she admits the pupils of other teachers, as well as her own.

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OLGA CARRARA-ASTOLFO PESCIA

It has been reiterated that unless a student goes abroad he cannot obtain the successes one would dream about. Naturally this is a statement falsely asserted because many of our native talents have not gone abroad and still they have achieved triumphs either in Opera or in the Concert field. Let us pause for a moment and think of such names as Alma Gluck, Anna Case, Sophie Braslau, etc. If the assertion that native talents cannot climb the heights of an artistic career unless they go abroad be correct, what about the Latin vocal pedagogues who have deserted their native lands to follow their vocations in America? In this latter class Chev. Astolfo Pescia holds a unique position among the vocal teachers not only of New York but of America. Thanks to his high abilities and to his honest principles in the art of vocalization he has succeeded in proving that a pupil can be trained at home as well as in any part of the universe.

Mr. Pescia is not an inventor of methods in principles; he is not an extemporaneous manufacturer of theories; he does not teach the method of Mr. and Mrs. Y and X, as many of the teachers indulge in; the only principle he believes in is to teach how to sing well. Those who have had the fortune to listen to his artist pupil, Madame Olga Carrara, have already had the conviction of his excellent ability as a teacher. This splendid Italian soprano has made four appearances at the Stadium Concerts and not only the New York press but the Boston dailies have recognized in her the possessor of an unusual quality soprano voice. Possessed of the Latin temperament, having also to her credit superb phrasing and clear enunciation, she exhibited all these qualities in the two performances of "Aida," given on August 5 and August 15. On August 27 she excelled in the performance of "Trovatore," bringing out clearly the unusual features of a soprano comparable to many of the best vocalists of the day. As a concert singer and as an interpreter of English songs, she again displayed her gifts and versatility on the occasion of her appearance as soloist with the Stadium Symphony Orchestra on the evening of September 1. It is interesting to add the following comment from the Christian Science Monitor of Boston:

"The night brought forward a soprano, Madame Olga Carrara, who gave promise of winning important recognition as a dramatic singer. She has a rich, powerful and expressive voice, which she uses as one who is well schooled."

Madame Olga Carrara will have the opportunity to demonstrate before the American audiences that teaching at home is just as efficient as abroad and, besides, she will again strengthen the beautiful impression she left on the Stadium audiences. During the season 1919-20 she will appear in important musical events.

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FLORENCE MITCHELL RESUMES CLASSES

Florence Mitchell, the well-known contralto and teacher of singing, resumed her classes at her studio, 2241 Dayton street, this week. During the fall a number of her pupils will be heard in recital. Mrs. Mitchell is an ardent advocate of the art of singing English correctly and her pupils splendidly demonstrate her ability to impart this knowledge.

CHICAGO PIANO COLLEGE

The Chicago Piano College, located in Kimball Hall, has begun its twenty-fifth season under most favorable conditions; enrollments being very satisfactory and school interest high, a most successful year being assured.

The recital season at this school will begin Saturday, October 4, a varied program by advanced students being scheduled for that afternoon in the College lecture room, 927 Kimball Hall.

The Saturday afternoon recital hour this season will be at 2:15 promptly.

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CLARENCE EDDY

Clarence Eddy, the distinguished American organist, is to give a recital at Kimball Hall on Tuesday evening, October 14, which without doubt will be one of the most brilliant of the early season events and one of the most indicative of the entire season.

A program of unusual value and charm has been prepared, which will be printed in Music News next week.

Mr. Eddy, who has just scored a phenomenal success in the two recitals given in Omaha, will play a program on September 29 at the First M. E. Church in Fairmont, W. Va., and on the 30th at Wheeling.

He has numerous engagements throughout October and November.

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PROGRAM OF WORCESTER MUSIC FESTIVAL OCTOBER 8, 9, 10

The Worcester County Musical Association announces the deferred Sixty-first Festival to be held in Mechanics' Hall October 6 to 10, 1919:

First Concert, Wednesday Evening, October 8

"JUDITH"

Lyric Drama for Soli, Chorus and Orchestra
George W. Chadwick
Judith—Louise Homer
Achoir—George Hamlin
Sentinel—George Hamlin
Holofernes—Reinald Werrenrath
Ozias—Edgar Schofield
The Festival Chorus and Orchestra

Second Concert, Thursday, October 9, 2 p. m.

*Tone-Poem (Samson).....Goldmark
*New England Symphony No. 2, in B flat minor, Op. 33.....Kelley
Lento—Allegro appassionato; Andante pastorale
Lento; Allegro con fuoco
Urbs Sion Aurea (from Hora Novissima).....Parker
George Hamlin
*Four Character Pieces After the Rubaiyat of Omar Khayyam.....Foote

Third Concert, Thursday Evening, 8 o'Clock

"ODE TO MUSIC"
Henry Hadley
Text by Dr. Henry Van Dyke
Soprano—Mabel Garrison
Contralto—Emma Roberts
Tenor—Lambert Murphy
Bass—Milton C. Snyder
The Festival Chorus, Children's Chorus, Orchestra and Organ

(The Children's Chorus is composed of pupils from Grades 7 and 8 of the Sever Street School and has been prepared under the direction of Miss A. Louise Jones.)

Fourth Concert, Friday, October 10, 2:30 p. m.

*Prelude to Act 3, Natoma.....Herbert
Concerto No. 2, in D minor.....MacDowell
Larghetto calmato—Poco piu mosso e con passione; Presto giocoso; Large—Molto Allegro
Frances Nash
*Symphonic Legend.....Schelling
*The Scalp Dance (Northern Indian).....Loomis
*The Looking Glass (Eastern Ancestors).....Damrosch
*I Stood on de Ribber ob Jerdon (Southern Negro).....Burleigh
*Dawn in the Desert (Western Country).....Ross
Emma Roberts
*Tam O'Shanter (Ballad for Orchestra).....Chadwick

Fifth Concert, Friday Evening, 8 o'Clock

*American Fantasie.....Herbert
*Graduale (from Mass in E flat).....Beach
Lambert Murphy
*A Ballad of Trees and the Master.....Chadwick
*Spring Song of the Robin Woman (from the opera Shanewis).....Cadman
Louise Homer
Indian Suite, Op. 48.....MacDowell
Dirgelike, mournfully; swift and light
*A California Idyl.....Kelley
Mabel Garrison
*Columbus at the Helm.....Siemonn
Lambert Murphy
*Three American Dances.....Gilbert
*Prospice
*Thy Voice Is Heard Thro' Rolling Drums
*Homeland
*The Stormy Evening.....Homer
Louise Homer
*Oh, Woo a Woman (from the opera Cyrano).....Damrosch
Mabel Garrison
*Peace With a Sword.....Daniels
Chorus and Orchestra

*First festival performance.

Garton—Samuel B. Garton, tenor, who has just returned from entertainment work in France, has accepted a position at Earlham College, Richmond, Ind., where also he will put on, this season, a course of concerts. Mr. Garton studied while in Paris with Edouard Mathe, and since his return has sung before the Rotary Club of Richmond and has accepted a position at the Friends' Church in that city.

Gunster—Frederick Gunster, the American tenor, will give a recital at Aeolian Hall on Thursday evening, October 16.

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EDWARD EILERT

Edward Eilert, a baritone of splendid voice and rare musical intelligence, who has made a fine success in Chicago church circles and as Song Director at the Great Lakes Naval Training Station, has gone to New York, where he will enter the church and concert field.

The accompanying picture is one that should have been used in connection with our report of the Lockport National American Music Festival, but which arrived too late.

Mr. Eilert proved to be one of the most popular of the young artists at Lockport and, as reported in Music News last week, his two concert appearances there were pronounced successes.

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IDELLE PATTERSON

The combination of a beautiful voice, personality and individual attractiveness is rare, but it is represented in delightful proportions in the captivating and winsome young soprano, Idelle Patterson.

The conspicuous success that this popular young singer has achieved and the prominent place that she occupies among the foremost American artists, are justified by her unusual attainments, which are happily united with native grace and personal magnetism.

Her voice is a lyric soprano of exceptional color, range and flexibility, and the ease and skill with which she employs it enables her to encompass a wide variety of composition.

Miss Patterson's art is wonderfully proportioned and is distinguished by its individuality and earnestness of purpose.

The recognition accorded her, both by the public and by the press, is an eloquent tribute to her artistic ability.

Miss Patterson has made joint appearances in concert with the following well-known artists and musical organizations:

Eugene Ysaye, Leopold Godowsky, Pablo Casals, Fritz Kreisler, Mischa Elman, Arthur Shattuck, Ethel Leginska, Hipolito Lazaro, David Bispham, Raoul Vidas, Minneapolis Symphony Orchestra (eight weeks' tour, 1918), Victor Herbert's Orchestra, Biltmore Friday Morning Musicals, New York Rubinstein Club, Beethoven Society of New York, Mozart Society of New York, Eclectic Club of New York, New York Liederkranz, Swedish Glee Club of New York, Maine Festival (1918).

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PEARL LA ROCHE

Rarely has this writer heard a more delightful children's recital than that given by a dozen or more of Pearl La Roche's intermediate pupils last Sunday afternoon. The children were, without exception, excellently prepared, and played with ease and accuracy. Miss La Roche has the rare insight to give her students pieces which do not exceed their technical preparation, but lend themselves in mood and content to the individual abilities of the children. Good taste was shown throughout in the selection of the numbers and the children evinced an unusual interest in their work and a grace and facility which was very charming. Miss La Roche is further to be congratulated upon the simplicity and unaffected way in which the entire program was staged. The attention of children and listeners was plainly upon the worth of the work, not the display of it.

MARY CARVER WILLIAMS.

———♯♯♯———

RACHEL BUSEY KINSOLVING SECURES STRACCIARI FOR HIS FIRST CONCERT APPEARANCE IN CHICAGO THIS SEASON

Miss Kinsolving is fortunate in having secured the contract with Riccardo Stracciari for his first concert appearance in Chicago this season, the date to be January 13, when he will appear in conjunction with John Powell, the American pianist.

The other artists for the Blackstone Musicales are as follows: Tamaki Miura and Jacques Thibaud, November 11; Nina Tarasova and Maurice Dambois, November 25; Josef Lhevinne and Paul Althouse, December 9; the Society of Ancient Instruments, assisted by Genia Zielinska, coloratura soprano, December 30.

LOUISE BOEDTKER

A charming young American singer is Louise Boedtker, soprano, who is pictured on our cover page this week.

Miss Boedtker was the winner in the prize competition in voice at the recent American Music Festival at Lockport, N. Y., and made two very successful concert appearances there.

Added to a most pleasing personality and unusual intelligence, Miss Boedtker has a voice of rare charm and power, and in the opinion of many she is destined for a splendid singing career.

At her every appearance in Chicago she has scored heavily and her prospects for the immediate future are rosy.

She has had splendid training and is in possession of a good repertoire, and with youth, good looks and fine management to back up her splendid vocal gifts she is bound to rise very rapidly. C. E. W.

CHICAGO MUSICAL COLLEGE

The weekly concerts of the Chicago Musical College will begin in Ziegfeld Theater, Saturday morning, October 11, at 11 o'clock. Previous to the concert — at 9:15 — Felix Borowski will give the first of a series of lectures on "The History of Music."

Victor Poland, student of Leon Sametini, has been engaged by Ossip Gabrilowitsch as first violin in the Detroit Symphony Orchestra. Gurle Hausch, also studying with Mr. Sametini, has been engaged for a fourteen weeks' tour by the Edison Phonograph Company, and Mildred Brown and Viola Alfonte for an extensive Chautauqua tour.

Rudolph Reuter, in his recent visit to New York, recorded for the Duo-Art player piano Borowski's Prelude in A flat major and one of Edward Collins' waltzes. Mr. Reuter will be heard in a recital in New York, October 31.

Robert Barron, student of Max Fischel, has been engaged as first violin in the Portland (Ore.) Symphony Orchestra.

Joyce Hazel Hetley, a former student of the Chicago Musical College, has been made a member of the faculty of the Oberlin University School of Music.

HANS HESS TRIO

The Hans Hess Trio will give the following program in Peoria for the Amateur Musical Club on October 17:

Trio, Op. 1, No. 3 ..... Beethoven
Allegro con brio; andante cantabile con variazioni; menuetto; finale
The Hans Hess Trio
Sonata ..... Marcello (1686)
Variations Symphonique ..... Boellmann
Hans Hess
Minuet ..... Hochstein
Bird as Prophet ..... Schumann-Auer
Praeludium and Allegro ..... Pugnani-Kreisler
Harold Ayres
Kol Nidrei ..... Bruch
Rondo ..... Boccherini
Adagietto (dedicated to Mr. Hess) ..... Loomis
Hans Hess
Trio, Op. 72 ..... Godard
Adagio; allegro moderato
The Hans Hess Trio
Personnel—Mrs. Hans Hess, piano; Harold Ayres, violin; Hans Hess, cello.

Zendt—Marie Sidenius Zendt will give a recital at the Oak Park Country Club on Sunday, September 28.

A LITTLE GENIUS IN THE BUD

Looking upon the world gravely with his great, dark eyes, little Taras Alexandrovitch Votichenko, the three-year-old son of the famous composer, chatters French to his mother, issues commands to his father in wonderful tongue-twisting Russian, wheedles his nurse in soft Italian and addresses the stranger always in English.

He seldom makes the mistake of using the wrong language for the wrong person, although if you ask him to speak in French he hasn't the remotest idea of what you mean. To him, French is simply the words that mother understands. Russian is papa's especial means of communication, Italian is just the queer way nurse has of saying things, and English is for any one who happens to live outside of his immediate family circle.

When Taras was only two years old it was said that he spoke five languages, but was master of none. Today he makes himself understood perfectly in four different tongues, while his fifth accomplishment is just a smattering of Spanish words, the result of once having lived for a short time in a Spanish house.

But what is it to Taras Alexandrovitch that he speaks French, Russian, English, Spanish and Italian—a fellow has to make himself understood! To be sure, his case presents peculiar difficulties, but he accepts them quite as a matter of course, and it is doubtful if he realizes that other newcomers to this world are considered prodigies by their adoring parents if they can make themselves even partially understood in one queer, babbling dialect of infancy.

MR. AND MRS. SASCHA VOTICHENKO AND INFANT SON

KNUPFER STUDIOS

The Knupfer School of Music and Dramatic Art will move into more spacious quarters at Annex 400, Fine Arts Building, on October 1.

Mr. Knupfer will hold the first one of his regular Tuesday Studio Recitals on Tuesday, October 7, from 2 to 3 p. m.

The children's classes conducted by Dorothy Eichenlaub will be resumed Saturday, October 4.

New classes for advanced students are now being formed in the Department of Expression and Dramatic Art, under the direction of Gertrude Hemken.

A new branch of the Knupfer Studios, in charge of Christian Jordan, has been opened in Elgin, Ill.

Rosen—The first Saturday afternoon concert of the season at Carnegie Hall, New York, will be given by Max Rosen, the American violinist, on October 11. Mr. Rosen has been spending the summer at Lake George coaching his third American season's repertoire with his teacher, Professor Auer. Over seventy concerts throughout the country have already been booked for Mr. Rosen. These will take him from New York to the Pacific Coast, and among them are appearances with the St. Louis and Minneapolis Symphony Orchestras.

Reuter—Rudolph Reuter, the brilliant young pianist from Chicago, will give a recital at Aeolian Hall on Friday afternoon,

BERNARDO OLSHANSKY RECITAL

The following program will be given at Aeolian Hall, New York, on October 7. Mr. Olshansky is a pupil of Louis Simmions:

Come, Beloved ..... Handel
Air des Pelerins de la Mecque ..... Gluck
Per la Gloria d'Adorar ..... Bononcini
Soupir ..... Bemberg
Deux Reves ..... Trucco
Reve Blanc
Reve Noir
(Manuscript; first time)
Mignonette (dedicated to Mr. Olshansky) .....
..... Marie Bachmann
(Manuscript; first time)
Pour l'Ideal Nous Sommes Morts (elegy for the dead soldiers of all nations) ..... Bimboni
(Manuscript; first time)
Gypsy Ballad ..... Lishina
Two Romances ..... Gretchaninow
Evening Bell
Death
Two Giants ..... Stolipina
Il Sonetto di Dante ..... Gastaldon
Spirate, Pur Spirate ..... Donaudy
Three Roumanian Folk Songs (in original language)
Oh, Red Is the English Rose ..... Cecil Forsyth
For One Sweet Hour (first time) ..... Waghalter
The Kiss (first time) ..... Jiacchia
Old English Drinking Song ..... Woodman

ELIAS BREESKIN TO PLAY AT THE ACADEMY OF MUSIC, BROOKLYN

Elias Breeskin, the Russian violinist, will be one of the artists who will give a concert at the Academy of Music, Brooklyn, on Sunday, January 11, 1920, the proceeds of which will be devoted to the needs of the Brooklyn Hebrew Home and Hospital for the Aged.

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Movie Music and Joseph Carl Breil

Joseph Carl Breil holds the distinction of being the first composer in the history of moving pictures to be called upon to compose a complete score for a photoplay. That was some years ago, when for Daniel Frohman he wrote the accompanying score to "Queen Elizabeth," with Sarah Bernhardt as queen. It was scored for an orchestra of twenty men, and was presented in most of the large cities from Boston and New York to San Francisco. Since then he has adapted and composed music to many pictures. Among them are "The Birth of a Race," "Intolerance," "Cabiria," and "The Lost Battalion," the latter probably the greatest photoplay ever produced.

During the screen rehearsals of "The Lost Battalion" Mr. Breil found a few moments to talk on the subject of motion picture music. He said: "The automobile and motor industry compares with the motion picture industry in the revolutionary effects exerted upon the general trend in human affairs. And in its far-reaching ramifications the motion picture excels that of the motor car. Not only does it attract capital for investment, and spur on inventors to devise new mechanical devices; it excites scientists to discover unknown laws of nature, and supplies the countless thousands a comfortable livelihood. It also adds to the comfort and pleasure of many millions more than does the motor industry.

"What is more, it enters into the artistic realm, and tends to the general human uplift. Poets and dramatists, fiction writers and actors, even newspapers, have turned to it as the newest and most expressive form of expression, having a language that can be universally understood.

"When dramatists turned their attention to this field it was quite natural that musicians would follow. As the short stories were presented on the screen in a dark house, it was soon determined that something must supply the missing spoken word.

"Pianists and orchestras were called upon to do this. Some of them played music quite fitted to the moods of the picture at times, but only at times, while others jarred the senses of audiences by playing most inappropriate things. This taught managers and producers that something more effective must be done. Atmosphere must be created.

"Thus came the composers' turn, and a new form of art has sprung up.

"Still it may be debated whether it is really a new form of art. To speak truthfully it is rather a new application and development of what has generally been termed 'program music.'

"The term program music implies musical expression or description of moods, emotions, situations, scenes or actions; imitations of human cries, sounds in nature, and by means of musical effects such as consonances and dissonances, descriptions of rest or motion, pleasure or pain, relaxation or vibrating action.

"Motion picture music is essentially program music, for it is a commentary and illustration of the play, entirely subservient to the action presented. It should be subtle, suggestive and seductive.

"The best musical accompaniment to a photoplay is that which is so much a part of the picture itself that the spectator perceives it only as a sort of subtle or seductive accompaniment of the mood.

"It should be at once descriptive, graphic and eloquent. When this is missing, a spectator, if he is at all sensitive, may not be able to determine at once why he has been subjected to a jarring sensation, but if he has the power of analysis he will likely trace the unpleasant moments of a picture drama to the defective music.

"With these points in view, it can be seen that a new impetus is given by the motion picture industry to musical composition, and since in this country little encouragement has been given to writers of dramatic and polyphonic music in the old forms of opera and symphony, it behooves composers and students to turn their attention to this development, for moving picture music is nothing more than a combination of both those forms of art, with perhaps a slight suppression of the attainment and full development of the strict forms of composition. Still our modern composers have all more or less aimed to break these shackles, and therefore it would seem that picture plays offer the best field of all, especially to writers who like to break traces.

"As to music as adapted and presented in the ordinary moving picture house little commendatory can be said. Many directors lack a sense of dramatic propriety in the selection of programs. But this, perhaps, is because music publishers so far have failed to attract their attention to good real dramatic and descriptive music. Some have published motion picture books of music, but of all these only one or two are worthy any consideration, and they are for the most part excerpts from the works of composers who lived before the days of Wagner and the "Leit-Motif," when the diminished seventh was considered the strongest and most dramatic chord. Little really dramatic music is in these collections, and many times even that is of the old style incidental music so commonly associated with the melodrama of a generation ago.

"What is really needed is new and original music consonant with the various human emotions, descriptive of both big and tumultuous scenes, as also the finer sides of human life, and so construed as to easily be adapted either at length or briefly to the quick flickerings on the screen. It cannot be long now till some such work will appear. The demand for it is great."

———♯♯♯———

Martino—Alfredo Martino, who was the former teacher of Rosa Ponselle and who has rapidly come to a fine position in the estimation of New Yorkers, has reopened his studio at 131 Riverside Drive, New York, with a very large list of pupils.

———♯♯♯———

Van Yorx—The Van Yorx Vocal Studios at 22 West Thirty-ninth street, New York, reopened for students on September 15, with a very large enrollment.

Rhue Gill
SOPRANO
Soloist Gretchen Cox Orchestra on Tour

NOW
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The first of Music News' Special Fall Issues will be Issued October 3

The series will be five in number—dated October 3, 10, 17, 24 and 31.

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A Special Advertisement, running for the Five Weeks, will cost you the price of four only.

Copy for October 3 must be in Music News office by Monday noon, September 29.

Write, Call, Telephone

Chicago office: Eighth floor, McClurg Building, 218 South Wabash Avenue, phone Wabash 5595.

New York Office: Eleventh floor, 1 West Thirty-fourth Street, phone Greeley 5462.

"If there is a Harvest ahead, even a distant one, it is poor thrift to be stingy of your seed corn"

—Carlyle.

THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Here's Practicality

Henriette Weber writes as follows in the Chicago Herald-Examiner:

Now that the poor duck of a music student is about to be exposed to another year of musical training, would it not be well for the music schools to consider solemnly the great question of business efficiency?

The training offered secures proficiency in playing or singing, occasionally—very occasionally—real proficiency in musicianship, and practically never any definite preparation for the problems that confront the pupil as soon as he is dismissed as a graduate. There are far too many lame ducks.

The student has no idea how to market his wares, or to create interest in what there is to offer. The business of a career is absolutely a closed book, and only after years of mistakes, costly in the extreme, does he get any business sense at all.

Now it would seem that it is almost the duty of our large schools to undertake this phase of their students' training. To be sure, the schools with a large clientele and big reputation are able to "place" always a number of their graduates who are fitted for special teaching positions, and advice to individuals is given generously.

But the boy or girl who, after a long period of study, wants to play or sing for a living gets no definite help. One can see that easily enough by the helpless way in which they try to get on in a field which even under the best conditions is a difficult one to hoe.

Some plain talks by a business man on how to take your pigs to market and how to get a fair price for them after you get them there should be included in every up-to-date music school.

♮ ♮ ♮

"Keep Smiling," Says May Peterson

"When your friends say you are sure to make a success—it's time to look out," said May Peterson, prima donna, of the Metropolitan, on her arrival at Tacoma for her concert at the Stadium. "Go out and try your goods and when you have exhausted one field, try another. Of course, when your own mother and father hear you sing, they contemplate a second Melba and tell you so, but—watch out," said the singer.

"I'm crazy about my work—I love it," she enthused. "It is impossible to get to the top, for you would exhaust everything, and you can't do this. And let me say that no success is attained overnight.

"Keep on working always—if you keep on trying you will get the big line and then you'll get success. You can't help it. Be sure of yourself, but never let conceit creep in, for when it does you stand still, and then there is no progress."

When asked what she considered the most necessary and useful attribute in life, the dainty singer tapped a small satin-clad pump on the tiled floor of the Tacoma Hotel, puckered her lovely mouth a moment and said very definitely:

"Smiles. Smile when you don't want to and you will always be happy. Why, it isn't right to let other people see you worry. They have enough of their own. Give of your best and you will get ten times as much as you give. The best will always come back to you, and you are bound to find out it was only a passing cloud, after all.

"All business has some worry, but it never hurts us. Use optimism and sunshine when it rains—and it will never rain," vowed Miss Peterson.

Clad in an effective white embroidered gown with a chic blue sash and wearing an irregular soft blue picture hat, "The Golden Girl of the Metropolitan," as Miss Peterson is called, was a very pretty picture. Her hair is golden, her eyes are like stars, and she has the most fascinating and contagious smile possible. The interviewer couldn't refrain from questioning the artist on her idea of dress.

"I think all people should look their best at all times," she said, "and should dress in keeping with their work, their position and with their own individuality. In concert work, when the number demands, the artists should sacrifice themselves if necessary to dress to the occasion. Be artistic but dignified."

Much of this great singer's success has been due, according to her version, to necessity. She did not work because she was fond of working or because it was a passing fancy, but because it was a case of bread and butter.

"My father instilled into each of his children the need of accomplishing something and the fact that they must represent him in some one thing. He set a standard for us," and the humbleness of the great was manifested in this little woman who has acquired so much when she said, "and I'm afraid I haven't reached that standard yet."

When questioned concerning the combination of marriage and a career, the famous artist, who is married only to her art, said: "Yes, in some cases, of course, it works and is very successful; but it always seemed to me that it should wait until after you have established yourself. You can't concentrate on two things and be wholly successful; and in my case necessity made me think that I owed much to myself and to my family.

"I love a home and children and all that sort of thing, though," said Miss Peterson. She is fond of reading and especially likes Ibsen and Maeterlinck.

"The war has been awakening us in America and we are becoming alive to the necessity for music. As it is always the thing we have to do that we accomplish, we will become proficient in this line, too. Community sings are especially good. They make you joyous, and why not let it out. Get relief through song," said Miss Peterson.

Miss Peterson is inaugurating the Scandinavian songs in this country and plans on doing some special work along this line in the Fall, with the help of Dr. Hoving of New York. She sees an immense future in the introduction of this kind of music and it is hoped to get a conductor from Stockholm.

Miss Peterson has been singing since she was seven years old. Her father being an evangelist, she said she directed choirs when she was eight years old.

"I thought I knew everything then—I was so confident—and now I know that what I really know is very little indeed," said the prima donna.—Tacoma Daily Ledger.

♮ ♮ ♮

Mabel Corlew Smith at Lockport

The Lockport (N. Y.) Union-Sun and Journal of September 5 comments as follows:

Mabel Corlew Smith, the favorite of last night's Festival, topped the list for the evening. While a splendid artist last year, it must be said that this singer has gained both in style and voice during the past season. It would be hard to imagine a better recital artist than Mrs. Smith. Her queenly presence, so delightful to watch, is matched by the excellence of her voice and interpretations. An absolute breath control makes it possible for her to change the dynamics of a song instantly, which is an interpretative asset not realized by all singers.

Frederick Vanderpool's "A Song for You" deserves especial mention. Also the song cycle, "Songs of the Seasons," by Hallett Gilberte. The words for this cycle were written by the composer's wife, Mrs. Anne Gilberte. Mr. Gilberte furnished an excellent accompaniment, and the burst of applause which greeted the close of the number speaks well for its future popularity.

It was a great pleasure to welcome again Mrs. Smith and note the improvement since last season in her always beautiful work. She has rare vocal and temperamental gifts and is as charming to see as to hear. Her luscious, warm-toned dramatic voice rang out delightfully in songs by Pearl Curran, Lester, Vanderpool, Fay Foster, Densmore and Gilberte. The Curran song, "Dawn," and the cycle, "Songs of the Season," by Gilberte, with this composer's "Spring Serenade" as encore, were particularly effective pieces on Mrs. Smith's program. However, she beautifies whatever she sings, and Mr. Gilberte's aid at the piano in his own always charming music gave added pleasure.

♮ ♮ ♮

At Lockport

The Musical Courier representative did not hear the address of Mme. Von Klenner on Saturday evening, and asked Mary M. Howard, critic of the Buffalo Express, to forward an account to this office. Following is Miss Howard's review:

"Mme. Von Klenner is a personality, a veritable dynamo in her energy and quick play of thought and wit. She has held many offices of prominence, among them a seven-year presidency of the New York Woman's Press Club. She is second vice president of the Commonwealth Opera Club and one of the three women directors of the Society president. She made a telling appeal in behalf of Music. She is especially identified with the National Opera Club of America, of which she is founder and president. She made a telling appeal in behalf of opera in English, opera by Americans for Americans.

"A few years ago the National Opera Club, an incorporated institution, was organized with twenty members. Now there are over 2,000, and in the name of this club Mme. Von Klenner made the offer of a $100 prize for a one-act opera for a small cast, by an American composer, the opera to be produced at the American National Music Festival of next year, with the manager's permission, which was given instantly and enthusiastically by Mr. Van de Mark.

"Great applause greeted Mme. Von Klenner's fine offer, the first one to be made at these festivals as a monetary incentive to American composers."Musical Courier.

♯ ♯ ♯

Atkins—Mae G. Atkins, soprano, has been engaged for the Apollo Club performance of "New Life" (Wolf-Ferrari) and "New Earth" (Henry Hadley).

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MARIE SIDENIUS ZENDT

At a recent session of a certain famed exposition held at the Coliseum Mme. Marie Zendt appeared in two groups of songs in conjunction with the Edison Symphony Orchestra, that far-famed "band" whose services turned out to be a charity. Be that as it may, Mrs. Zendt made an exceedingly favorable impression in songs which suited both her own voice and the time and place of her appearance. She opened her first group with that ever and increasingly popular song, "Values" (Vanderpool), which she sang with dramatic fervor. In addition to this she sang "The Nightingale" (Ward-Stephens), "Lo, Here the Gentle Lark" (Bishop), "The Heart Call" (Vanderpool), and "Madrigal," written by Harold Hammond, a Chicago composer, who accompanied her sympathetically and artistically. Mr. Hammond, though himself a layman, is well known in art circles of this city for his talent and versatility. The song which Mrs. Zendt did at this time was original and written with style and skill. Mrs. Zendt sang "Annie Laurie" by request as an encore and was honored with a genuine ovation.

MARY CARVER WILLIAMS.

JOSEPH BONNET

Joseph Bonnet is vacationing at present near Biaritz, near the Spanish border. The following is quoted from a letter recently received by Mr. Herbert Hyde:

"The scenery is most marvelous, a combination of ocean, Pyrenees and fertile country, most picturesque old churches and homes."

THE HINSHAW CONSERVATORY

This institution opened September 15, with an unusually large enrollment, far surpassing expectations.

The Hinshaws have enrolled a number of very talented pupils from different parts of the country who are especially desirous of making preparation for the Lyceum and Chautauqua fields.

The producing department of the Hinshaw Conservatory is one of unusual activity; in fact, they have more calls for organized companies than it is possible to supply for this season's Lyceum.

EMORY L. GALLUP

Emory L. Gallup, organist and choirmaster of St. Chrysostom's Church, will give the following program at St. Barnabas' Church, 4245 Washington boulevard, on Wednesday evening, October 1, at 8 o'clock:

Evening Song ..... Edward Bairstow
Sonata No. 1 ..... Alexandre Guilmant
Pastorale
Finale
Adagio (from Toccata and Fugue in C major)
Magnificat (Choral Prelude)
Toccata and Fugue in D minor (Peters' Edition IV, 4)
} J. S. Bach
Priere, B major ..... Joseph Jongen
Toccata (from Symphony 5) ..... Ch. M. Widor

RETURN OF MARCHIA KELLY STEWART

Marchia Kelly Stewart, one of the finest of accompanists, and very popular in Chicago, has returned here after an absence of nearly two years and will again be in the field for all sorts of public work as coach and accompanist.

EPIPHANY ORGAN RECITALS

The season of organ recitals at the Church of the Epiphany, Ashland boulevard and Adams street, Chicago, will commence on Sunday evening, October 5, at 8 o'clock, when Dr. Francis Hemington will play a program of compositions by Bach, Widor, Mendelssohn and others. The organ at Epiphany Church has been overhauled during the summer and is now in excellent condition. It is notable for the great beauty of its voicing, and Dr. Hemington, who has presided at this instrument for more than twenty-one years, claims that in tonal qualities no instrument excels Epiphany organ.

NOTES FROM STEVENSON STUDIO

The Geranlen Trio, composed of Gertrude Farrell, Helen Mueller, and Anna Braun, and Raymond Harmon, tenor, return to Chicago September 28, after a ten weeks' Chautauqua trip.

Miss Elizabeth Gilbert has resumed teaching at the Pittsburg, Kan., State Manual Training Normal, where she is head of the vocal department.

ERIC DE LAMARTER

At the Fourth Presbyterian Church last Thursday afternoon Mr. De Lamarter presented an unusually well-chosen program, including such numbers as Leo Sowerby's "Comes Autumn Time" and a brand new suite of his own, "hot off the griddle," and with an excellent "flavor."

This week the program is to be given by Walter P. Zimmerman, organist of the First Christian Science Church.

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FRIENDS OF GERMAN MUSIC

(Continued from page 9)

Americans who believe that the best artistic interests, like the best commercial interests of the country, are served by developing our own resources; that artistic independence is nearly as important as industrial or political independence. Not so my average fellow countryman interested in the art who believes he must go to Europe to learn; or, if he cannot go to Europe, then he had best go to the nearest European. Who among his fellow countrymen is going to listen to him when he has completed his studies, if this state of mind persists and there are Europeans to be heard, he does not stop to inquire about. Or, failing that, who will study with him, he asks not.

It has been noted in the concerts of the Chicago Symphony Orchestra that with regular and continued representations of American composers, the public gradually has developed a definite interest in native music. It also has been noted that the patrons of this orchestra no longer exhibit great enthusiasm for the standard German works of symphonic literature. So it is entirely possible that what the friends of German music and other German influences estimate as an irreparable artistic loss would prove a definite gain with the general public.

The French orchestra taught us some interesting things about orchestral art, things that a generation of listening to German orchestras have not taught us. Theirs is not the disciplined, precise art that the spirit of Germany has developed. Their orchestras are conducted with belief in the imagination and initiative of the individual player considered as an important factor in artistic expression. The results of this ideal of orchestral interpretation were most attractively revealed by the Paris orchestra on the occasion of its American tour in 1918-19. Their strings played with greater freedom and beauty of tone than we have been accustomed to hear from America's Germanized orchestras. Their wood-winds were infinitely more pliable, their brasses more brilliant. These factors worked astonishing results in the department of interpretation, displaying inspiring differences that indicate lessons of the greatest value which might accrue to American music by closer contact with French orchestral art, precisely as was the case with Wagner half a century ago.

But, as said before, the symphony orchestras of the country address no large public, though their supporters are drawn from the influential and the well-to-do among American music lovers. Curiously enough, the German element has not distinguished itself by supporting our Germanized symphony orchestras, the reason being, probably, that the Germans in this country have been preoccupied, musically speaking, with their own especial activities. These are concerned almost entirely with their singing societies, so-called. One says so-called advisedly, for while the Germans do sing in the strict meaning of the word, their manner of vocal expression is peculiarly their own, a circumstance which a wide experience with its characteristics prompts one to believe is not an unmitigated misfortune. Thus a critic with a gift for pungent simile described the choral efforts of a large body of German singers as resulting "in great vats of tone." The reaction of the average American music lover to German choral art as practiced in this country could not have apter definition. For this reason, doubtless, the Germans in America have never succeeded in winning for their choral music the support of the American.

Not that this has discouraged the German, for his singing societies have not been conducted primarily for artistic purposes, but rather to maintain the political and social cohesion of the Germans themselves. Nor is it wise to depreciate the influence that they have exerted in this direction. Both numerically and spiritually the German singing societies are a force with which the friends of Americanization will yet have to contend. The German colony in Chicago is usually estimated at three-quarters of a million. Ten years ago New York's German population was larger by some 200,000.

There are over three thousand members of German singing societies in Chicago. These people are actively engaged in the perpetuation of German song and all that German song implies in the matter of German feeling. There are not one thousand members of choruses devoted to the study of music having a wider interest and practicing the English language. Judging by the attendance attracted by the concerts of the German singing societies each singer represents five people who share passively in the Germanizing activities of these organizations. Furthermore, the German singing societies are quite as active in smaller communities, in many of which they represent the only sustained musical effort. Therefore, it may be profitable to examine the literature which these societies exploit with a view to ascertaining its spirit and in consequence its relation to the eventual Americanization of this large element of the population.

German singing societies confine themselves almost exclusively to the simple folk songs of the fatherland, which it is their purpose to keep alive in the heart of the exile. And what is the spirit of these songs? It is sufficiently defined by such a text as the following:

"What is the German's Fatherland?
Now name to me that mighty land!

"Where'er the German tongue resounds
And praises God with joyous sounds
This shall it be! This shall it be!
This, brave German, belongs to thee!"

No more complete and illuminating expression of the German's attitude toward his music, his language and himself in relation to America can be found. Viewed in the American setting, considered as the habitual emotional expression of so large a portion of our population, the subject becomes distasteful and the whole problem of the German and his singing society disquieting to comfort-loving, self-absorbed Americans.

For whatever the theme of his song, to the member of the German Singverein or Liedertafel it speaks always with the voice of the fatherland. It chants of the Neckar and the Rhein, of the Saale and the Elbe. It praises the beauties of Thuringian hills and Schwabian forests. It magnifies German virtues and glorifies German customs. It weaves for him a glamour about every recollection of the homeland. It hallows every tradition. No song is so persistently and consistently national as is the folk song of Germany. Even the songs of conviviality have the persistent German flavor. Thus the text of the little waltz tune that Robert Schumann took as the theme for the finale of his piano pieces entitled "Papillons" reads as follows:

"As my Grandfather my Grandmother wed
Of Madam and Mam'selle they'd never heard said,
Then maidens lived meekly in mothers' control,
And both were true Germans in body and soul."

A lengthy catalogue of these texts would prove tedious reading, nor would it add to the strength of the argument save by repetition. But there is still a point to be made. These texts are sung. That means that their crudeness wears the attractive masque of melody. That their sentiment is re-enforced with the incomparable eloquence of song. The American in the mass is vociferously but not eloquently vocal. He reiterates the songs of the gutter. One tune suits him as well as another provided it can be "ragged" or "jazzed." He never sings the old songs if there are new ones, and the manufacturers of tin-pan alley keep him well supplied.

The American has only three songs of home. The German has a hundred. The American has not more than a dozen songs that carry a definite patriotic message, and of these only "Dixie" has a real punch. Every German folk song is patriotic. In every German choral speaks the spirit of "Deutschland uber Alles." It is difficult for us to realize what these songs mean to the German. There is no parallel in our own life. But it is easy to see what their continued practice means to the Americanization of these people. No influence could be invoked, no propaganda evolved by Berlin that would more surely sustain and confirm them in their Germanism. Printing newspapers in their language, studying it in our grammar grades, even imparting all instruction in it will not do more toward keeping our Germans German than will the continued practice of their songs. For all these things reach the mind, but song speaks to the heart, and "as a man thinketh in his heart, so he is."

At that it is comforting to reflect that time and the force of environment had begun to tell upon German loyalty to German song before the war, and the subsequent defeat of the fatherland caused it to blaze up with renewed fanaticism. Just now we have to deal with many irritating manifestations of that spirit in German music. Thus by way of ratifying the election of Mayor Thompson the citizens of "the sixth German city" gave a "Frühjars Konzert" which all the prominent Germans in Chicago attended, as did the grateful representatives of the City Hall. Wounded American soldiers had the pleasure of listening to the strains of "The Lorelei" and other charming German folk songs which

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the lusty singers made audible even outside the walls of the theater.

Probably these concerts will be repeated in other cities. But it is well to remember that the national union of German singing societies had decided to recognize the language of the country in their concerts shortly before the war. Now, with the general population's traditional indifference to the charms of the German language changed to active resentment, it is probable that they will be moved to renew that concession. And that will be the beginning of the end for the German singing societies.

In the meantime it were well to give these ardent and thorough Germans no comfort in the typically American circles of the symphony orchestra. These representative organizations should set an example as well as a standard. For once an obvious political duty has all the charm of an interesting artistic adventure, for that is what a season or two of symphony concerts minus the standard German repertory would amount to. Or, to put it another way, this exotic art in which a few cultured Americans have long indulged themselves, has suddenly acquired political significance.

Oh, yes! About Wagner. As the first of Germany's "imperialistic" composers, he should be suppressed, for it was he who first made Germany conscious of the fact that her song was a great nationalizing force. Therefore in the minds of all men loyal to Germany his music has greater national significance than any other that could be played. Furthermore, he is the most popular German composer outside his own country, and a great many perfectly good Americans, Englishmen, Frenchmen and Italians greatly admire his art.

Nevertheless, his music should be abandoned in theater and concert hall, and these good people should make the sacrifice imposed upon them thereby in the interest of the public welfare. For Wagner was the Prince Eitel of composers. As James Huneker states the case, "He plundered the rich storehouse of Liszt's art" quite as ruthlessly as the Kaiser's son robbed France and Belgium for their art treasures. He was a great technician, a great artist and a great plagiarist, as every well-informed musician knows. Therefore, why not replace his works in the programs of our symphony orchestras with the symphonic poems of Franz Liszt, who, as every one should know, was Hungarian. Thus the admirers of Wagner might hear the art they have learned to love in its original forms, so much freer and more beautiful than in their several Wagnerian developments, and at the same time a great artistic wrong would be in some measure righted.

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Maine—For the Maine festivals, at Bangor, October 4, and at Portland, October 8, Frances Alda, Marguerite Fontrese, John McCormack and Toscha Seidel have been engaged as soloists.

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Sundstrom—Ebba Sundstrom, violinist, will play for the Swedish Study League on Saturday evening, September 27.

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Urelio Bodini, Tenor of Metropolitan, Ordered Barred as Contract Laborer by Immigration Authorities

Urelio Bodini, the operatic tenor, who arrived last week from Italy on the liner Caserta and was sent to Ellis Island by the immigration authorities, has been ordered excluded by the board of special inquiry. It is held that he is a contract laborer, and as such cannot be admitted to this country. Bodini has appealed to the Secretary of Labor at Washington, asserting that he is an artist and sings small parts in operas when called upon, in addition to being in the chorus. He told members of the board at Ellis Island that he has a repertoire of forty operas, and can sing in French and English, as well as in Italian.

He testified that his contract wages with the Metropolitan Opera Company were fifteen dollars a week, independent of any extra money earned by singing in small roles.

Bodini is the first singer, an immigration official said, to be detained under a new ruling made by the Secretary of Labor at Washington. Formerly all the chorus people from abroad have been classified as artists, not as contract laborers. The ruling permits artists like Enrico Caruso to land, but excludes less noted singers.

If the decision in regard to Bodini is upheld in Washington, it means that many of the Italian members of the Metropolitan Opera Company and the Chicago Grand Opera Company will not be allowed to land when they arrive next month.

Signor Bodini, it was announced later, was released on parole.

♮ ♮ ♮

Lydia Lipkowska Engaged by Campanini

We are informed from authentic sources that Lydia Lipkowska, the Russian soprano, is engaged by Maestro Cleofonte Campanini and will make her appearances in Chicago and New York during the months of December, January and February. She will sing, for the first time in America, "La Fillede Neige," by Rimsky-Korsakoff.

♮ ♮ ♮

First Appearance of the Vatican Choirs

For the first time in history, outside of Rome, we have been privileged to listen to the much-heralded Vatican choirs from the Patriarchal Roman Basilicas. On Thursday evening, September 18, Carnegie Hall was packed by an audience of worshipers and representatives of the Catholic churches. To give it a certain festive and official air, the concert enjoyed the auspices of the City of New York. Mayor Hylan delivered a brief address and presented also to the choir and its leader, Maestro Raffaele Casimiro Casimimi, the flag of the City of New York. It may be true that Italy possesses beautiful voices, but the Vatican choirs can hardly be termed a sensational feature for America. The advance publicity exaggerated the quality of the organization, and if the choirs are, indeed, worthy of praise, I failed to be stirred. The voices of the boys were only fair, and the singing was often crude and without co-ordination. If comparisons are permitted, I do not fear contradiction when I assert that the American boys of the Paulist choir are superior by far, although the voices of the Vatican choirs exhibited good qualities.

When we speak of choral societies we must not forget that England still holds first honors in this branch of music. Many of our oratorio organizations are in some respects superior to the one which is visiting us just now. The program embraced Palestrina, Tomasso, Ludovico Grossi and Casimiro Raffaele Casimiri. Whether the worshiper is somewhat phlegmatic or undemonstrative, the applause was not enthusiastic. The leader of the choirs (some seventy-five voices) responded briefly after the presentation of the flag, and one or two of the boys kissed it.

J. De V.

♮ ♮ ♮

Patti Attends Tetrazzini's London Concert

Luisa Tetrazzini invited Adelina Patti to the concert which was given by the Italian Diva at the Albert Hall of London on Saturday, September 20. The great Patti attended and gave a cordial reception to her colleague.

♮ ♮ ♮

Maestro Papi and Fucito, Also Gabriella Besanzoni, Leave for Mexico

Senor Rivero renews his Mexican season of seven weeks' opera. On September 17 Maestro Fucito left for Mexico to accompany Enrico Caruso, whose official accompanist he is. Maestro Gennaro Papi was also one of the notables who left on the same train. Gabriella Besanzoni, contralto; Francesca Peralta, soprano, and Enrico Caruso belong to the cast.

♮ ♮ ♮

Claude Warford Resumes Work

The excellent composer and vocal teacher, after a very enjoyable vacation, has returned to New York and resumed his teaching class, which this season is larger than formerly.

♮ ♮ ♮

Germans Applaud Satire on Allies and United States

A musical sketch in which the Allies were satirized in song for the alleged forcing of an unjust peace on Germany was performed for the first time last night at John Thiessen's "Alt Heidelberg" Restaurant, 130 Third avenue. To an audience consisting mainly of Germans the character representing Germany concluded the sketch by declaring that, although he had signed the peace, it would not be long before he would rise again.

Hugo Brucken was the author of the piece, which was a potpourri consisting of tunes of old musical comedies with those of the anthems of the allied countries and one or two German songs set to words telling of the story of the dispute of some farmers.

The characters were: John Buller, representing England; Mme. Rachesuss (Mme. Revenge Sweet), representing France; Joseph Treubruchnudel (Joseph Spaghetti Truth Breaker), and Michael Bauer, representing Germany. The name of the piece was an old German proverb, "Many dogs mean the death of the hare" ("Viele hunde sind des hasen tod").

The sketch opened with John Buller, played by Brucken, boasting of the part he had played in a dispute with Bauer, another farmer, over whom he gained a victory. Treubruchnudel enters and asks for his share of the winnings, but is berated by Buller, who tells him that if he is not satisfied, "There is the door." Whereupon Treubruchnudel bewails his lot and is sorry that he broke with his former allies. "Thanklessness is the world's reward," he exclaims.

Buller, in a song to Mme. Rachesuss, admits that he was beaten until Joe Onkelreich (the United States) entered the scene. Bauer declares that he lost through the "injustice and cunning" of Buller, and for no other reason

"You cannot be proud of what you did," he says; "you were four and I was alone."

Buller remarks that the spoils must be divided before it is too late, and orders Germany to sign a paper. Thereupon Bauer, singing "I will sign because you force me," to the

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tune of "Lorolet," signs the document, remarking at the same time, "So that's what you call justice. I will sign, but my heart is not in it."

Buller sternly says that Bauer is to blame for the entire dispute, while the latter makes a vigorous disclaimer, saying that he was not alone at fault, but that he was hated for his achievements.

"Many dogs mean the death of the hare," Bauer cries, and the piece ends as he exclaims: "Even the best person cannot live in peace if it does not suit the bad neighbor to permit him to."

An audience that filled the restaurant witnessed the performance and applauded appreciatively the sentiments of the play. It is planned to present the piece every night.

♮ ♮ ♮

Julia Heinrich Killed

Miss Julia Heinrich, soprano, formerly of the Metropolitan Opera Company, was instantly killed at Hammond, La., last week, when she was struck by a baggage truck which was knocked from the Illinois Central tracks by a locomotive.

Miss Heinrich, who made her home in New York, was born in Philadelphia, the daughter of Max Heinrich, a well-known baritone and composer. Her father early saw possibilities in her soprano voice and trained her himself so that she was able to make a successful debut in grand opera with the Hamburg Opera Company. She later returned to this country and made her first appearance at the Metropolitan Opera House as Gertrude in "Gotterdammerung," a part in which she was praised by the critics. She was a member of the Metropolitan forces in 1914 and 1915.

♮ ♮ ♮

Zerffi's Pupil Engaged at the Hebrew Festival

Miss Emlie Spalding, a pupil of William Zerffi, has been engaged to sing at the Hebrew Festival of Music at Flushing, L. I., on September 24 and 25. Miss Spalding will again prove her abilities as a singer, expounding the "voice production without interference" taught by the excellent vocal pedagogue, William Zerffi.

♮ ♮ ♮

First Appearance of the Sistine Chapel Soloists

Those who seek novelty in music had their taste satisfied on September 14, when the Vatican Chapel soloists, termed the Sistine, appeared at Carnegie Hall before an immense gathering which overflowed even the stage. You have heard of the boy soprano; perhaps you know something about the male soprano, too. But not many have listened to the latter, for America has not developed, as yet, female voices in our powerful sex.

If you do not look at Alessandro Gabbrieli, but merely listen to him, you surely will be puzzled by the sounds coming from a male's throat, for they are sounds of feministic quality, in fact the genuine soprano tone. Mr. Gabbrieli's voice is an excellent quality of the unusual soprano and his success was out of the ordinary.

Luigi Gentili is the possessor of a contralto timbre, but its range did not always come out with full force. His ability would be analyzed if we had the opportunity to hear him in a solo.

Augusto Dos Santos, a basso, possesses not only a superb organ for liturgical music but for more pretentious works; in fact he demonstrated himself superior to any of his colleagues.

Ezio Cecchini, tenor, did not disclose an exceptional voice. The program would appeal to worshipers and the representatives of their religious denomination.

Naturally the quartet held at all times the interest of the audience, while the compositions did not succeed in stirring one who is accustomed to listen to the great masters of music.

The quartet was assisted at the piano and at the organ by Signor Cametti. The secular compositions interpreted by the Sistine Quartet embraced the names of Jomelli, Vittoria, Jannaconi, Peresi, Cappocci, Palestrina, Antolisei, Lasso, Muller and Marchetti.

Out of curiosity one would attempt to satisfy himself, but I do not believe that a second hearing would strengthen our opinion and the impression already given.

J. De V.

♮ ♮ ♮

The Metropolitan Raises Prices

Music registers a protest. Other necessities, as well as luxuries, have mounted to fabulous prices. Then has music also a right to demand an increase? The Metropolitan Opera House has decided to increase the $6 orchestra seats to $7, and the dress circle from $3 to $4. But early subscribers will not have to pay more than heretofore, and the balcony and the standees remain unchanged.

That the privileged classes will be made to pay higher prices thus might be somewhat disconcerting to them. It sounds like heavy taxation on wealth. We are glad that the genuine opera lovers will not be compelled to pay an increase. For this the management is to be congratulated.

Still, the privileged classes have also a right to protest; but isn't the increase due to the fabulous salaries paid to the foreign artists? Enrico Caruso receives an enormous fee not because of his greatness but because he is a box office attraction. Geraldine Farrar has been among the "passee" for some seasons, but still she receives an enormous salary because she draws. Other Metropolitan artists also are overpaid.

The privileged classes are not the real opera lovers. They come late to the opera house and stay only a while—long enough to attract the attention of their social rivals. Therefore the Metropolitan decision is not liable to raise any objections.

J. De V.

♮ ♮ ♮

Who Is Rosa Ponselle's Teacher?

A reader of our journal makes this inquiry: "Who is Rosa Ponselle's teacher?" and this comes immediately after that pertinent question: "Who is Galli-Curci's teacher?" I asked the inquirer what prompted her to ask this question. She answered, "I saw another conspicuous advertisement in which the man who claims to have been Galli-Curci's tutor states that he has taught singing to Rosa Ponselle also."

As I wish to make my answer to all our readers, I will say that Alfredo Martino once gave vocal instructions to Rosa Ponselle, and at present she coaches with Mr. Romano, who is connected in some capacity with the Metropolitan Opera House.

♯ ♯ ♯

HARRIET CASE

Harriet Case announces her removal to New York for the coming winter, where she will study and fill a number of engagements. She was greatly missed at Lockport where, owing to her father's recent death, she was unable to appear.

♯ ♯ ♯

Barber—Lyell Barber will appear in piano recital at Kimball Hall in October.

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SIOUX CITY, IOWA, SEPTEMBER 13, 1919—CLARENCE EDDY SCORES GREAT SUCCESS

Clarence Eddy, dean of American organists, famous alike abroad and at home, gave a recital of wondrous beauty on the famous Hanford memorial organ at the First Baptist Church Friday evening, September 12. The organ and organist were never before heard to better advantage, and the program seemed to have been arranged so as to bring out every possibility of instrument and artist. The organ is built entirely within heavy concrete walls, and all organs are in boxes, thus giving exceptional expressive possibilities, and Mr. Eddy was surprised and delighted with this innovation and quick to avail himself of every advantage, with the result that he gave his audience a new conception of real musical interpretations of organ compositions. The program was replete with new compositions, especially from the pens of American authors, a thing to be commended. The program follows:

Prelude and Fugue on Bach.....J. S. Bach
Romance Without Words
Caprice Heroique.....Joseph Bonnet
Hope (new) (dedicated to Clarence Eddy).....
.....Pietro A. Yon
Caprice .....William Wolstenholme
Evening Harmonies.....Sigfrid Karg-Elert
Neptune (new).....R. S. Stoughton
Ave Maria.....Franz Schubert
Scherzo in G minor.....M. Enrico Bossi
The Holy Boy (new).....John Ireland
In Capulet's Garden (new).....William C. Steere
Concert Caprice (new).....George E. Turner
Festal March.....Oscar E. Schminke

AMERICAN SYNCOPATED ORCHESTRA IN "HOWDY" TO PRESIDENT WILSON

Today, September 26, the American Syncopated Orchestra will give a special concert at Wichita, Kan., in honor of President Wilson and his party, who will be present.

During the course of the concert the famous "Rain Song" of the brilliant leader of the orchestra, Will Marion Cook, will be sung.

As everyone knows by this time, the first line of this song is: "Howdy, Mr. Wilson; how's your health today?" and the last line reads as follows: "For there ain't goin' to be no rain today."

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THE STORY OF "MADAME CHRYSANTHEME"

"Madame Chrysantheme," a lyric comedy in four acts, by Andre Messager, was first produced in Paris on January 26, 1893. The book is by Hartman and Alexander and taken from the exquisite story of Pierre Loti. For the American premiere by the Chicago Opera Association Monsieur Messager has made several changes, to bring the opera up to date, as it will serve as another "Madame Butterfly" for the diminutive Japanese prima donna, Tamaki Miura.

It tells of Pierre, a midshipman, who finds in Japan the life he has dreamed of in far-off Brittany. It is the story of his wedding to Mme. Chrysantheme, a Geisha girl, who, though a woman at heart, seems but a child, charming and confiding.

There are many familiar Japanese scenes in the opera—the city square, with its merchants, its theaters, its temple and the people at prayer, the dancing girls, and the Geisha songs of flowers, youth and love.

Chrysantheme has felt the inevitableness of her parting from Pierre, and she takes her great sadness bravely, and no message could be more tender or better tell the story of the opera than the letter she sends to Pierre on his homeward journey.

"Forgive my audacity," she writes. "I want to keep a place in your memory. I dare not say in your heart, for it was never mine! I was but a doll, a plaything, in your life. If I saw you leave with a smile on my lips, I want you to know, when you are far, far away, that in Japan also there are women who love—and who weep."

Herman Rosse, head of the design department at the School of the Chicago Art Institute, will provide the new production of Messager's French opera, "Madame Chrysantheme." Mr. Rosse spent the year 1910 studying theaters in the orient, and his observation of the Japanese, Chinese and Javanese art has fitted him in an exceptional way for his work on this new production.

———♯♯♯———

"A SHEPHERD'S EVENING PRAYER"

The following lines are part of a letter from Dr. H. J. Stewart, the official organist at San Diego, Calif.:

"Dear Mr. Nevin: Your charming little organ piece pleases me exceedingly, and it will figure on one of my programs next week. I hope you will feel encouraged to give us some more of the same quality.

"Sincerely yours,
"H. J. STEWART."

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———♯♯♯———

Votichenko — Mr. and Mrs. Sascha Votichenko have just returned to New York from Baltimore, where they were entertained by Frederick and George Steiff. Votichenko, who is deeply interested in the technique of piano making, was invited to inspect their factory. He expressed sincere appreciation of the sustained vibrations which are a particular characteristic of the Steiff piano, a quality which Votichenko compared to the resonant after-tones of the tympanon, by means of which a pleasing effect of distance may be obtained.

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Another American Conservatory graduate has been chosen for a responsible position. This time it is Miss Carrie Briggs of the class of 1919, who has accepted a position in the Elementary Schools of Springfield, Ill. Miss Briggs received her entire training in public school music under the direction of O. E. Robinson at the American Conservatory.

———♯♯♯———

Witmark—At a recent Globe Music Club concert in New York there were four Witmark songs on the program. Miss Farrar sang "Golden Crown" (Gantvoort) and "Heart Call" (Vanderpool), and Mr. Greene sang "The Lamplit Hour" (Penn) and "Twilight" (Glen).

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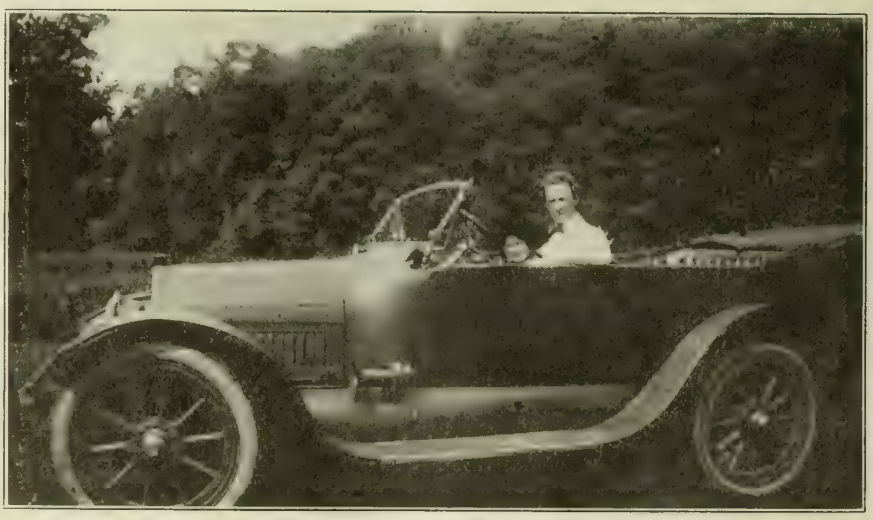

YEATMAN GRIFFITH AT PLAY AND AT WORK

The first of the two pictures shows Yeatman Griffith and his family on their farm at Hartsdale, N. Y., where they spent the Summer in all sorts of bucolic employment.

In the other we see Mr. Griffith and his little daughter, Lenore, ready for a spin in their Cadillac, a form of relaxation of which they are both very fond.

But holiday time is over now, and Mr. Griffith is busy as ever in his New York studio, where there are under his care young artists and students from all parts of the world, building voices, perfecting repertoire and learning new roles.

Mr. Griffith has, probably, as many professionals in his class as were ever attached to any one studio anywhere, and these include established singers in the operatic, church, concert and oratorio worlds, as well as teachers from all parts of this country and many from Europe, where Mr. Griffith's fame and reputation are on a par with that in the United States.

KATE PENTZER STOKES

Kate Pentzer Stokes, after spending the month of July in the Rocky Mountains, returned to Chicago and resumed her teaching at the Chicago School of Expression and Dramatic Art in the Fine Arts Building, where she had, throughout August, a truly exceptional class.

This same happy condition has carried over to the fall term, and the prospects for the entire school year are glowing. Mrs. Stokes is an exceptional teacher, just as she is a remarkably talented reader, and her success is thoroughly well deserved.

———♯♯♯———

Browne — Kathryn Browne, mezzo-soprano, has returned from abroad, where she has been giving concerts through the camps of the A. E. F. under the auspices of the Y. M. C. A. and the Overseas Theater League, and will spend the winter in Chicago.

KATHERINE SCHUSTER TO TEACH IN THE PUBLIC SCHOOLS OF FOREST PARK

Katherine Schuster, a splendid teacher of voice and a most intelligent and attractive personality, has been elected to teach music in all the grades of the Forest Park public schools.

In commenting on this appointment the Forest Park Review says: "Miss Schuster's mission in life is music; she talks it, lives it and breathes it."

———♯♯♯———

Welge—Gladys Welge, violinist, was soloist at a luncheon given by the Sorosis Woman's Club of Irving Park on Monday, September 21, at Odd Fellows' Temple. She played the following selections: "Adoration," by Borowski; "Zapateado," by Sarasate, and "Rondino," by Kreisler.

ALTA MILLER

Miss Alta Miller, mezzo-soprano, who is one of the best-known teachers at the excellent Northwestern University School of Music, Evanston, Ill., is a woman of the most profound intelligence and has had exceptional training in every line, but such is her devotion to teaching and to the development of her pupils that she has but rarely come into personal public notice, although she has a beautiful mezzo-soprano voice and a repertoire which insures distinct success whenever she makes one of her rather infrequent solo or recital appearances.

She is a genuine Evanston product, inas-

ALTA MILLER

much as she went through all the grades of the public school and high school in that city and afterward took a graduating course at the Northwestern University.

During much of this time Miss Miller was a student at the Northwestern University School of Music and studied theory, piano, and voice.

Her teacher in voice was Karleton Hackett, and later she studied also with various teachers in Chicago, including George Hamlin and Jane Osborne Hannah.

In 1906 she went to Europe, where she remained a year, studying with George Fergusson in Berlin and with Oscar Seagle and Sbriglia.

Throughout her school and college courses Miss Miller specialized in languages and continued this study very faithfully in Europe, so that her equipment for the correct teaching of this branch of the singing art is thoroughly exceptional.

On her return from Europe, in 1907, she was elected to the faculty of the Northwestern University School of Music, Evanston, and has remained an efficient and popular member ever since.

Her professional pupils are to be found in responsible positions all over America, and her studios in Evanston are always thronged with talented and thoroughly interested students.

Miss Miller made a number of successful recital and concert appearances during the Summer, but has now returned to her studio and her class in Evanston.

Her booking of pupils is, as always, very heavy for the season, and the list includes, as always, many fine voices and successful young professional singers.

———♯♯♯———

LUCIE LENOX STUDIOS

Miss Frances Coates, artist pupil of Mrs. Lenox, is giving "Musical Etchings — Old English, Dutch and Oriental," at the Western Springs Woman's Club this Friday afternoon. Last Friday Miss Coates gave an Old English and Oriental recital in Wilmette, and on Tuesday, September 23, a Dutch and French program at a reception and tea at the residence of Mrs. Page, at Fargo-and-the-Lake, in Evanston.

Great success was scored by Miss Margaret Carr, one of Mrs. Lenox's young sopranos, at the big "Follies," given recently at Grand Beach, Mich., as a benefit for the Off-the-Street Club of Chicago.

———♯♯♯———

MAE GRAVES ATKINS

Mrs. Mae Graves Atkins has recently returned from a tour of three months with the Chicago Operatic Company, in which she sang in eleven different states, with great success. She has just resumed her teaching in her studio in Kimball Hall, with prospects of a large class for the coming year. Mrs. Atkins is soprano soloist at the First Congregational Church in Evanston, and will sing the Holiday Services at Temple Emanuel for Mrs. Holstman, who is in New York. Mrs. Atkins will appear with the Apollo Club during the winter.

M. C. W.

HELEN DRUMMOND CLARK TO TEACH AT DANVILLE

Helen Drummond Clark, who teaches piano at her Chicago residence, 5101 Kimbark Avenue, and is an associate teacher of the Sherwood School of Music with classes at Watseka and Milford, Ill., has added to her activities two days' teaching each week at Danville, Ill., where she has taken over the class of Orwin Shaffer.

Miss Clark has taught before in Danville and her return is subject for congratulation.

The class of Mr. Shaffer was a large one and Miss Clark will continue to teach at his old location in the Adams Building.

———♯♯♯———

ETHEL JONES

Ethel Jones, mezzo, has returned from a summer spent camping and motoring through the west.

Among her early fall engagements is a recital at St. Katherine's, an exclusive school for girls at Davenport, Iowa; and at Kemper Hall, Kenosha, Wis. She gave the opening program of the Park Ridge Club last week.

The date of her fall recital will be announced later.

———♯♯♯———

Hinshaw Agency — Two companies, the Little Hinshaw Ladies and the Orchestral Entertainers, have just opened their season in Canada for the Ellison-White Dominion Lyceum.

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LOS ANGELES

Musical doings have been rather quiet, yet during the summer many events of interest have taken place of no small import as a connecting link to the stupendous things outlined for the coming season, which at this time promises more than any former season's program.

The Gamut Club's meetings, regular and special, showed the strong hold it has in the progressive steps necessary to the full fruition of musical endeavor. In July the star guest was Geraldine Farrar, who favored the assembly of gentlemen with an inspiring talk on art, drama and music. On urgent request, she sang a solo. Hon. Meredith P. Snyder, our new incumbent in the office of mayor, was introduced, and he gave an address of recognition of the good influences of the Gamut Club for the music and art uplift of the city. Charles R. Baker, advance manager of the San Carlo Opera Company, spoke for the presentation of opera in English, and received most hearty applause. This gives an advantage to the American student.

President Behymer outlined the work for the new Philharmonic Orchestra, and mentioned the support given it, with the great and essential backing in money, by W. A. Clark, Jr., who wants the very best that can be done in orchestral equipment. Lester Donahue, pianist, gave several fine solos. Leon Rice, tenor, with Mr. Garroway as accompanist, and Albert Wallenstein, cellist, also a home product of renown, also appeared.

The August program even surpassed in interest the former, being "Ladies' Night." It was a capacity attendance. Miss Carol McComas has just returned home from the front in Coblenz, where she gave, with three other artists, programs for the boys over there. The good cheer and spirit she radiates was most effective. Helen P. Read, soprano, with Mrs. Bush at the piano, were greatly enjoyed for their art and beauty. Miss Esther Rhoades, harpist, Dr. T. Percival Gerson of the Theater Arts Alliance, and Mrs. William Yorke Stevenson, who put on "The Light of Asia" at Krotona so efficiently, and Miss Neelye Dickson, who presented a play "Commuuity," at Hollywood, also appeared. All the speakers gave very interesting accounts of endeavors in the play, the work of local talent and home support.

Mrs. Dyer of Texas, a soprano, sang a group of pleasing songs, Miss Coe Martin accompanying. Leon Rice, tenor, with Mrs. Rice at the piano, sang a Jewell group, Opal, Amethyst and Sapphire, and Ware's "Mammy's," a negro dialect song, with fine delivery.

Miss Grace Wood Jess, in a group of Southern folk songs, in characteristics, tone, style and action, was entertaining, Mrs. Bush, at the piano, providing a fine support.

The Gamut Club, being always up to date, prepared a special reception to the bandmasters of the fleet while at anchor in our port. This was on August 11, and also a "Ladies' Night." In the absence of President Behymer, E. G. Judah, vice president, acted as toastmaster, and introduced his noted guests in a felicitous manner. The program was more than usually interesting and was prepared for the pleasure of the visiting strangers—the fleet leaders. The club's orator, Seward Simons, welcomed the visitors in a flowery word picture. Earl Meeker, a Gamut member, just home from the front, gave some of his experiences going through active service and returning. His subject was, "From the Army to the Navy," and was interesting throughout. Responses were rendered by Lieutenant-Commander Lytle of the flagship New Mexico and Bandmaster Totini of the same dreadnaught, also by Mr. Jones of the Arkansas and Song Leader Ross of San Diego.

A great surprise of the evening was the return of Charles A. Bowes, a popular singer and teacher of Los Angeles, and a charter member of the Gamut Club, who has been gone for eleven years and is now song leader on Admiral Rodman's flagship, the New Mexico, with special orders from Secretary Daniels to make possible the bringing of song into the life of the sailors and marines of the navy.

The welcome was overwhelming. The crowded banquet hall was left and all repaired to the Gamut Theater to enjoy a fine program donated by Los Angeles artist entertainers, Charles Farwell Edson acting as chairman in announcing the artists. Charles W. Cadman played selections from "Shanewis." Alfred Wallenstein, cellist, with Miss Adele Freebey, pianist and composer, essaying the piano part, appeared. A song cycle, "North, East, South and West," was sung by Mrs. Constance Balfour, soprano, the author, Miss Freebey, being at the piano. Carol McComas, singer and humorist, in story gave some excerpts used for the boys at the front. The Zoellner String Quartet played Tschaikowsky and Cadman selections. Hans S. Linne, with his Classic Dancers, gave a series of five classic impressions, which were highly artistic and spectacular, and thoroughly enjoyed, although near the midnight hour.

The September banquet was given up to a line of addresses rather than music. Mr. Judah, chairman, after a brief prelude to the club, called on Ben Field, who introduced the chief guest of the evening, namely, Mrs. Mary Roberts Rinehart, author and writer, who gave her experience as nurse and hospital worker in France. William May Garland, real estate enthusiast, spoke on "The Progress of Los Angeles in Landscape and Architectural Design." The music was a piano solo by Edith M. Kramer. Mrs. Molina Blincoe, reader, gave several Italian dialect selections, and John A. Van Pelt, baritone, a new arrival, sang in pleasing voice two songs, with Mrs. Van Pelt at the piano.

The musical interest most absorbing since the closing in June has been the orchestra and the programs to be given. The great question is: Can Los Angeles support two first-class organizations? It has been difficult to keep up one and give due consideration to players and conductors. The conclusion is that the L. A. Symphony and the Philharmonic will both be in the field. This would be impossible were it not for the encouraging financial backing given by W. A. Clark, Jr., who aspires to have a full complement of players of A-1 ability, without regard to the numerical population of Los Angeles.

The Philharmonic is to be first class in equipment, and quality and grade of music. Musicians of fame and musicianship will be engaged, who will devote their entire time to perfecting the works to be used in about fifty concerts. Walter H. Rothwell has been chosen as the conductor and L. E. Behymer as manager.

The program outlined is a gigantic one and will touch every line of musical appreciation that any city could desire.

Adolph Tandler, director of the Los Angeles Symphony, graciously tendered his resignation that perhaps, for the good of all, a merger could be effected, but other conditions were not favorably considered by the Philharmonic directors. The Symphony Orchestra would not accept the resignation, and both leaders are now in the East, securing program material and artists to make the season the best ever offered.

Mrs. Albert Sherman Hoyt of Pasadena is president of the Symphony, and favorable financial support is coming in, which promises a successful season. The spirit of superior excellence, as well as rivalry, may elicit patronage that will make both successful.

In the Philharmonic course, the twelve pairs of Symphony programs, artists, vocal and instrumental, of international fame will be presented. The ten popular lists will use the best local talent. Will open November 21 and 22.

It was much of a surprise to learn of a new orchestra being organized, after twenty-two years of struggle with the Symphony, and having attained no small reputation. The past year, with all its difficulties, gave its course with a higher degree of excellence and larger audiences than any former season. May they retain their old friends and patrons and make a good showing, musically and financially.

♮ ♮ ♮

Christine Langenhan Recital

Mme. Christine Langenhan, Bohemian prima donna, gave a song recital of Russian songs by Tschaikowsky in her first group, French in the second, Bohemian in the third (Dvorak), and American in the fourth, representing Kramer, Mary Payson, Harold Webster and Charles W. Cadman. She demonstrated that she possessed a voice of great dramatic power, with good control, light and shade. She interpolated verbal explanations of her foreign text songs. Her best effort was Debussy's Aria from "L'Enfant Prodigue." Her presence was attractive and the splendid piano work of Claude Gotthelf was all that could be desired. Assisting was the Hope-Rosenfeld-Alter Trio, rendering Rachmaninoff's "Elegaic, Op. 9, in D Minor." The artists rendered it in the excellence of high artistry. The audience gave spontaneous expression of delight throughout the entire program.

Her audience was quite representative, but was greatly reduced by the street car strike and no return after 8 p. m., and were all automobile people and downtown lovers of music.

Mme. Langenhan has spent the summer here, resting and practicing for her recital season East and West. Her appearances at the Gamut Club and the reception given her by Mrs. Joseph Maw, and her recital

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above mentioned at Blanchard Hall, and engagements in the better towns, promise return dates.

♮ ♮ ♮

C. C. Draa presented his pupil, Miss Irene Mason, not yet sixteen, with marked talent, in a piano recital, playing the classics of Liszt, Chopin, Heller, Grieg and Schubert like a master of mature years. Liszt's arrangement of "Hark, Hark, the Lark" and Heller's "Tarantelle, Op. 85, No. 2," were well given, with assurance and fine technic. Her groups were preceded and interspersed by soprano songs given by Miss Hope Ford —a "Mignon" aria (Thomas), Rogers' "Star," and "Nymphs and Fauns," by Bemberg—well supported by Dorothy Strasburg at the piano.

♮ ♮ ♮

Mme. Ragna Linne, famous soprano of Chicago, spent several months in Pasadena and Los Angeles, and did some special teaching in voice and coaching. Her studio receptions were well attended and were very interesting. Her recitals were most delightful, Miss Ethel Miller, a pupil, also appearing.

♮ ♮ ♮

Mme. Cornelia Ryder-Passert, a former Chicago pianist, is presenting some delightful concerts with Mme. Petschnikoff, a Russian violinist, who has taken up her home here. Her daughter, Tajania, who was held in Germany during the war, has lately arrived from study since 1914.

♮ ♮ ♮

Ben Scovell has been engaged to take charge of dramatic work in a prominent school here. He was a successful military entertainer during the war.

Miss Molly Byerly Wilson has spent the summer with us. She has been a favorite contralto and a successful concert singer for several years throughout the United States and Canada.

Charles Demorest has been elected Dean of the Southern California Guild of Organists.

Mrs. Lucy Seator-Bartlette, pianist, presented several programs of her pupils, showing talent and good preceptorship. Her husband, Dana Bartlette, cellist and painting artist, assisted in the program.

Fred G. Ellis, baritone and director, filling prominent positions and doing serviceable solo work of good order, has returned to Oklahoma, his former home, to larger fields of service.

Miss Olga Steeb, virtuoso pianist, was lately married to Charles Edward Huback, who is also a musician and was Dean of Redlands College of Fine Arts. She, also, was one of the faculty of the same school. They have gone to New York City and will concertize during the present season. She can prove her right to the platform as a superlatively great artist of the best piano music.

The Zoellner String Quartet closed their course of ten weekly recitals. The final was given to a capacity audience. The opportunity was a fine one for admirers of the most delightful of all small groups of instruments. We have the promise of another course, opening October 22, at the Comnock Hall.

A banquet was tendered to a group of some thirty-odd composers, teachers, directors, singers, critics and musicians at the Alexandria Blue Room by Theophilus Fitz, a teacher of voice and a tenor soloist. The object was to ascertain the possibility of an individual succeeding in vocal art by the measurement of the head and face, which is taken. He gave a very interesting lecture, illustrated by stereopticon views of heads of races, showing the normal head for each, voice compass and the normal possibility of the subject. The individual gives his own views in reply to a questionnaire of forty to fifty states or conditions, co-related, from which an opinion can be estimated on the individual's ability to attain. If his method can be proven to be true, much economy of time, effort and expense can be conserved for a nobler purpose in life than by the long try-out, to eventually be obliged to give it up as a failure. Yet there are illustrations of mediocre talent, with a genius for work, who have become great, and vice versa, but this may be covered in the questionnaire.

The subject was freely discussed on qualitative and quantitative character and the psychological and emotional endowment of the student as to hereditary and environmental conditions, and the age of development. It was an evening of pleasure and professional fellowship, and a subject of vital importance to the teacher and the student.

Great preparations are in the making for a big season. The orchestra and club events tally 135 concerts, which will average five a week. One hundred more unlisted, by teachers, churches and individuals will surely be a plenty. It is not a very inviting condition for the teaching force, but for musical appreciation the possibilities are unsurpassed, if the money holds out with patrons.

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OCTOBER 3, 1919

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Music News

Vol. 11 No. 40

CHARLES E. WATT, Editor and Publisher

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Music News

Vol. 11 Chicago, October 3, 1919 No. 40

STRAIGHT AHEAD!

In spite of unsettled conditions in the financial and the economic worlds — in spite of that still prevalent unrest which prevents the consummation of many beautiful plans — in spite of the feeling that the world at large is not yet back to that normality which will permit the careful thinking about art and educational interests, we must look straight ahead and plan for that fine future which, though it has been held back for several years and is still momentarily delayed, must certainly soon come to the Musical World!

"IF THERE IS A HARVEST AHEAD, EVEN A DISTANT ONE, IT IS POOR THRIFT TO BE STINGY OF YOUR SEED CORN."

Thus wrote Carlyle, and thus we must believe and act.

The Victories of Peace are yet to be celebrated in Music. The deep-seated emotions born of world travail will yet find this expression. The effervescence born of prosperity and content will still find its way to the surface through Song and Musical Story.

America lives and is glorious, and we, as Musicians, will have our great share in that prosperity and joy which are almost here after the prolonged days of suffering and waiting.

And not only must we be ready and prepared in every other way, but also in our equipment of ideals we must be as perfect as will be the day which is now dawning.

America first and greatest! That will be not only the natural outgrowth of the events of yesterday, but will be also merely the fulfillment of destiny.

And if first and greatest in other things, then—emphatically—in Music also.

There must be no letting down of ideal nor any surrender to weakling thought.

The Music of America was found to be good enough for all purposes during the war. Let us continue to assert that it is good enough for times of Victory and Peace!

We need not—nor should we, now that the stress is coming to an end—revert, in Music, to that serfdom wherein we admitted—tacitly in some cases, openly in others—that the music of Germany or any other country was better than ours.

We should go on unceasingly in the determination to give all our own Composers, Artists, and Artisans our first consideration. Whatever use we make of German music should be only by way of contrast to or model for our own. There should never again be permitted in this country slavish adherence to foreign ideals, but we should make our own, and glory in living up to them.

If German musicians in this country accept this standard and help us to keep it before the people, they should be welcome; but we want no propaganda for Germany through her music, nor any insistence upon the use of a language which has become distasteful to millions.

Neither will we accept the standards nor the ideals of any country other than Germany as ours, without reserve. We will study all music; we will cultivate a knowledge and a love for all that is good, but—

We will give our own FIRST PLACE, and in doing so we will shortly make it a beautiful privilege for foreigners to come to us rather than allow a continuance of any idea of patronage in the act.

And to all of this—and more—

AMEN AND AMEN.

Charles E. Watt

Editorial

PASSING COMMENT

If there is still a musician of German birth or lineage in Chicago who thinks that Music News glories in making it difficult for him to live in this country we have only one thing to say to him, and that is: Forget that Germany ever was the best known musical country, and that German composers are the most used and revered, and accept the World-Democratic dictum that we in America must (as we intend to do) use all the good music of all the World, and that we insist only upon the fact that Americans must have the first chance in their own country. And there can be no further question of animosity.

We are willing—nay, we are glad—to admit every good musician, of whatever birth (so long as he is a loyal American citizen), and will gladly accept all his work at value.

But we must not suspect—ever—that there is propaganda through the music of Germany, or that he is unwilling to accept the best in America as equal to the best anywhere; else we cannot put him on equality with Americans.

We have been challenged repeatedly as to our intentions regarding German music and German-born musicians, and our specific reply is this:

German-born musicians who are now loyal citizens here should receive every consideration that their talents and their efforts warrant.

The music of the older Germany should be used with entire impartiality, so long as it be not suspected of propaganda. But the day is past—irrevocably—when we will accept overwhelmingly German programs or German sentiment in this country, and even in our Symphony Orchestras we insist upon American compositions being freely used, and in our opera houses, too, the day is rapidly dawning when American works will receive much more consideration than now, and when Italian and French will be the exception instead of the rule.

♮ ♮ ♮

New York managers often have expressed their contempt for Chicago in the breaking of contracts or the juggling with them in a way to suit their own conveniences and with no regard to what Chicago might consider its rights.

That is to say, some New York managers have done this.

But the day of reckoning is bound to come, and even now such a day looms in the offing for one manager who thinks it possible to play fast and loose with concert contracts in so far as they concern Chicago.

♮ ♮ ♮

Many Music News readers will be pleased to read of the marriage of Collins Brock, which took place at Delaware, Ohio, on September 9, the co-contractor being Miss Ruthella Boggs, and will join with us in earnest good wishes for health and happiness.

Mr. and Mrs. Brock will live at Fellsmore, Florida.

♮ ♮ ♮

Here is a telephone story which nightly delights hundreds at the Studebaker Theater, where "Take It from Me" is on view:

Two young business men in this play go to the office in the store to telephone a business message. One of them picks up the receiver and says, "Bluegrass 345." Then he drops limply to the floor, dropping the receiver as he murmurs, "My God! I got my number!"

It is possible that there are localities in America where this would not be appreciated, but in Chicago it is so apt that the audience each night fairly rocks with glee.

The night the editor saw the play there was applause at this point which continued for several minutes and was of such volume that it certainly should have been heard at the telephone offices in Washington street.

♮ ♮ ♮

Here is a letter, copied from the Chicago Tribune, which has a whole lot more of truth than poetry in it and which can be read with profit by many people:

ALL PASSES; ART ENDURES

Chicago, September 22.

Editor of the Tribune: Please a word for the landlady. Art students coming to Chicago may not easily find what they want, for several reasons, and some are: They want things as cheap as in the country towns, and always "all home privileges," which includes a perfect disregard of the rights of other roomers, in deference to their art. The boys smoke in bed and ruin sheets and pillowslips and leave burning cigarettes on window-sills and ruin the decorating. Girls pursuing the "home privileges" care nothing about how they work the inferior landlady, all "as bohemians in Paris do."

If they are musical students their art inspires them to bang the piano at all unearthly hours, so tenants who can pay the price will not stay. If they are painters, they want to and do daub paint over everything, so a room has to be newly decorated when they leave. Students are not neat; they are destructive; they can't pay the price. They are told by schools how cheap they can live. One misguided, poor girl advertises for "a good private room, three good meals a day, unrestricted use of piano, private family, no other roomers, for $8 per week." It can't be done.

Let music and art teachers stop telling these country boys and girls they can live as cheap in Chicago as in a country village in a farming state like Iowa or Missouri. A LANDLADY.

♮ ♮ ♮

Music News chronicles with regret the death of Mme. Trevisan, wife of Vittorio Trevisan of our own Opera Company, which occurred in Italy last week.

She was preparing at the time of her death to come to America with her two young daughters to join her husband.

Mr. Trevisan has the heartfelt sympathy of a wide circle of friends.

Do all you are paid to do and then some. It is the "then some" that gets you the raise in salary.

EXCHANGE

CHICAGO MUSICAL COLLEGE NOTES

Clarence Eddy, organist, and Frank M. Dunford, bass, have been specially engaged for next Sunday at Dr. Bradley's People's Church.

G. Gordon Wedertz will begin a series of lectures on Musical History at St. Alban's College, Sycamore, Ill., next week.

Max Fischel will resume his orchestral class at the Chicago Musical College on Thursday evening.

Barton Bachmann of the faculty and Lorraine Earnest, student of Leon Sametini, gave a program before the Illinois Lyceum Association in the Gold Room, La Salle Hotel, last Friday evening.

CHARLOTTE SILVERSON FOREMAN OPENS STUDIO

Charlotte Silverson Foreman announces the opening of her studio, 708 Fine Arts Building, for students in piano and ensemble. Mrs. Foreman has had the benefit of long study with the foremost teachers of piano in Cincinnati, Ohio, and Chicago, as well as abroad. Her program for the season is most attractive and includes several numbers by Guy-Rofaetz of the modern French school as well as novelties by Charles T. Griffes, Emerson Withorne and other Americans.

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MUSIC TO COME

Saturday, October 4

Kimball Hall, 3—Mae Doelling, piano recital.

Sunday, October 5

Orchestra Hall, 4—Sistine Quartet.

Epiphany Church, 8—Organ recital, Dr. Hemington.

Thursday, October 9

Medinah Temple—Stracciari-Ponselle.

Saturday, October 11

Ziegfeld Theater, 11—Chicago Musical College concert.

Kimball Hall, 3—American Conservatory concert.

Sunday, October 12

Auditorium, 3:30—Farrar-Hackett.

Tuesday, October 14

Kimball Hall, 8:15—Organ recital, Clarence Eddy.

Friday, October 17

Orchestra Hall, 2:30—Opening of the orchestra season.

Tuesday, November 18

Auditorium, 8:15—Opening of the opera season.

. . . .

The Playhouse, afternoon and evening, daily—Pictures de luxe, orchestra and soloists.

In the Theaters

Cohan's Grand—"The Acquittal."
Colonial—"The Canary."
Columbia—Burlesque.
Cort—"Cappy Ricks."
Garrick—"Somebody's Sweetheart."
Great Northern Hippodrome—Vaudeville.
Illinois—"Listen, Lester."
Imperial—"The Girl Who Came Back."
La Salle—"Tea for Three."
Majestic—Vaudeville.
McVicker's—Vaudeville.
National—"Everywoman."
Olympic—"Midnight."
Palace—Vaudeville.
Powers'—"Three Wise Fools."
Princess—"Keep It to Yourself."
Rialto—Vaudeville.
Star and Garter—Burlesque.
State-Lake—Vaudeville.
Studebaker—"Take It From Me."
Victoria—"Happiness."
Woods—"Up in Mabel's Room."

———♯♯♯———

La Salle Quartet—The La Salle Opera Quartet was at the Hamlin Theater Thursday, Friday and Saturday of this week featuring Clay Smith's "Sorter Miss You." Next week at the Howard Theater they will use "Sorter Miss You," "Starlight Love," "The Magic of Your Eyes," and "Can't Yo' Heah Me Callin', Caroline."

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One of the most distinguished of Chicago's musicians, and a man whose fame as a pianist and composer has extended throughout America, is Heniot Levy, who is an associate director of the American Conservatory of Music, and whose piano class is one of the most distinguished ever built up in Chicago.

Mr. Levy—in his annual recitals, has proven himself one of the best equipped as well as one of the most musical of pianists, and his appearances all through the country have strengthened and amplified this reputation.

As a composer he is known for the solidity as well as the beauty of his work, and as a teacher his reputation has grown so great that he is unable to find teaching hours for the many young artists who desire to study with him.

A fine gentleman as well is Mr. Levy, and a distinct credit to the music profession of Chicago and America.

C. E. W.

———♯♯♯———

INTERNATIONAL LYCEUM AND CHAUTAUQUA CONVENTION

The International Lyceum and Chautauqua Seventeenth Annual Convention, which was held at Hotel La Salle September 14-19, was in certain respects in advance of all its predecessors. Addresses were made by many of the most celebrated educators and publicists in the country, the musical offerings were unusually high grade, the "stuntfest" numbers were the choicest the celebrities could produce, and a very large number of new members was added.

W. H. Stout of Indianapolis was elected president, Wallace Bruce Amsbary, Chicago, vice president; L. O. Runner, Chicago, secretary, and P. H. Kemerer, Carrolton, Ohio, treasurer. The "informal hour" designed to give young artists an opportunity to be heard by the convention and by the bureau, lyceum and Chautauqua managers, occurred daily at 4:30 p. m. It was under the direction of Henry B. Roney, whose sympathetic encouragement to the fifty young artists whom he placed on the program was pronounced the most constructive work of the convention.

These singers, pianists, violinists, cellists, cartoonists, magicians, whistlers, lecturers, readers, authors and concert companies came from California, Arizona, Oregon, North Dakota, Texas, Manitoba, Virginia, New York City, Boston, New England and states between. Some of these young people showed extraordinary talent and made immediate contracts with bureau managers for lyceum and Chautauqua work.

The convention next year will be held at Waterloo, Iowa, the Chamber of Commerce of that city having offered a bonus of $3,000 for the privilege of entertaining an association of such distinguished talent.

———♯♯♯———

Chicago Woman's Musical Club—President's Day was honored on October 2 by a fine reception and musicale at Recital Hall, Fine Arts Building. Among those appearing on the program were the brilliant young cellist, Anne Slack; the popular soprano Marjorie Dodge Warner, and the intelligent Chicago pianist, Sylvia Bargman.

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The following imposing list of concerts is announced at Medinah Temple by the Central Concert Company:

Oct. 9—Rosa Ponselle and Riccardo Stracciari.

Oct. 22—Giovanni Martinelli and Toscha Seidel.

Nov. 11—Anna Case and Maud Powell.

Nov. 25—Margaret Matzenauer and Max Rosen.

Jan. 8—Marguerite Namara and Mischa Levitzki.

Jan. 20—Florence Macbeth, Sascha Jacobsen and Theo Karle.

Feb. 5—Julia Culp and Louis Graveure.

———♯♯♯———

Trevisan—Vittorio Trevisan has moved his vocal studio from Kimball Hall to 428 Fine Arts Building. He will leave Chicago on October 13 for a three weeks' tour with the Chicago Opera Company.

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CLARENCE EDDY IN ORGAN RECITAL

For the first time in several years Clarence Eddy is to give an organ recital in downtown Chicago.

The place will be Kimball Hall, the date Tuesday evening, October 14, and the following distinctive program will be presented:

Prelude and Fugue on B. A. C. H.
.....J. S. Bach

The authenticity of the above Prelude and Fugue has not been fullly established, but the present edition is due to Casper P. Koch, a prominent Pittsburgh organist. The Fugue is constructed upon the German initials B, A, C, H, our equivalent being B flat, A natural, C natural and B natural.

(a) "Romance Without Words"
(b) "Caprice Heroique"
.....Joseph Bonnet

Two charming new organ compositions by this distinguished French virtuoso.

"Night Song".....Herbert J. Wrightson

Suggested by Thomas Moore's poem, "At the Mid Hour of Night." Mr. Wrightson, the well known composer, teacher and critic, was born in England in 1869. He studied in Leipzig and settled in Chicago in 1897.

Sonata Cromatica.....Pietro A. Yon
1. Andante Rustico—Allegro Vigoroso
2. Adagio triste
3. Fantasia e Fuga

Peitro A. Yon was born in Settimo, Italy, in 1886, and graduated at the St. Cecelia Academy of Rome. In 1907 he was appointed organist and choirmaster of the Church of St. Francis Xavier, New York, which position he still holds. In a lengthy review of the above composition in the New York Musical America, A. Walter Kramer, the able critic, says: "A more interesting organ sonata would be difficult to imagine. It ranks with the very greatest organ works of our time."

(a) "The Holy Boy" (New)....John Ireland
(b) "March Solennelle" (First Suite)
.....Felix Borowski
(Dedicated to Clarence Eddy)

"The Holy Boy," by the English composer, John Ireland, is a carol of the Nativity and a rare musical gem of remarkable beauty. "The Marche Solennelle," by Felix Borowski, the eminent composer and musical critic, is the third movement from his First Suite for the organ.

(a) "Russian Boatmen's Song".....Anon
(Arranged by Clarence Eddy)
(b) "Basso Ostinato".....Antoine Arensky
(Arranged by Charles W. Pearce)

This Russian boatmen's song has long been famous as a folk song in Russia, and is sung by the boatmen on the River Volga. "Basso Ostinato" implies a short bass theme which is constantly repeated. The great Russian composer, Arensky, has treated this characteristic theme of five equal notes in each measure with wonderful melodic and harmonic skill.

"Paraphrase on a Theme by Gottschalk"
(New).....Karl Theodore Saul
(First time, and dedicated to Clarence Eddy)

Karl Theodore Saul, a remarkably gifted organist, pianist and composer of German birth, but now a resident of the United States, has selected Gottschalk's famous "Last Hope" for his theme, which he treats with consummate dignity and skill as "Introduction, Theme and Variations." One of these variations is notable as a canon upon the theme itself, and the last variation, played upon the full organ with double pedals, is unique in its harmonic development.

Toccata in F Major.....Thomas J. Crawford

One of the most brilliant concert pieces by the organist of St. Michael's Church, Chester Square, London, England. Mr. Crawford was a private pupil of Sir Frederick Bridge in London and Carl Reinecke in Leipzig.

JOHN LORING COOK'S PUPILS SELECTED FOR OPERA COMPANIES

Irene Sage, a pupil of Mr. Cook for the past seven years, has been engaged by the San Carlo Opera Company for a season of thirty-two weeks and left to join the troupe in New York City September 26. Miss Sage will sing principal parts.

Adeline Weaver, formerly from Ionia, Mich., was one of three sopranos selected to sing with the Chicago Grand Opera Company this season. She was especially complimented on the beautiful quality of her voice by Sig. Spadoni. She has studied with Mr. Cook for the past five years. Mr. Cook has been training singers and placing them in church concert and opera work for the past twenty-one years, and the results with those who have shown any aptitude for work and application have been most satisfactory. The bureau of which he is musical director has twenty companies on the road now and will add more this season.

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ORCHESTRA CONCERTS SUNDAY AFTERNOON AT 3 AND 4:15

The Sunday afternoon orchestra concerts, George Dasch conductor, held under the auspices of the Art Institute, will be given every Sunday afternoon in Fullerton Memorial Hall, Art Institute, beginning October 12, 1919, and ending April 25, 1920.

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MACLEAN COLLEGE

The Maclean College of Music and Dramatic and Speech Arts has recently moved to 2835 South Michigan Avenue, and is opening the fall term in its new quarters, which are most commodious. A visit recently paid to the new school by the chronicler was very gratifying. The Maclean College is a school worthy of great respect and attention, both on account of its appearance and the substantial quality of its work. The new house is school and dormitory combined and is well located as regards transportation and advantages of outlook. The rooms are in splendid condition and are large and light. In addition to these the house affords a miniature theater, thus making it possible for the students to live, learn and demonstrate results under the same roof.

The faculty is made up of men and women of unusual preparation and ability, so that the students of this school may be assured of excellent instruction, besides an abundance of personal association with, and interest from, the teachers.

M. C. W.

ORCHESTRA HALL

Orchestra Hall, under the direction of Messrs. Wessels and Voegeli, will open its season Sunday, October 5, with a concert by the soloists of the Sistine Chapel of Rome. The members of the quartet are Allesandro Gabrielli, soprano; Luigi Gentili, contralto; Ezio Cecchini, tenor, and Augusto Dos Santos, basso. Albert Cammetti, the distinguished organist and choirmaster from Rome, accompanies the quartet as pianist and organist.

Artists and organizations to appear in recital and concert in Orchestra Hall this season under the Wessels and Voegeli direction include the Sistine Choir Quartet (October 5), Mischa Elman (October 19), Will Marion Cook and the American Syncopated Orchestra (October 28), Reinald Werrenrath (October 23), the Symphony Orchestra of the Royal Academy of St. Cecelia (November 11), Jascha Heifetz (November 30), Sophie Braslau (December 7), Benno Moiseivitsch, Alma Gluck, Efrem Zimbalist, Cleveland Symphony Orchestra, Albert Spalding, the Detroit Symphony Orchestra, Josef Hofmann, Edward Johnson, the St. Louis Symphony Orchestra, and Gabriella Besanzoni.

———♯♯♯———

Johnston—During Mr. Albert E. Ruff's continued absence in New York he has authorized Lillian T. Johnston, soprano, to continue conducting his Chicago classes, in conjunction with her classes at their studio, 1328 Kimball Hall Building.

ETHEL JONES

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AT THE OLYMPIC

The writers of "Midnight" certainly are attendants at grand opera and must have witnessed "Tosca" many times, not to mention an occasional performance of "La Sonnambula," for their play contains the basic ideas of these two operas in its plot and is also somewhat indebted to that popular play, "The Thirteenth Chair," for some atmosphere at least.

Nevertheless, "Midnight" is a wonderfully telling play, and, while it is specifically mystery and melodrama, it yet—happily, lacks the "blood and thunder" element decidedly.

It is a play of quiet intensity rather, and no scene is made lurid.

Following this lead the actors are very much "repressed" both in speech and in action—too much so, in my opinion, in so far as the former is concerned.

It would be unkind for me to tell you the story, for it is the sort of a play that you should hear with absolutely no previous knowledge of the plot. And—rest assured, if you hear it in that way you will never be able to guess the denouement a single instant in advance of that telling moment in the final scene where it is given out with a suddenness and brilliancy which leaves you gasping.

In fact, there are plenty of thrills and gasps throughout the play, and if you like mystery as well as horror in a play, you may have all you want in "Midnight" and perhaps more.

It is said that a woman in the audience fainted during the torture scene (reminiscent of "Tosca") on Sunday night and on Monday, when the door of the safe was opened and the dead body of Jack Stewart rolled out, a woman just back of me uttered a piercing shriek that could have been heard to Madison street.

The cast is long and good. Pauline Lord is pretty, intelligent and effective in her chosen way. Unfortunately, she has chosen to imitate Mrs. Fiske, and, while she is successful in pose and action, the adoption of the Fiske mumble of words is most unfortunate in this particular play, inasmuch as the text is very necessary—every word of it.

Phalip Leigh as Paul is just as bad (and good), but the others of the cast enunciate fairly well, and throughout there is an excellence of preparation and of acting which is refreshing.

C. E. W.

———♯♯♯———

ALFREDO MARTINO

Mr. Alfredo Martino, the excellent teacher and an authority in voice, has prepared an interesting article which will appear in our issue of October 10.

Mr. Martino can boast of having one of the most attractive studios in the metropolis. He resumed teaching on September 29, and beginning October 1 he will be located in his new eight-room studio at 131 Riverside drive, New York.

———♯♯♯———

Lippard—Mattylee Lippard, voice teacher in the studio of Mme. Sturkow-Ryder, will return to Chicago in October. Miss Lippard met with a severe accident on the New York Elevated last month, on her way to rehearsal for a forthcoming production of light opera. She has been convalescing at her home in Columbia, Mo., and her many friends in Chicago will be glad to hear that she expects to be entirely recovered within two more weeks.

HELEN HAWORTH TO SPEND SEASON IN CHICAGO

Helen Haworth, contralto, has returned from a summer spent at her home in the West, and will be heard often this coming season. Mrs. Haworth studied extensively before coming here, among her teachers being Maitland Davies and William Conrad Mills, soloist of the President's church in Washington. Coming to Chicago last season, Mrs. Haworth devoted much time to voice work with Sandor Radanovits, of whom she speaks in a splendid way.

HELEN HAWORTH

Mrs. Haworth appeared in one of the artist recitals at Fine Arts Building and won the enthusiastic approval of all by her glorious voice and charming personality. Her intelligent interpretations and unusual ability in depitcing moods, either grave or gay, would make her an interesting artist, but Mrs. Haworth has a voice unusual in its richness and power, and the coming season will be a delightful one to those who have the pleasure of hearing her.

Mrs. Haworth is not only gifted for such work as oratorio and concerts, but has made a definite success in costume recitals.

Babcock—Annabelle MacIntyre Babcock, the possessor of one of the finest contralto voices in Chicago, has given up her studios in the Fine Arts Building, this city, and gone to Denver, Colo., where she will enter the music profession and where some big church will be most fortunate in securing her services. Since her return from Lawrence Conservatory (Appleton) several years ago, Mrs. Babcock has been solo contralto at the New England Congregational Church in Chicago and has done such splendid work there as to thoroughly endear herself to the congregation. Her departure is much deplored.

LESTER-WORTHINGTON

Thursday evening of this week Margaret Lester, soprano, and Ruth Simmons Worthington, contralto, appeared as soloists with the Edison Symphony Orchestra.

CHARLES W. CLARK GIVES PROGRAM FOR STUDENTS

Thursday afternoon Charles W. Clark gave an interesting program at his studio for students in the interpretation classes. Mr. Clark gave an interesting talk about singing and made well directed points about the singing of songs. He presented in all twelve songs and displayed the broad interpretative art that has made him famous. Two of Homer's were delightful; "A Lone Dog" and "When Death to Either Shall Come." "Lord God of Abraham," (Elijah) was excellent. "Story of Old" was given with great sympathy.

"A Group of Negro Spirituals" were high lights in the afternoon's singing; exceptional mention should be made of "There's a Little Wheel Turnin' in My Heart," "Some of These Days," "Liza Jane," and "My Little Banjo."

LUCIE LENOX STUDIOS

Mrs. Lenox is just opening up her new Oak Park studios, a fine suite of rooms in the Caldwell building, 801 South boulevard. Miss Frances Coates, artist pupil of Mrs. Lenox, gave an entire program of Japanese songs at an elaborate Japanese function at Madison, Wis., last Tuesday, and on the following day a "Musical Etchings" program of Old English, Irish and French songs.

Miss Nell Sansom, a soprano from Texas, who was with Mrs. Lenox last year, has returned and resumed her study.

Gunn—Glenn Dillard Gunn announces the removal of his studio from 421 Fine Arts Building to Suite 631-33 Fine Arts Building.

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MINNIE C. HUBBARD

Mrs. Hubbard is a violinist of no little merit and is one of the musicians of Minnesota whose talents are constantly in demand. All the time she can possibly spare for teaching is demanded of her, and only the fact of being an indefatigable worker could ever enable her to teach in addition to her concert work. Mrs. Hubbard in her home city of Mankato has been the back-

MINNIE C. HUBBARD

bone of various musical interests, and as an impresario she has "put over" some of the best attractions Mankato has ever had. An active member of the Thursday Musical of Minneapolis and of the Minnesota State Music Teachers' Association, she has shown initiative and energy.

As a violinist she is ever on the alert for new works, and has played many American compositions.

A business woman herself, she is very much behind any movement that will knit business interests with the profession and believes they only have to meet to understand they have the great human interest in common. "Business men seem more afraid of acknowledging they have a love of music than the musician does that he has a business sense, but when you bring them together they find they are pretty well balanced after all."

Appended is one of Mrs. Hubbard's programs of the past season:

Sonata	Converse
Concerto	Mardini
La Folia	Corelli
Scene de Ballet	De Beriot
Le Trille du Diable	Tartini
Hullamzo Ballaton	Hubay
Romance	Ogarew
Berceuse, E minor	Jarnefeldt
Danses Hongroises	Papini
Slumber Song	Nevin
Liebesfreud	Kreisler
Gavotte	Gossec
Vision Jeanne D'Arc	Gounod
Minuet	Seydel
Obertau	Wieniawski
Romance	Wieniawski
Novelette	A. Foerster
Berceuse	Melville
Hungarian Love Song	Helen Ware
Au bord d'em Ruisseau	Boisdeffre
Le Captive	Beach
Vor Threna Bild	Hubay

Some numbers prepared for this season include:

Sonata	Melville
Sonata	Rubinstein
Sonata	Nardine
Sonata	Corelli
Romance	Elman
Tartare Melodie	Korsloff
Meditation	Wieniawski
Questions et Responses	Cui
Souvenir de Moscow	Wieniawski
Nocturne, Op. 27, No. 2	Wilhelmj-Chopin
Andante	Franz Ries
Minuet	Franz Ries
Romance	Rachmaninoff
Romance	Yost
Hungarian Poem	Hubay
Etude No. 13	Paganini
Romance in F	Beethoven

Mrs. Hubbard's pupils appear in various concerts, sometimes in ensemble with her, and she attracts unusual talents to her, for she has always a most interesting class. With her knowledge of so much of the best violin literature, she has been able at all times to present her pupils in programs that were fresh and interesting to the public as well as adapted to talents of pupils.

Mrs. Hubbard combines the social and business instincts in evenly balanced measure, and the ever-present link between them is her profession of music. This season she has engaged to play more concerts than usual, and is occupied now adding many new works to her already large repertoire.

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The programs of the first three concerts read as follows:

FIRST PROGRAM

Friday Afternoon, Oct. 17; Saturday Evening, Oct. 18
Overture—Patrie, Op. 19 ..... Bizet
Symphony No. 3, Eroica, Op. 55 ..... Beethoven
Variations, Op. 36 ..... Elgar
Romance } from String Quartet, G minor ..... Grieg
Scherzo }
Symphonic Poem—Findlandia ..... Sibelius

ORCHESTRA HALL

SECOND PROGRAM

Friday Afternoon, Oct. 24; Saturday Evening, Oct. 25
Dramatic Overture—Melpomene ..... Chadwick
Symphony—Harold in Italy, Op. 16 ..... Berlioz
(Viola obligato by F. Esser)
Requiem ..... Rubin Goldmark
Andante Cantabile from String Quartet No. 1, Opus 11 ..... Tschaikowsky
Overture—Husitzka, Op. 67 ..... Dvorak

THIRD PROGRAM

Friday Afternoon, Oct. 31; Saturday Evening, Nov. 1
Soloist, Josef Lhevinne
Descriptive Symphony—La Queste de Dieu ..... D'Indy
Symphony No. 1, C minor, Op. 68 ..... Brahms
Concerto for Pianoforte No. 4, Op. 70 ..... Rubinstein
Overture to Tannhauser ..... Wagner

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JOSEPH BONNET

When Joseph Bonnet returned to Paris a few weeks ago he received a great ovation at his church, St. Eustache. Not only the clergy, but the parishioners and his many friends got about him and extended a greeting that he will never forget. Many of the people wept in their joy to have him once more in Paris. He resumed his duties at the church and remained there until after the Feast of the Assumption, August 15, when he took part in the festival service. Immediately afterward he left for his villa near Biarritz to spend the summer with his parents. Mr. Bonnet will return to America for his transcontinental tour the middle of November.

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BRAILLE MUSIC CLUB

At the home of Mrs. Joseph G. Davis this writer was invited to attend a musical given for the Braille Music Club by Mrs. C. A. Whyland, Mrs. Osbourne and Miss Hirschberg, accompanist. It is needless to say that the evening was most enjoyable, but the program was not the most interesting part to the chronicler, who is accustomed to hearing many programs of the same description. The interesting feature was in finding out through Mrs. Davis the organization and purpose of the Braille Club, which is a club of blind musicians organized by Mrs. Davis last March. There are some thirty-five blind members in this organization, all of whom are skilled musicians, from whose numbers have been established a seven-piece orchestra, and a chorus of about twenty-five voices. The chorus is to be trained by Mrs. A. W. Cole and a study is to be made of the works of American composers, beginning with the first six songs by an American composer, i. e., Hopkinson.

Invitation has been extended to the Braille Club by different musicians' clubs to attend their recitals and the club is now Federated with the National Federation of Music Clubs. It is the ambition of every member of the Braille Club to own a Federation pin and they are sending a delegate to the coming Illinois Federation meeting at Alton.

The club meets every two weeks at the home of Mrs. Davis and once a month an entertainment is furnished by outside artists. The members of the Braille Club constitute one of the most appreciative of audiences and the work they are doing is to be commended in the highest degree. Credit is certainly due Mrs. Davis, who is in more than one sense the "patron saint" of this splendid organization.

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Marshall—The Choir of the Third Presbyterian Church has begun work for the winter under the able direction of Caroline Marshall, with the fine assistance of Leila Jesty, soprano; Miss Williams, alto, and Messrs. Martin and Hahn, tenor and bass, in the quartet. On last Sunday the special feature of the music program was the Te Deum in B Minor by Dudley Buck.

♯♯♯

Kortzenborn—George Kortzenborn, baritone, who is a member of the quartet at Temple B'Nai Joshua, has begun the season's work as director of music at the Monroe Street Federated Church, where there is a fine chorus choir, with Myrtle Mattison as organist.

JOSEPH DE VALDOR

Our New York representative has been appointed correspondent for Le Courrier Musical of Paris, considered as the best and the most authoritative musical publication in Europe. He also received a commission as American correspondent for La Rampe of Paris, recognized as one of France's best illustrated theatrical and musical publications.

JOSEPH DE VALDOR

Not long ago he was appointed American correspondent for Lo Spettacolo, the only theatrical and musical daily in the world. This paper is published in Rome. It is the intention of Mr. De Valdor to sail for Europe next spring, and on this occasion he will have an interview with the minister of Beauxarts in Paris with the purpose of effecting an exchange of American artists with French. France has sent us their professors for our universities, and likewise America has practically reciprocated.

♯♯♯

EDNA WALGROVE WILSON

Edna Walgrove Wilson and Ruth Russ sang at the Howard Theater last Saturday, scoring great success. They have been engaged for the week at the Vista Theater.

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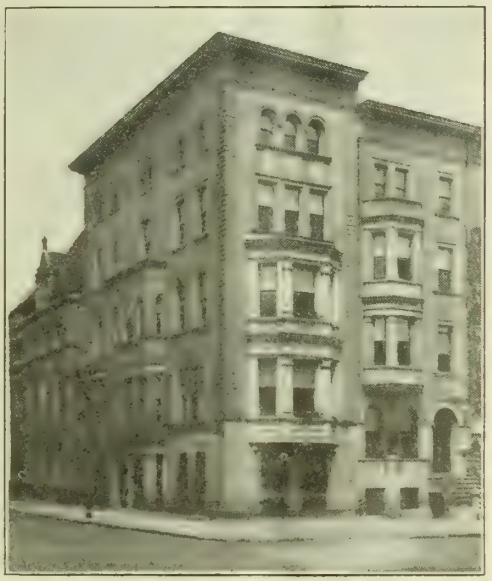

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CHICAGO OPERA ASSOCIATION

Not least among the many sensations planned for the coming opera season will be the new ballet pantomime by the Chicago composer, John Alden Carpenter. It will be called "The Birthday of the Infanta," and is based on Oscar Wilde's tale. The poetic story tells of a misshapen fantastic, Pedro, who dances happily at the birthday of the Infanta, amid plaudits, only to discover his own terrible grotesqueness. Adolph Bolm, famous both as a mime and art director, will appear as Pedro, but the ballet as a whole will offer many delightful opportunities for the groups of merry children who gather at the party. Robert Edmond Jones, considered by many as the American wizard of light and costume effects, will take charge of the scenery, costumes and properties, while Bolm, who first came to this country with the Diaghileff Ballet Russe, will stage the production.

CLEOFONTE CAMPANINI
General Director, Chicago Opera Association

Mr. Carpenter's music has more than once been written for exquisitively chosen poetry. His sound musicianship, his delicate refinement, his broad culture, his poetic insight and his wealth of lovely sound, have made him a master musician and composer, and a truly great representative of all that is best in American music and American traditions.

The first scene of "The Birthday of the Infanta" is laid in the garden of the royal palace of Spain. There is a terrace at the back of the stage, leading to which are two staircases, right and left. The occasion is the birthday of the royal Infanta.

The little Princess, dressed in a costume of the Velaska period, emerges from the palace alone. She is sad and depressed. She is convinced that her birthday has been forgotten. But she is interrupted by her old and ample nurse, who comes to prepare her for The Great Surprise. Almost at once the children, her birthday guests, begin to arrive—in twos, in fours, and finally in one gay and noisy flock. They run, they dance, they play. At the climax of their excitement a trumpet, a signal, is heard from behind the scene. Eager curiosity! Something is going to happen! A strange procession marches upon the stage. First come two enormous Major-Domos, with clothes and gesture, bizarre and alike. They are followed by a file of solemn servants, each bearing high a tray and on each tray is A Birthday Gift, covered with mysterious wrappings, but large and satisfying.

The spectacle begins. First there are gypsy dancers, followed by a juggler and a tight rope walker, a curious pair, the one tall and meager, the other short and much too fat for his delicate profession. Then follows a Bull Fight, the best kind of all, a make-believe one with boys on hobby horses and a wonderful bull in plush.

Then comes the Climax of the party. A weird and fabulous creature is brought in. He has been caught in the forest and appears grotesque and misshapen. He is the last offering at the feast. At first he is timid and shy. His dance is one of strangely shifting moods, of fear and confidence. But in the end he achieves a dance of wild and absorbing abandon. The children applaud wildly, and the Princess in her excitement throws her handkerchief to the fantastic. He is filled with extraordinary emotion. He wonders if it is a sign that she has found him beautiful. He wonders if, maybe, she loves him.

The cook now comes out, a great fat creature, with sixteen candles. There is great excitement among the children and they follow cook and birthday cake into the palace. Pedro, the fantastic, cannot bear to be left alone. He follows and is repulsed by the Major-Domos. It is growing dark, so he clambers up to the Palace Windows. The scene changes. But the music does not stop and in one minute and a half Pedro is seen coming through a window into one of the Palace Chambers. It is gloomy. He can barely see. Suddenly he sees something coming toward him. He stops. It stops. Pedro has never seen a reflection, but suddenly the terrifying consciousness comes over him that this monstrous grotesque image may be his own.. He holds up the handkerchief, and lo! it, too, appears before him. This is the last blow. He recalls with inner agony the effect he must have made on the Princess. He repeats his dance, only in perverted form, in the way he thinks it must have seemed to her, and he falls broken hearted and dies. The children are seen in the background passing the door as they play some game. Finally they come in, but they do not see the prostrate form. But the Princess enters and at once detects the huddled shape of Pedro lying in the shadow to one side. She steals up quietly to his side and kneels. She makes a mute appeal. Finally she touches the handkerchief in his hand, but finding no response, starts back in horror and slowly steals away.

———###———

BLANCHE BLOOD

Miss Blanche Blood needs no introduction to musicians. Her work for the past fifteen years speaks for itself. She is favorably known as a splendid violin, piano and harmony teacher, while her work in public as violin and viola soloist and piano accompanist has attracted attention through the states. As a director of orchestra and ensemble she stands unique, having had charge of the ensemble class of the Drake School of Music for ten years, and also acted as assistant director of the orchestra under the late Earl R. Drake. She still maintains her ensemble class, which gives both violin and piano pupils practice not equaled in any other branch. Her class meets once a week, and two hours are devoted to the practice. Several public appearances are given each year. This is indeed splendid practice for the pupil.

As a composer she is also favorably known, having written a violin concerto in B Minor for violin and orchestra, a string quartet in G Major, two Romances for violin and orchestra, besides many smaller compositions for violin and piano.

She bears the distinction of being the only lady viola soloist in the city, and owns a genuine Viola 'd Amour of the sixteenth century. As it is impossible to purchase suitable viola solos, Miss Blood has arranged upward of one hundred for her instrument.

And last, but not least, she has branched out as a poetess, having written over one hundred the past two years.

———###———

FAY FOSTER'S "THE AMERICANS COME!" AS POPULAR AS EVER

It seems now to be a firmly established fact that "The Americans Come!" did not die with the close of the war, or even lessen in popularity.

Many clubs have announced their intention of using it the coming season.

The U. S. Navy Glee Club sang it all last year, and will do the same for 1919-1920, at all their appearances on the Keith Circuit. Mr. Jerry Swinford says: "It remains one of the most popular numbers. Why not give the people what they want?"

Mr. Walter Mills, one of New York's very popular baritones, is soon to start on a tour with Pryor's Band and at the especial request of Mr. Pryor will sing "The Americans Come!"

"I was delighted when Mr. Pryor asked me to use this song," said Mr. Mills, "for I always have immense success with it, and should feel almost lonesome not to sing it at my every appearance."

Hollis Dann, principal of the Department of Music at Cornell University, included it on his last program, saying: "It did not exactly 'fit in' with the general scope of the program, but I love it so, and so do the audiences, that I just couldn't leave it off."

———###———

Extension Series—Frank A. Morgan's Musical Extension Series will again be given at the Morgan Park First Congregational and at the Presbyterian Church, Gary, this winter.

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SOMETHING ABOUT CHAMBER MUSIC AND SOME OF ITS DEVOTEES

In the pleasant realm of music no art form yields more intimate and lasting satisfaction than Chamber Music. There was a period in development when it was looked at dubiously and, from a distance, as the food alone of the "high brow," whatever that may be. Those were the days when organizations like the Kneisels had small audiences. But you can't keep a good thing down any more than you can a good man. They came along faithfully and regularly. People tasted the music and found it very nice. Followers increased. So did competition, until at present the String Quartet is dangerously near becoming a popular attraction. The traveling companies are more numerous but the best thing of all is the way recognition has come to the local men. A lot of quartets which have for years been playing together out of pure love for the music have gained prominence and place. They are now essential factors of the current musical life of every large city.

In Chicago it was long a custom to use the four string principals of the Symphony Orchestra as a quartet. The inevitable changes of each season worked against any permanent co-operation. The vital thing about chamber music is practice, and then more practice, until the individuals entirely surrender their personalities and become absorbed in the music itself. In this way alone is intimacy established.

Among the quiet workers in the field for the last seven years is the body headed by George Dasch and known as the Philharmonic String Quartet. The other players are Fritz Itte, Otto Roehrborn and Carl Brueckner. Each man is a prominent member of the Chicago Orchestra, which training of itself gives a certain qualification for ensemble playing. Their long association has familiarized them with the best of the large volume of literature for the string quartet, a fascinating sphere because of the touches of personal interest. Much of this music is a personal tribute of the composer to a group of men whose playing ministered to his artistic satisfaction. The Philharmonics sense this attitude and their playing ever carries enjoyable interpretation of the mood and manner of the music they present. They have acquired a repertoire and an ensemble such as only their own intimacy and the years of work together can bring about. Naturally they have at command the standard music which scares off people, sometimes, by being called Classic. But their list includes also the work of newer men and keeps always in mind the unfailing value of what is simple and direct in its musical appeal.

Of the men individually, George Dasch has made for himself an enviable reputation by his likable personal qualities, his enthusiastic ideals and his untiring industry. He has been sought as an associate in many quartets, appearing in concerts with such artists as Hugo Heerman, Bruno Steindel, Frederick Stock, Ludwig Becker, Madame Bloomfield-Zeisler and others of prominence. He was the viola player in the Kortschak Quartet when Mrs. Coolidge exported it to her home in Pittsfield and christened it "The Berkshire," but he declined to leave Chicago. His successful direction of the Art Institute Sunday concerts is notable. The Philharmonic String Quartet is the realization of the high ideals which have led him from the beginning of his musical career, and these are shared by his veteran comrade, Carl Brueckner, the rarely choice cellist of the Philharmonics. His art is exquisitely finished. He is regarded with a real affection by the regular patrons of the Orchestra and his solo appearances are made the occasion of a demonstration. These extend back into the days of Theodore Thomas. The fact that Mr. Brueckner was always chosen by Franz Kneisel to assist in the Chicago concerts, when an extra cellist was required, carries compliment as well as authority.

Fritz Itte, who holds the second violin chair, although unusually gifted as a soloist, has also had extensive experience in chamber music. For several seasons he was a member of the famous "Steindel Trio." His solo appearances with the Symphony Orchestra and at the Art Institute Sunday concerts have won for him a wide circle of friends and admirers.

Otto Roehrborn, the viola, is another veteran in chamber music. A member of the celebrated "Spiering Quartet" for many years and later as head of the second violin section of the orchestra; always one of the Chicago String Quartet. It would be difficult to find a better schooled musician and an artist more fitted for the place he occupies so splendidly in the Philharmonics. He adds to his other qualifications the technic of a good piano player and supplies such accompaniments as are needed to give varied and interesting programs without outside assistance.

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MARIE SIDENIUS ZENDT AND HER LITTLE FRIEND

The picture shows Marie Sidenius Zendt, Chicago's brilliant soprano, and one of her Wilmette friends, Daisy Gaper.

Mrs. Zendt, after a fine vacation period at Wilmette, has gone to New York to complete certain arrangements and engagements, which will detain her there till December, when she will make a Pacific Coast tour, details of which will be given later.

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NORMAL PARK BAPTIST CHURCH

The following musical program was given last Sunday evening at the Normal Park Baptist Church, with Edwin Stanley Seder at the organ and under the able direction of William Griswold Smith:

Suite ..... Borowski
Prelude
Toccata
Meditation-Elegie
Marche Solennele
Mr. Seder

Address ..... The Pastor

Psalm 95—O Come, Let Us Worship ..... Mendelssohn
Mr. Smith and Choir

Psalm 26—Judge Me, O God ..... Buck
George Gordon

Psalm 137—By Babylon's Wave ..... Gounod
The Choir

Psalm 13—Consider and Hear Me ..... Pflueger
Miss Ethel Gordon and Choir

Offertory—Adagio (Sixth Symphony) ..... Widor
Mr. Seder

Psalm 121—I Will Lift Up Mine Eyes .....
..... David Stanley Smith
Miss Elma Engelund and Choir

Psalm 27—The Lord Is My Light ..... Allitsea
Mrs. Newell Mainwaring Finn

Psalm 23—The Lord Is My Shepherd ..... Koschat
Messrs. Erickson, Smith, Brown and Gordon

Psalm 8—O Lord, Our Governor ..... Gadsby
The Choir

Postlude—Grand Chorus in March Form ..... Guilmant
Mr. Seder

The organ was transformed from a small instrument of ordinary interest to an instrument of wonderful variety and practically unlimited possibility in the matter of tone and shade at the skillful hands of Mr. Seder, who, albeit, had never touched the instrument before Sunday evening. His playing was technically exquisite, and his use of the resources at his command a mark of artistry.

No less an artist was Mr. Smith in the direction of the chorus, which did remarkably good, substantial work. The most successful number on the program was the Gadsby "O Lord, Our Governor," which was done with great decision and spirit.

An interesting number for solo voice and choir was "I Will Lift Up Mine Eyes" (David Stanley Smith). This was done with thought and accuracy and made an excellent impression. The entire program bespoke a fine spirit of co-operation between director and chorus, and demonstrated the results of consistent work well directed.

MARY CARVER WILLIAMS.

———♯♯♯———

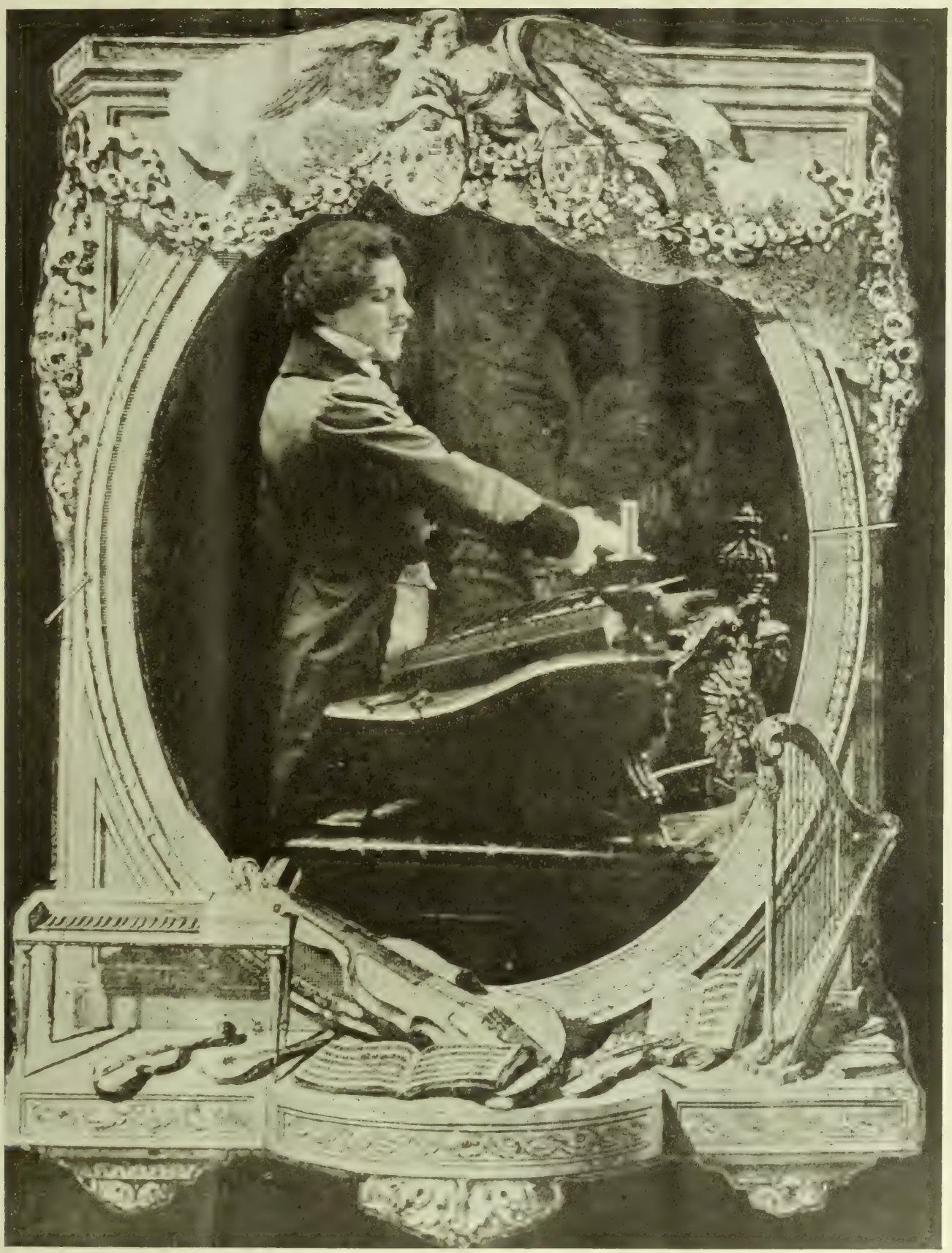
Roberts—Emma Roberts will make her initial appearance in St. Louis on December 15, when she will give a recital in the Hotel Statler ballroom in Miss Elizabeth Caeny's series of afternoon musicales. Another engagement booked for Miss Roberts by Daniel Mayer is for a recital in Middletown, N. Y., in November in a series to be given by the High School Glee Club.

———♯♯♯———

Levitzki—The latest addition to Mischa Levitzki's engagements in Texas, where he will play for the first time next February, is with the College of Industrial Arts in Denton. He will spend ten days in the Lone Star State following his recital for the Philharmonic Society of New Orleans on February 9.

———♯♯♯———

Chicago Piano College—The first students' recital of the season will take place at the College Lecture Room, in Kimball Building, on Saturday, October 4, at 2:15, the excellent program of piano music to be presented by Thelma Simons, Mary Dietz, Helen Moskowitz and Arthur Lang.



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STORY OF "LOVE OF THREE ORANGES," A FAIRY TALE TO BE FEATURED BY THE CHICAGO OPERA.

Answering curiosity in regard to Serge Prokofieff's new opera, "L'Amour des Trois Oranges" ("The Love of Three Oranges") which will be given a world premiere early in the season, the Chicago Opera Association has issued a summary of its fantastic story. Prokofieff is a revolutionary Russian composer and has been called "futurist," "barbarian" and "enfant terrible" by many startled critics.

His opera is in four acts and ten scenes and has a prologue. In brief, it is a fantastic and picturesque portrayal of an imaginary fairy tale that is enacted in an imaginary kingdom, with the aid of the magician Tchelio, protector of the king, and Fata Morganna, sorceress and protector of Leandre, the minister of state. Leandre aspires to the throne, with the connivance of Clarice, the king's niece, and is therefore seeking the overthrow of the hypochondriac prince.

In the prologue, a herald enters and proclaims that "The King of Clubs is in despair. His son and beloved child is suffering from an incurable hypochondria."

At the opening of the first act the king is surrounded by an army of doctors armed with all manner of instruments. He asks them to explain just what is the matter with his son, and they reply that he has every conceivable illness—headaches, indigestion, nervous troubles, neuralgia, insomnia, enfeebled eyesight. They declare that only laughter can cure his son. The story that follows deals with the efforts of Trouffaldino, the court clown, to make the prince laugh by means of weird dancing, grotesque pageants and entertainments; with a mysterious cabalistic game of cards played below ground, where Fata Morganna and the magician, Tchelio, deal the cards of fate and the sorceress wins the right to dispose of the prince; with the secret plottings of Leandre and Clarice; with Fata Morganna's interference with the success of Trouffaldino's efforts to make the prince laugh; with her bewitching of the prince, whom she sends in search of "The Three Oranges"; his travels with Trouffaldino through lonely desert regions; their encounter with the giant cook, guardian of "The Three Oranges" at Creonte's palace; their escape; their desperate thirst as they return through the desert; the mystery of "The Three Oranges"; the last-minute efforts of Fata Morganna to foil all by turning the newly found Princess Minetta into a rat; the fury of Tchelio at this miserable trick; the anger of the king; a last effort on the part of Fata Morganna; and then the final triumph of the prince—in brief, a fairy tale like which there is none other in grand opera.

Prokofieff's compositions have covered a large variety of musical forms. In Russia he has been looked upon as the peer of Stravinsky and as one of the leaders of Russian musical thought in its latest creative phases. A triumphant virtuoso and a composer and performer of piano concertos and ambitious sonatas, he is certainly one of the most remarkable figures in contemporary Russian music.

Associated with him are two noted Russian artists, Boris Anisfeld, who will provide the scenery and costumes, and Adolf Bolm, who will superintend the stage management. Anisfeld's recent exhibition at the Art Institute is well remembered. He is a master painter of all that is weird and fantastic, and his work for the Diaghileff Russian Ballet proved to be wonderfully beautiful. Bolm is also a great artist. All three Russians have been collaborating night and day for several months, and it is believed by the Chicago Opera Association that the new opera will prove musically and scenically one of the greatest sensations of the year.

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WEST SIDE CLUB TO DEVOTE ITSELF TO AMERICAN MUSIC

"American Music by Americans" is to be the topic for lectures and readings in the Music Study Class of the West Side Coeducational Club this year.

Mrs. Mary O. Morgan, chairman of the music department, has announced that American composers and their works will be studied.

The Music Study Class in former years has paid a great deal of attention to folk music of the different countries and to a study of the different instruments.

Indian music by Cadman and Lieurance is the subject for the first meeting on October 23.

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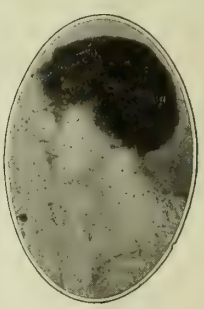
FRANK A. MORGAN EXTENSION SERIES IN RIVER FOREST

The River Forest Woman's Club, Mrs. Clifford C. Hatfield chairman Musical Committee, will present a group of Frank A. Morgan's Musical Extension Series during the winter, beginning October 17 with Ernest Davis, Boston Opera Company tenor, and the Misses Margaret and Helen Whitaker, violinist and pianist.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THE DANGERS IN VOICE CULTURE

By Lazar Samoiloff

We all hear remarks made by very charming parents that they would send their sons or daughters to take singing lessons, but they are afraid that their natural voices will be spoiled by being placed or misplaced by the teacher. It reminds me of a story I heard when I was singing on the stage. A tenor of German descent sang with an Italian opera company the part of Faust, and the Marguerite was an Italian girl. She could not stand the throaty tones produced by the singer, so between the acts she remarked to him that it would be better if he sang "avanti" (that means placing the tone forward), showing him that the tone should be sent to the front of the face. He became angry and answered, "I have studied in Germany, France, Italy and all over. Each teacher placed my voice in a different spot. I will not move my voice any more; I am tired of moving it." Poor soul! he moved it all over, but never got it in the right spot. It happens with many singers. They move the voice here and there, but never get it in the right place. Voice placement is a very necessary study, but, like a razor in the hands of fools or children, it is dangerous. The nearer to nature your voice is placed the more beautiful it is. The first thing that a teacher must consider is the necessity of retaining the beauty the natural voice possesses.

For example, when Nina Tarasova, the young Russian singer of folk songs, came to me she never had had voice culture lessons in her life. Her voice had a natural, gorgeous quality, and all I had to work with her for was to show her a way to sing twenty-five or thirty songs without getting tired and still keep that natural beauty of voice. Now she can sing all evening without any fatigue.

The trouble in voice placement is that the teacher is asked by the pupils what method he uses. The teacher wanting to get the pupil's attention must call a famous name, "Lamperti, Marchesi, etc.," or "I was a pupil of a nephew's nephew of a friend of a pupil of Marchesi." Oh! then you will be my daughter's teacher.

Now about the method: If a teacher uses instead of his intelligence a METHOD he makes all the voices sound alike, monotonous, and with no soul. If the teacher uses his brains and understanding—hearing so as to judge which tone will appeal and at the same time will not hurt the throat, thus will be prove himself the right teacher.

In writing about Nina Tarasova critics, in their excitement over the wonderful expression she puts into her songs, her beautiful and appealing quality of voice, try to tell of her method. If Nina Tarasova would use a method in her singing and would not change the ways of tone giving, how would she be able to express twenty-five different songs of different peasants and keep the tremendous audience in Carnegie Hall applauding so vigorously that after the lights are put out they must be switched on again so that she can sing another song to try to pacify the crowd?

Individuality and temperament can be expressed only if the possessor of the voice is not bound by a method and sings freely.

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Other important engagements to be announced later.

Clarice Balas

Pianist

Town Topics:

"Her playing of the Hiller Concerto was masterly."

Cleveland Plain Dealer:

"Miss Clarice Balas, pianist, in the Hiller F sharp minor Concerto, scored a notable triumph. She has a virile, clean technic, infectious rhythm, a tone powerful and singing in chords and octaves as well as in her resonant melody. Moreover, her interpretation, while musical, is manly in strength. Her vibrant bass and robust octaves rang out even when the orchestra blared forth its loudest. Withal, as in the andante expressivo, Miss Balas plays with healthful sweetness of feeling.

"It is indeed rare to find a pianist of Miss Balas' exuberant vitality. As she sat there at the piano one somehow felt that a Brunnhilde had laid aside her mail and come to make us noble music."

Cleveland Press:

"Clarice Balas, talented pianiste, gave to the Liszt Hungarian Fantasie a brilliant exposition. The young pianiste again displayed brilliant technic and fine musical temperament."

Pittsburgh Dispatch:

"Miss Balas played piano numbers by Bach, Beethoven, Chopin, Liszt, and Leschetizky, pleasing well her audience of musicians."

Cleveland Topics:

"Miss Balas' superlative technic was never more in evidence than in her brilliant performance of the MacDowell Concerto. The last movement is of compelling rhythm. Miss Balas plays it with the ease and freedom with which she attacks any composition of whatsoever intricacy, and her fleetness of finger made its runs and arpeggios sparkle with tonal beauty.

Cleveland Leader:

"Clarice Balas is not only a pupil of Leschetizky, but is his disciple. Piano technic and interpretation of piano pieces begin and end with the great master. This Miss Balas professed and proclaimed throughout her program, which she played in such a manner as to do great justice and homage to her teacher. Her tone is warm and full, persuasive on occasion, and resonant when necessity demands it. Her technical abilities are many and sufficient."

ADDRESS
3057 West 14th Street
CLEVELAND - - - OHIO

The Elderly Person

It was all a new experience to the Elderly Person. In his boyhood and early maturity he had known river bluffs and headlands. A longer time in the prairies had in a way obliterated the early memories. Overnight he found himself dropped among the mountains. They are spoken of as the Berkshire Hills, and they are the border line of western Massachusetts. From the peaks about Williamstown, clear up in the northwest corner, can be seen the brooding mountain which watches over the MacDowell Colony at Petersburg, N. H. Northward are the Green Mountains of Vermont, and westward the Tachonic range in New York.

The Elderly Person in a day had loved these eternal fastnesses from the distance. They folded lovingly into one another in purpling shadows and brought benediction because of their mighty serenity. They looked patiently at the impatience at their feet. They sent smiles of hope and courage from their enduring strength. They spoke gently because of their ages old knowledge. They sang of their enveloping mystery. They tokened their majesty and dignity in upreared brows, and they uttered an eternal faith by the far-reaching vision which was theirs. The mountains point always to the future.

But while the Elderly Person felt big thoughts surge in longing for expression as he watched the mountains and felt their pervading serenity he longed for the intimate touch of close contact. This early morning he had stolen down the stairs, which would snap just a trifle, and after rifling the ice box, sat on the doorstep to put on his shoes, preliminary to his first walk in a real mountain. He was going alone, too, being quite full of instructions from his apprehensive host, who couldn't quite understand why it was preferred to walk instead of later going comfortably in the machine. It's mysterious but true that tingling sensations and keenest delight out of doors go with perspiration rather than petrol.

Along the wide old street went the line of march, bordered on each side with two rows of the English elms, whose long branches swept often to the ground and asserted their more than a hundred years of life since the retired sea captain founded the college which gave the village its name. Up the long slope this stately road leads past chapel and dormitory and library and halls, past the luxurious "frat houses" where living is made easy for learners. The Elderly Person found himself wondering how the spirit of the frugal Ephriam regarded these visible signs of reaction from the austerites of the earlier days. With no hint of criticism in the reflection, however. The beauty of an early jaunt is that your mind is clear. That is, if you are inclined to think, there are interest and suggestion at every step.

Beyond the second eminence the town stopped abruptly after the steps linger a bit in a belated cemetery where quaint inscriptions are on old headstones. Wives pledged eternal loyalty to a spouse's memory in those days and sealed the carved vow with weeping willows.

Just across the tumbling stream the ferns began their ingratiating invasions of territory and a naturalist's delight. In the Dunes the ferns are plentiful, but the Elderly Person had no first-hand acquaintanace with such profusion as beckoned him on every side and waved luring arms into depths which the eye could not penetrate. Great sweeping fellows there were, waist high and more, along with those of humbler stature crowding and contending for attention. Almost at once were noticed clumps of a vivid green fern, the fronds running to a sharp point and with heads all bent in one direction as if, when the wind swept over them, a certain yielding of stem made them unable to return to the old position. The Elderly Person gradually became conscious, too, of a delicate scent, so faint and fleeting that it was an aroma rather than odor or spicy smell. It was not pungent, but ever present. He thought it the early freshness of the day and the profusion of vegetable life held down by the heavy shadows through which he walked while the clouds baffled the sun's rays.

The road soon became little more than a trail, and no cross lines confused or tempted footsteps astray. For the most part a thick growth lined its sides, the tree tops interlaced above, while the thicket of wild growth crowded and edged and twisted for a right to live and come to something. To a prairie man this adorable tangle of fern and brier and bush, blossoming shrub, evergreen and flowers, playing hide and seek between moss and mulch, fairly radiated charm. Once in so often he had to stop and salute a stately maple, a multiplying linden, to crush the fragrant hemlock branches and to fairly hug the gleaming white birches which in some way seemed to demand a right of way to allow their "glossary of most lustrous leaves" to reach toward the sunlight. There was something happy about

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them. In family groups they grow and beam and shine. Their smooth bodies are not skeletons, but more like phantoms, luring and disappearing and dodging humorously from the eye which seeks to locate them and pin them to time and place.

An opening brought the Elderly Person to an opulent field of daisies and buttercups. He had scraped acquaintance with them all the way from Ohio and made a vow to roll in the first sward he could. Promptly he waded into the lushness born of June and, despite the moisture, laid him down and rolled in the riotous bloom. There was such profusion that to roll in it was about the only way to be able to assimilate its luxury. The daisies were wide eyed in their amazement, and fell over against one another as the foreign substance tried to get hold of the dream which had pursued him so long before realization. You need to have lived—well, never mind how long—before seeing a real daisy field in order to understand just how much fun and pleasure can enter into such a new friendship. The buttercups are beautiful—so brilliantly yellow, with so many blossoms on the tall stalks. If these sort grow in the West they have so far kept out of sight of a close observer. The sheep laurel came later on, and before the walk was over a pink lady's slipper held up its lovely cup for admiration.

. . . . . .

At Christmas time the Elderly Person found a pedometer in his stocking with the skeptical intimation that the instrument would enable its wearer to verify some of his tales of miles in future. This alleged truth teller was properly attached to the belt at the beginning of the trip. The sun finally won out against the mists and sent long shafts of light filtering through the thickets, touching the dancing leaves, the white bolles of the birches and piercing the deep shades of brake and mossy banks. The walk had lasted quite a while, and there was no particular consciousness of ascent, so dense for the most part was the foliage. By all counts the watch said that six or more miles had been covered. But prudence said perhaps the regular gait was not maintained in mountain climbing. This recalled the pedometer, which had industriously clicked itself along the route. Consulting it for a tally, it recorded a blank—no mileage whatever!

While indignantly repudiating such a record, as he strode along, the Elderly Person came upon a stone on which was cut "Mass." on one side and "N. Y." on the other. Looking forward, he saw the wind-swept crest of the mountain and knew he was at the end of his road. Soon the Petersburg valley was spread before him luxuriously with the Tachonic range, enveloped in misty loveliness, in the far distance. By these tokens he was seven miles from home despite the pedometer. And with time to the good, too, as he turned his face toward breakfast, being full of everything else. So the pace trailed slowly through the leafy aisles, and stopped often to catch glimpses of the near-by hills, with tree tops standing, row on row, in musical symmetry and color. The eye was enraptured, the mind at rest, and the heart full of the loveliness. There seemed no wanting touch. A spoken word would have undone the spell.

A sward of the delicate green fern made its primeval invitation. With an apology for bruising and crushing such beauty, the Elderly Person stretched full length upon it, assuring each frond that it ministered royally to a sensitive soul. At once the delicate aroma which had followed all the way was marked. Plucking a spray, it was discovered that underneath each frond was distilled a sweet essence which clung to each fiber of the plant. It was the sweet fern, something known about, but never met before. Every sense was satisfied as the whole being basked in the new delight.

There wasn't even a fly or insect to intrude. The wonderful silence, the thick curtains of foliage, the ravishing luxuriance sank into the consciousness and filled every nerve with quivers of pleasure. Time and space and sense were lulled in a rapture that was almost exhausting.

. . . . . .

Suddenly into the solemn stillness a bird note of ecstatic sweetness was launched. Clear and cool, with mellow undulations, it reeled off its carol.

The cup of joy was overfull, for the Hermit Thrush was singing matins!

THE ELDERLY PERSON.

PAUL W. MALLORY

A tenor well known in Chicago music circles last winter was Paul W. Mallory, and it is gratifying to note that he has just returned from a most successful Chautauqua trip through the West and will devote himself entirely to recital and concert work during the present season.

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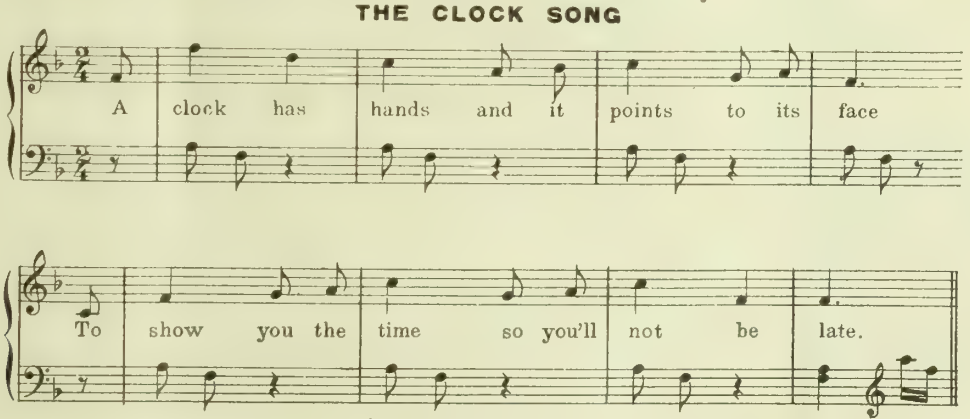
THE CLOCK SONG



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(Please Mention THE MUSIC NEWS)

A PRIZE FOR AMERICAN COMPOSITION

Hugo Riesenfeld, the director of the Rivoli and Rialto Theaters, in his desire to encourage American composers, has offered a prize of $500 for the best overture submitted to him before March 31, 1920. The competition will be open to any composer residing in this country. The only condition is that the work must be not of too difficult a nature to prevent its being played with a limited number of rehearsals by either the Rivoli or Rialto Orchestras, which consist of fifty men. Mr. Riesenfeld has appointed as judges of the contest Kurt Schindler, director of the Schola Cantorum; W. H. Humiston, assistant director of the Philahrmonic Society; Josiah Zuro, the well-known grand opera conductor and director of the New School of Opera; Edward Falck, formerly assistant conductor at the Metropolitan Opera House and now director of music at the Aeolian Company; Otto Langey of the orchestral department of G. Schirmer & Co., and Erno Rapee, conductor of the Rivoli Orchestra. Arrangements have been made with G. Schirmer & Co. to print the prize winning composition, and all royalties will revert to the composer. Scores may be addressed to Edward Falck, in care of the Rialto Theater, New York.

\#\#\#

Stracciari-Ponselle—Riccardo Stracciari and Rosa Ponselle are announced to appear in the first of the Central Concert Company's series, which will be given at Medinah Temple on Thursday evening, October 9.

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F. WIGHT NEUMANN'S ATTRACTIONS

Mme. Geraldine Farrar, prima donna soprano Metropolitan Opera, New York, will be heard in a concert, assisted by Arthur Hackett, tenor, and Rosita Renard, Chilean pianist, Sunday afternoon, October 12, at 3:30 at the Auditorium Theater.

Clarence Eddy, organ recital, Tuesday evening, October 14, at 8:15 at Kimball Hall.

Harold Bauer, piano recital, Sunday afternoon, October 19, at 3:30 at Kimball Hall.

Serge Prokofieff, the sensational Russian composer-pianist, two piano recitals, Sunday afternoon, October 26, at 3:30, and Tuesday evening, October 28, at 8:15. Both these recitals will take place at Kimball Hall.

Fritz Kreisler, violin recital, Sunday afternoon, November 2, at 3:30 at the Auditorium Theater.

Cecil Fanning, baritone, song recital, Thursday evening, November 6, at 8:15 at Kimball Hall.

Leopold Godowsky, piano recital, Sunday afternoon, November 9, at 3:30 at Cohan's Grand Opera House.

Carolyn Willard, piano recital, Sunday afternoon, November 9, at 3:30 at Kimball Hall.

Cecil Lipschultz, piano recital (professional debut), Tuesday evening, November 11, at 8:15 at Kimball Hall.

Sergei Rachmaninoff, piano recital, Sunday afternoon, November 16, at 3:30 at the Auditorium Theater.

Hazel Harrison, piano recital, Sunday afternoon, November 23, at 3:30 at Kimball Hall.

Isolde Menges, violin recital, Sunday afternoon, November 30, at 3:30 at Kimball Hall.

Marie Hoover Ellis, piano recital, Sunday afternoon, December 7, at 3:30 at Kimball Hall.

Frieda Hempel, prima donna soprano Metropolitan Opera, New York, song recital, Sunday afternoon, December 14, at 3:30 at Cohan's Grand Opera House.

Arthur Rubinstein, piano recital, Sunday afternoon, January 11, at 3:30 at Kimball Hall

Toscha Seidel, violin recital, Sunday afternoon, January 18, at 3:30 at Cohan's Grand Opera House.

Pablo Casals, cello recital, Sunday afternoon, January 25, at 3:30 at Kimball Hall.

Joseph Bonnet, organ recital, Tuesday evening, January 27, at 8:15 at Kimball Hall.

Guiomar Novaes, piano recital, Sunday afternoon, February 1, at 3:30 at Kimball Hall.

Clarence Loomis, piano recital, Thursday evening, February 5, at 8:15 at Kimball Hall.

Silvio Scionti, piano recital, Sunday afternoon, February 22, at 3:30 at Kimball Hall.

Ossip Gabroilowitsch, piano recital, Sunday afternoon, March 14, at 3:30 at Kimball Hall.

Hans Hess, cello recital, Thursday evening, March 18, at 8:15 at Kimball Hall.

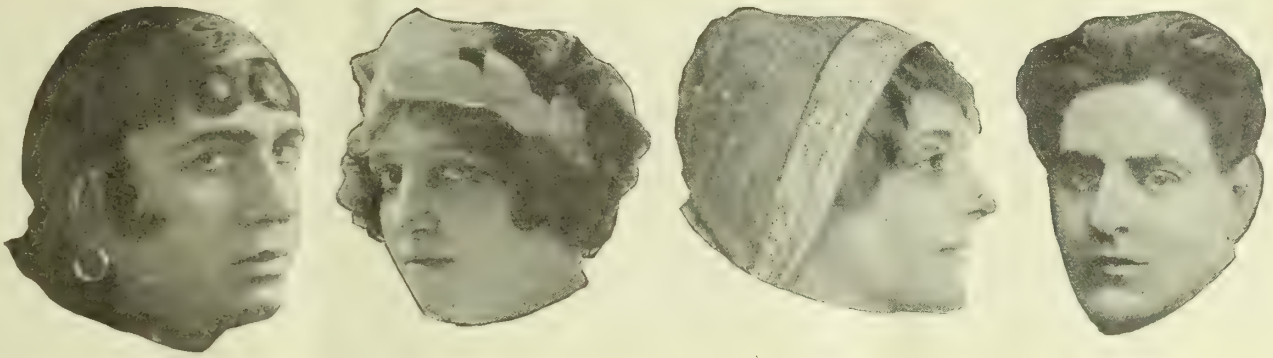
Heniot Levy, piano recital, Sunday afternoon, April 11, at 3:30 at Kimball Hall.

Rudolph Ganz, piano recital, Sunday afternoon, April 18, at 3:30 at Kimball Hall.

Percy Grainger, piano recital, Sunday afternoon, May 9, at 3:30 at Kimball Hall.

Enrico Caruso, concert, Sunday afternoon, May, date to be announced later.

Negotiations are pending with other artists and organizations to be announced later.



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METROPOLITAN OPERA COMPANY ANNOUNCEMENT

The prospectus of the Metropolitan Opera season of twenty-three weeks, beginning November 17, was issued yesterday. It will be Giulio Gatti-Casazza's twelfth season as general manager of the Metropolitan, and in conformity with his promise before departing for Italy last summer he has organized a company, including many American artists, to present an opera program which will be notable for the number of novelties and revivals.

Among the novelties will be "Cleopatra's Night," an opera in two scenes by the American composer, Henry Hadley, based on the novel of Theophile Gautier. Another

GIULIO GATTI-CASAZZA
General Manager Metropolitan Opera Company, New York

novelty will be Maeterlinck's "L'Oiseau Bleu," with music by Albert Wolff, a young French composer formerly with the Paris Opera Comique, who has been engaged as one of the Metropolitan's conductors. The program also includes Henry E. Krehbiel's new translation of Wagner's "Parsifal."

The other novelties include Leoncavallo's "Zaza" and "Eugen Onegin," a lyric drama in three acts after the poem of Pushkin, with music by Tschaikowsky, which will be sung in Italian.

One of the revivals will be Halevy's masterpiece, "La Juive," which has not been presented here for many years. Others will be "Manon," by Massenet, which never has been given here; "L'Italiana in Algeri," the opera bouffe by Rossini and Onelli. The standard repertory for the season follows:

Bellini, "I Puritani"; Borodine, "Prince Igor"; Bizet, "Carmen"; Donizetti, "L'Elisir d'Amore," "Lucia di Lammermoor," "La Figlia del Reggimento"; Delibes, "Lakme"; Flotow, "Marta"; Gluck, "Orfeo ed Euridice"; Gounod, "Faust," "Mireielle"; Leoncavallo, "Pagliacci"; Leoni, "L'Oracolo"; Mascagni, "Cavalleria Rusticana," "Lodoletta"; Massenet, "Thais"; Meyerbeer, "Le Prophete"; Montemessi, "L'Amore dei Tre Re"; Moussorgsky, "Boris Godunoff"; Mozart, "Le Nozze di Figaro"; Ponchielli, "La Gioconda"; Puccini, "La Boheme,"

"Gianni Schicchi," "Madama Butterfly," "Manon Lescaut," "Il Tabarro," "Tosca," "Suer Angelica"; Rabaud, "Marouf"; Ricci, "Crispino e la Comare"; Rimsky-Korsakoff, "Le Coq d'Or"; Rossini, "Il Barbiere di Siviglia"; Saint-Saens, "Samson et Dalila"; Stravinsky, "Petroushka"; Verdi, "Aida," "Un Ballo in Maschera," "La Forza del Destino," "Il Trovatore," "Rigoletto," "La Traviata"; Weber, "Oberon."

The company, numbering seventy-three singers, includes:

Sopranos—Mmes. Frances Alda, Gladys Axman (new), Maria Barrientos, Vera Curtis, Ellen Dalossy (new), Florence Easton, Minnie Egener, Mary Ellis, Margaret Farnam (new), Geraldine Farrar, Rita Fornia, Mabel Garrison, Edna Kellogg (new), Claudia Muzio, Mary Mellish, May Peterson, Rosa Ponselle, Marie Rappold, Margaret Romaine, Evelyn Scotney (new), Lenora Sparkes, Marie Sundelius, Marie Tiffany and Adeline Vosari (new).

Mezzo-Sopranos and Contraltos—Mmes. Cecil Arden, Louise Berat (new), Gabriella Besanzoni (new), Sophie Braslau, Julia Claussen, Raymonde Delaunois, Jeanne Gordon (new), Frances Ingham (new), Kathleen Howard, Carolina Lazzari (new), Helena Marsh, Marie Mattfeld, Margaret Matzenaur, Flora Perini and Lila Robeson.

Tenors—Messrs. Paul Althouse, Pietro Audisio, Angelo Bada, Fernando Carpi, Enrico Caruso, Giulio Crimi, Rafaelo Diaz, Octave Dua (new), Charles Hackett, Orville Harrold (new), Morgan Kingston, Hipolito Lazaro, Giovanni Martinelli and Giordano Paltrinieri.

Baritones — Messrs. Pasquale Amato, Thomas Chalmers, Robert Couzinou, Louis d'Angelo, Giuseppe de Luca, Mario Laurenti, Millo Picco, Vincenzo Reschiglian, Carl Schlegel, Antonio Scotti, Clarence Whitehill, Reinald Werrenrath and Renato Zanelli (new).

Bassos—Messrs. Paolo Ananian, Adamo Didur, Pompilio Malatesta, Jose Mardones, Giovanni Martino (new), Leon Rothier and Andres de Segurola.

Miss Rosina Galli has been re-engaged as premiere danseuse and Giuseppe Bonfiglio as premier danseur. Miss Florence Randolph will be solo danseuse. The Metropolitan chorus of 120 voices will be maintained under the direction of Giulio Setti.

The conductors, in addition to Albert Wolff, the only new one, are Arthur Bodanzky, Roberto Moranzoni, Genaro Papi and Giulio Setti. Assistant conductors are Giuseppe Bamboschek, Attico Bernabini, Riccardo Dellera, Willfrid Pelletier, Willy Tyroler and Alessandro Scuri.

Edward Siedle remains as technical director; Richard Ordynski as stage director, and Armando Agnini as stage manager, with Charles Berger, Oscar Sanne and Lodovico Viviani as assistants.

Ballet masters will be Rosina Galli and Ottokar Bartik. Adolph Bohm has been engaged as ballet master and stage manager for "Le Coq d'Or" and "Petroushka."

———♯♯♯———

Malek—Clementine Malek, soprano, pupil of Miss Kathrine Clarke, and a favorite soloist of Milwaukee as well as faculty member of Wisconsin Conservatory of Music, is spending part of each week at Grafton Hall, Fond du Lac, in charge of vocal work at the school.

WALTER WILD

Mr. Walter Wild, F. R. C. O., L. Mus: T. C. L., who went to Pittsburgh in 1917 to fill the position of Organist and Director at the Shadyside Presbyterian Church, is one of the young musicians Pittsburgh is proud and happy to possess. After one year's work, Mr. Wild was engaged as Director of the Music Department of the Pennsylvania College for Women and has been given credit for rejuvenating the department through his splendid work. After two years' successful work at Shadyside Church Mr. Wild has been called to the First Presbyterian Church of Wilkinsburg as Organist and Choir Director. Mr. Wild's experience in Scotland and England showed to great advantage at the performance of the "Messiah" given by the Mozart Club of Pittsburgh this past season. With wonderful ease, poise, and mastery, Mr. Wild accompanied chorus and soloists through this vast work and never has these accompaniments been heard to greater advantage.

———♯♯♯———

Prokofieff—Serge Prokofieff, the young Russian, whose triple distinctions of pianist, composer and conductor have revealed him as an artist of great versatility as well as of remarkable gifts, will give his first recital of the season at Aeolian Hall, New York, on Sunday afternoon, October 12. This concert will be most interesting, as it will introduce Mr. Prokofieff as a player of Bach and Beethoven, as well as of his own compositions and those of his Russian confreres. Both the Philadelphia and Boston Symphony Orchestras will introduce Mr. Prokofieff's Scythian Suite on their programs this season.

HENIOT LEVY

Press Notices of Chicago Piano Recital, Sunday Afternoon, April 13, 1919, Kimball Hall

Heniot Levy, one of our most eminent pianists and pedagogues, gave his annual piano recital at Kimball Hall yesterday afternoon before an audience which completely filled the seating capacity of this concert hall.

His program, as is usual at the recitals given by him, was one which offered exceptional opportunity for the forming of a better acquaintance with the bigger works written for this instrument, and such compositions as the Beethoven Sonata, Op. 109; the Chaconne by Bach, for violin, arranged by Busoni; the entire set of eight pieces contained in the Fantasies, Op. 12, by Schumann, all brought for closer study the musical and poetic content of these pieces as presented with the masterful equipment of Mr. Levy's art and both as to mechanical performance and for musical reading they were played by him with artistic comprehension. — Maurice Rosenfeld, Daily News.

Heniot Levy gave an excellent reading of the Schumann fantasies at his recital yesterday afternoon at Kimball Hall. His playing was poetic and he was in the spirit of the illusive mode of expression characteristic of Schumann. Mr. Levy played a group of his own compositions, as yet in manuscript. To judge by the reception accorded them by the audience, they will not remain long in manuscript form. Mr. Levy, while abreast of the times in his attitude toward music, is not one of the radicals who wish to break altogether with the old. Music evidently to him is still the art of grace and charm to be expressed through melody recognizable as such and to be set off by rich harmonies which please. As in his composing, so it is in his playing. He seeks to make of the piano an instrument of beauty which shall sing the melody and enrich the background with mellow colors.—Karleton Hackett, Chicago Evening Post.

Heniot Levy's annual piano recital attracted a large and very warm audience. He offered a characteristic scholarly menu, beginning with Beethoven, closing with Chopin, with a good measure of Schumann in between. Mr. Levy, in spite of his arduous pedagogic program, played with the seriousness and care that we have come to expect from him, and the Schumann seemed to bring out in him a contemplative mood that was both restful and refreshing.—Henriette Weber, Herald-Examiner.

At Kimball Hall I heard the talented pedagogue-pianist, Mr. Heniot Levy, in a Beethoven Sonata and the Bach-Busoni Chaconne. The latter was very well played. Mr. Levy was recalled many times after the Chaconne. There was a good audience of Mr. Levy's important circle of admirers and friends.—Herman Devries, Chicago American.

Heniot Levy, a studious, learned and talented Chicago pianist, gave his annual recital at Kimball Hall yesterday afternoon. His program was of the most orthodox, containing Beethoven, Bach, Schumann, Chopin and some works of his own. One doubts at times the advisability of playing Schumann, but Levy played the Fantasia, Op. 12, with much enthusiasm, and the audience approved of it so heartily that he returned to repeat one of the sections. His own pieces, a Nocturne and two Waltzes, showed considerable original imagination and were played with a high degree of brilliancy.—Edward Moore, Chicago Journal.

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MINNEAPOLIS SYMPHONY ORCHESTRA

The Orchestral Association of Minneapolis announces the seventeenth season of the Minneapolis Symphony Orchestra. The first concert will occur on the afternoon of Sunday, October 19, the opening concert of the Symphony Series the evening of Friday, October 24, to be followed by the usual number of Symphony and Popular concerts.

The success of the orchestra both at home and while on tour throughout the country has confirmed its value as probably the most notable civic asset Minneapolis possesses.

EMIL OBERHOFFER

This is the reason it can claim and receive the financial backing necessary for its future existence, and is a good reason why many who have never had the privilege of contributing to the guarantee fund should welcome the opportunity annually afforded of doing "their bit" by liberal purchases of season tickets to both the Symphony and Popular Series of concerts.

The orchestra has been increased to eighty-five musicians, and while many new faces will be noted, the principals of the various sections, with two exceptions, will remain the same as last season. Mr. Oberhoffer approaches his task with increased inspiration and enthusiasm after his musical pilgrimage East last winter, when he heard our most important American orchestras in their home surroundings.

A readjustment of the management returns Carlo Fischer to the position of assistant manager, replacing Edmund A. Stein, who will represent the orchestra's interests in St. Paul.

♯♯♯

Muncie—The Muncie (Ind.) Matinee Musicale will this season present five attractions: Adolph Bolm's ballet with George Barrere's Little Symphony Orchestra; Mme. Frances Alda, soprano; Rudolph Ganz, pianist, and Cornelius Van Vliet, cellist; Sascha Jacobinoff, violinist, and Carolina Lazzari, contralto.

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Such is the magic wrought by Will Marion Cook, conductor of the American Symphony Orchestra and Singers, whose musical triumphs are known from coast to coast. In one of the most artistic programs ever given by any group of professionals, these thirty or more men of the colored race are exemplifying this new trend in the musical world of today.

As truly American as is its constitution is the music which the Negro race has evolved from the rhythmic half-chants originating in the southern cotton fields. They have emotionalized the play impulse and given music the high lights and subtle humor of syncopation. Later day "jazz," looked at askance by many professed "high brows," is strongly indicative of a new development in music. It is to harmony what "free verse" is to poetry.

Music lovers and others are equally attracted by the novel variations offered by these American singers and players whose repertoire ranges from the well known classics—vocal and instrumental—to the appealing strains of Negro spirituals and plantation melodies. Glimpses of the naive humor which so-called "black face" artists have never successfully imitated creep into these programs almost spontaneously. Audience and players alike respond to the "mere joy in the doing" which these performers infuse into their music making.

\#\#\#

THE PHILADELPHIA ORCHESTRA PLANS

Plans for the coming season of the Philadelphia Orchestra are rapidly maturing. Mr. Stokowski, who spent the summer in Seal Harbor, Me., studying new scores and arranging his scheme for the season, promises programs of unusual interest. Some of the novelties on the early programs include Charles Martin Loeffler's "Pagan Poem," for piano, three trumpets, English horn obligato and orchestra, a work by the Russian composer, Moussorgsky, entitled "La Nuit sur le Mont Chauve." The standard works will, of course, figure prominently on the programs during the season. The chorus plans are arousing wide interest, and the applications indicate that the membership will be of unusually high quality. Under the splendid training of Mr. Townsend the chorus offers special inducements to all singers who are seriously interested in music.

\#\#\#

FRANCES PAPERT

Frances Papert, mezzo-contralto, has returned to Chicago after a very successful season in opera in the south.

The Dallas Daily Times, in speaking of her Azucena in "Il Trovatore" said: "She was superb, displaying dramatic ability that is rarely found on the operatic stage and a voice which is all that could be desired."

HENRY TO APPEAR WITH SEATTLE SYMPHONY ORCHESTRA

Harold Henry, the brilliant pianist, is in such demand that even playing five recitals in a week, whenever it is possible to do so, he has only three open dates between November 7, when he gives his Aeolian Hall, New York, recital, and the Christmas holidays. Proportionally there are only the same number of unfilled dates after January 1. Henry's tour to the Pacific Coast has been postponed until the end of January (he was to have gone west the beginning of that month) to permit of his appearing as soloist with the Seattle Symphony Orchestra in February.

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Mrs. George S. Richards announces her fourth annual all-star musical course which is by far the most ambitious and interesting that has been offered in the musical life of Duluth.

The series of five great concerts will open October 6 at the Duluth Armory, with the world famous quartet of soloists from the Sistine Choir of the Vatican, Rome.

Mme. Galli-Curci is next to appear on the course, the last of October.

Jascha Heifetz, the 18-year-old Russian violinist whom Mrs. Richards booked to play here last fall before the "flu" epidemic canceled his engagement, will appear at the Armory October 24.

Next to appear on this unusual series of concerts is Mary Garden, "incomparable artist."

There is nothing that can be added to what has already been said about this famous artist's ability on the operatic stage and concert stage.

Serge Rachmaninoff, the famous composer and pianist who has been the man of the hour in the east, will appear January 20.

CHARLES CARVER'S RECITAL

Charles Carver, artist-pupil of Frank La Forge, gave a recital in the beautiful La Forge-Berumen studios, New York, last Tuesday evening. The many admirers of the voice and art of this gifted singer received the program with rapturous applause, and demanded many encores. Carver is an artist who must be reckoned with. His voice is a genuine bass, reaching as low as B flat below low C, and of a rich mellow quality that is rarely found among bassos. His training has been conducted entirely by Frank La Forge, as young Carver was "discovered" by La Forge soon after leaving college. Mr. La Forge invited Mme. Schumann-Heink to hear the young man, which resulted in his being engaged for the transcontinental tournee of last season. Carver received the highest praise from the press and public. His gifts for interpretation are of the most pronounced kind and it is the opinion of even such authorities as Mmes. Sembrich and Schumann-Heink that the future holds very great things in store for this twenty-one year old artist.

The coming season will find him giving recitals in New York, Boston and Chicago, where a numerous public will have an opportunity to judge of his art. Frank LaForge is arranging his appearances.

WAR CAMP COMMUNITY SINGING

In order to satisfy the increasing demand for leaders of community singing the War Camp Community Service will inaugurate on October 10 the fall term of its training school for volunteer song leaders in New York City. This New York School is one of thirty-seven that have been conducted by the War Camp Community Service throughout the country. Six of these have been for colored song leaders. The schools also included a teachers' normal class and a school for playground supervisors, which was also attended by boys and girls from the playgrounds. Two schools were held exclusively for girls. A school has lately been inaugurated by the War Camp Community Service in Boston, and another is being opened in Los Angeles, Calif.

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Holloway—Wilma Allen Holloway, soprano, has returned to Chicago after spending the summer at Paw Paw Lake, Mich. Mrs. Holloway, with Miss George at piano, gave a program at the summer Chautauqua, eliciting much favorable comment for her charming voice and program, which was arranged to meet popular and artistic tastes. Her encores of "Birth of Morn" and "Annie Laurie," with harp accompaniment, were received with special enthusiasm.

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From the attractive circular being distributed we quote as follows:

Announcement is made of the coming season's subscription concerts to be given

HARRISON WILD
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by the Chicago Mendelssohn Club and assisting soloists in Orchestra Hall. The Chicago Mendelssohn Club continues under the rare musical leadership of Mr. Harrison M. Wild, who has arranged for three programs of great interest.

First Concert December 11, 1919

The program will consist of a collection of works dedicated to the club and its conductor. This remarkable program is given in celebration of the opening of the club's second quarter century and the beginning of Mr. Wild's twenty-fifth season as musical conductor.

Frederick Stevenson has added a won-

THEODORE HARRIS

drous number entitled "Mors Et Vita," with the heroic tenor's solo part specially thought out for Mr. Theo Karle, who has been secured as soloist for this occasion.

Mr. Karle will also offer several groups of solo numbers. Orpha Kendall Holstman will be heard in the incidental soprano solos of the evening.

Second Concert February 12, 1920

The collaboration of Theodore Harrison with the club in three compositions by Stanford will be one of the important offerings of the evening. Mr. Harrison will be heard in several groups of songs.

The club will present in addition to the above several new and vitally interesting compositions for male chorus.

Third Concert April 29, 1920

Miss Garrison will be the soloist of the evening and in addition to singing the soprano solos in a cantata with the Mendelssohn Club will give two groups of songs. The club will offer some of the best known compositions for men's voices and two or three very attractive novelties.

A Word Regarding the Chicago Mendelssohn Club

This organization is unique in the musical world. It is not a money making institution. Whatever it receives as income it returns to its clientele in music. World-renowned soloists are presented. The best composers are brought to produce compositions for the club's presentation.

———###———

Kanders—The first concert of the Humanitarian Cult season will be given at the Hippodrome in New York Sunday evening, October 5, the soprano soloist being Helene Kanders, who will be heard in her own recitals at Carnegie Hall November 15 and January 13.

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Will Marion Cook, foremost among his people as a composer producing really American music, has surrounded himself with the best colored musicians in the world today and personally conducts the orchestra.

To those who recall the delight afforded by the jubilee singers of a decade ago, the fact that each of the thirty men comprising the organization is a vocal artist as well as a skilled instrumentalist means much. The cadence of the old Negro spirituals that these remarkable singers present is like nothing else in the world—a soul stirring harmony that uplifts and delights.

When to all the technical beauty of a symphony program, as played by master artists, is added the rich tone color of perfectly trained voices, there is in store for those who listen an hour or more of unalloyed pleasure.

Will Marion Cook and his players are received everywhere with enthusiastic approval and return engagements are the rule rather than the exception.

———###———

AMERICAN CONSERVATORY NOTES

Edna Cookingham and William Hauser, the last of the nine members of the American Conservatory faculty who joined the colors, have returned from France and resumed their duties at that institution. Mr. Hauser was stationed at Brest for over six months before receiving an opportunity to embark for home.

The American Conservatory students' orchestra will resume its rehearsals Monday afternoon, October 6, under the direction of Herbert Butler.

Hugh Porter, organist, will appear in recital at Kimball Hall, Saturday, October 11, with John T. Read, who will sing three groups of selected songs.

Louise Winter, soprano, recently appeared in recital at the Hyde Park Hotel, and will sing at a benefit concert for the Miller family of Hubbard's Woods at the Colonial next Monday evening.

Mae Doelling will play the following program at the recital at Kimball Hall, Saturday afternoon, October 4.

Sonata, Op. 27, No. 1 ..... Beethoven
Nocturne, Op. 62, No. 2
Etude, Op. 10, No. 8
Fantasie, Op. 49 ..... Chopin
Reverie ..... Debussy
Jeau d'Eau ..... Ravel
Humoresque ..... Godowsky
Polka (on a theme by W. R.) ..... Rachmaninoff
Polonaise Americaine ..... Carpenter
Concert Etude, F minor
Murmuring Woods ..... Liszt
Rhapsodie No. 8

LILLIAN MAY GINRICH AT LOCKPORT

Lillian May Ginrich, soprano, of Philadelphia, was one of the successful singers at Lockport and also made many friends through her unaffected and charming manner.

On account of indisposition she did not appear on Monday afternoon as announced, but, having recovered, on Friday afternoon instead.

It is through this circumstance that no mention was made of Miss Ginrich's work in the Music News review of the Lockport Festival which followed the event session by session and, except in this one (inadvertant) case, omitted no artist or composition of the week.

Miss Ginrich has a powerful voice and a broad style of singing, and she has also excellent control of all her resources and is able to color and modulate her readings in an altogether pleasing way.

Her first group was devoted to Horatio Parker and she was especially successful with his "The Lark Now Leaves His Watry Nest," which she sang with spirit and good tonal quality.

Her second group comprised "Bitterness of Love" (Dunn), "An Invitation" (Harold V. Milligan), "Lullaby," an American Indian song, arranged by Lieurance, and "The Year's at the Springs" (Beach), all of which she presented with good musicianship and in effective interpretations.

C. E. W.

MARIAN CORYELL'S NEW SONG

"Contentment," the latest of the song children of Marian Coryell, has reached the market, and will unquestionably attain a still higher plane of popularity than has any other of the works which have already been used.

The poem of "Contentment" (written by Sara Teasdale) is graceful and full of an intensity of thought and feeling, and Miss Coryell has set this to a melody line at once appropriate and beautiful, while the piano accompaniment, as is usually the case in the Coryell songs, is both skillful and effective.

Undoubtedly "Contentment" will have a vogue.

Henry Purmort Eames

Edouard Hesselberg

Mrs. John Fuller Sweeney

Mrs. Rossetter G. Cole

Clarence Eidam

George G. Lewis

Mabel Webster Osmer

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RENE LUND ON THE SOUTH SIDE

Rene Lund, baritone, was the chief attraction in a concert given on last Thursday evening at the Bethlehem Lutheran Church, when he had the exceptional advantage of sympathetic, intelligent and artistic accompaniments from Miss Alice R. Deal.

Mr. Lund, the possessor of a beautiful natural voice and a thoroughly developed musicianship, proves himself, on his every appearance, to be a thinker and a student, for not only are his numbers prepared with the utmost exactitude and finish, but also his presentation of each individual composition on his program proclaims the fact of careful analysis and polish, and invariably he gets at the very root of the matter and offers an interpretation at once logical and effective.

His first group (not heard by this writer) included numbers of Korling and Homer, while the second was entirely American, and included "My Dear" (Salter), "Such a Li'l Fellow" (Dichmont), "Rose Kissed Me Today" (Harling), "The Piper" (Stoughton), and "Nature Awaits Thee" (Warner).

The Salter piece has been used sufficiently now to have established its value and its identity, and proves, in the Lund reading, to be attractive always.

The Dichmont song is quaint, homely and altogether to the liking of the general audience.

The short song by Harling is attractive when presented with clear enunciation and keen insight into meanings, and these items were perfectly conserved by Mr. Lund at this time, while in "The Piper" he disclosed his ability to deal tellingly with rather harsh and thoroughly dramatic composition, which, nevertheless, is one having its definite value in color and contrast.

"Nature Awaits Thee" is a song which requires much introspectivity, as also a well-used voice, and to its presentation Mr. Lund brought both possibilities, with the result that the impression made by it was vivid and pleasing. C. E. W.

———♯♯♯———

ANTHONY LINDEN

Anthony Linden, the Chicago flutist, who has recently been engaged as principal solo flute with the Minneapolis Symphony Orchestra, will make his first appearance with that body as soloist on October 26, at which time he will play the beautiful "Il Vento," by Briccialdi.

This remarkable piece was specially arranged for solo flute and symphony orchestra by Adolf G. Hoffman of Chicago.

———♯♯♯———

FRANCES CAREY-LIBBE

Frances Carey-Libbe will be much in evidence this coming season in oratorio, recital, club work, etc. She will also teach a limited number of pupils and coach singers for oratorio, church and recital singing. She is making a specialty of the "La Ballade of De Spere," for reader, cellist, pianist, violinist, and contralto, and it should appeal to women's clubs especially.

———♯♯♯———

A. G. V.—The American Guild of Violinists will give a dinner this (Friday) evening at Kuntz & Remmler's in honor of Sir Henry Heyman, the veteran violinist. The regular monthly meetings of the Guild for the season have been suspended, and in their place there will be an occasional dinner in honor of whatever distinguished guest may be available.

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CONFERENCE OF DIRECTORS OF COLLEGE MUSIC DEPARTMENTS

Arrangements have been made for a conference of directors of college music departments in connection with the Philadelphia meeting of the Music Teachers' National Association on Monday evening, December 29, at the close of the informal dinner. Arthur L. Manchester, chairman of the committee on music in the college, will preside.

The conference is to discuss questions relating to the administration of college music departments in an effort to devise ways and means for developing uniformity of methods of administration and uniform entrance requirements and courses of study, and ultimately to plan for the organization of an association of college music departments, under a constitution and with the necessary official machinery to investigate this entire field of musical work.

Among the topics to be discussed are these:

Regulation governing uniformity and thoroughness in grading and passing students.

Feasibility and nature of entrance requirements in music and academic subjects.

The substitution of thoroughly musical training for mere digital and vocal dexterity.

Establishment of uniform and comprehensive courses of study.

Development of true and complete co-operation between academic and music departments.

Closer association and co-operation between music departments of different institutions.

The placing of college music departments on the same plane of appreciation and influence as is now occupied by academic departments.

Long papers will be avoided. A short snappy presentation will be followed by a general discussion pointing to definite action. Every effort will be made to do real business and avoid generalization. Already a sufficient number of representative directors have expressed their intention to be present, to insure an interesting discussion and definite results.

———###———

OLIVE NEVIN

Following the week at Lockport, where for three successive years Olive Nevin has given gladly, enthusiastically and helpfully of her time, voice, art, strength, and of her whole self for the furtherance of the great American Festival fast becoming an established and permanent fact there, she says she had her first real vacation. This was at a house party in Allenhurst, N. J. She says she accepted the invitation distinctly and well understood not to sing, but to swim. Mr. and Mrs. Michael Kasanoff were the other guests at Mrs. Oliver Hershman's lovely home, and it was a sort of godspeed to them that the party was held. Mr. Kasanoff takes up his duties as assistant conductor of the Minneapolis Orchestra next month, and so New York will lose two excellent musicians. Mrs. Kasanoff has been Miss Nevin's accompanist in and near New York ever since she has been in the field, so it is not hard to understand why a big crowd gathered at the Hershman home last Sunday night. Miss Nevin had been swimming to her heart's content and said she was too full of salt water to sing, but she did.

WHERE WAS FREDERIK WHEN THE LIGHT WENT OUT?

While Frederik Frederiksen and his wife were playing the slow movement from the Wieniawski Concerto in one of the summer concerts at Lake Geneva all the lights in the hall suddenly went out.

But neither of these dependable artists was the least dismayed by so small a mishap, and they continued to the end of the Concerto in the dark, and, strange coincidence, the lights came on again just as they were playing the final chords.

Among the numbers played in these concerts by Mr. and Mrs. Frederiksen were "Solveig's Song" (Grieg), "Two Swedish Folk Dances" (Hagg-Aulin), Mazurka (Wieniawski), "Romance and Finale From Concerto" (Wieniawski), Suite for Piano and Violin, Op. 44 (Schutt), Sonata in C Minor, Piano and Violin (Grieg), "Elegie" (Sauret), "Elfentanz" (Popper-Halir), Sonata in G Major (Beethoven), two duets for two violins and piano (with Miss Woodward), "Berceuse" (Ames) and "Allegretto-Serenade" (Sinding).

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DANA'S MUSICAL INSTITUTE

Dana's Musical Institute of Warren, Ohio, opened its fifty-first year on September 9 last and records the largest enrollment in the long history of the institution. There are pupils registered from practically every state in the Union and from Canada.

The faculty this year is as follows: Jacob Schmitt, Lynn B. Dana, L. V. Ruhl, Salome Wetterholt, Retta N. Dana, Rei Christopher, Lloyd M. Haines, Charles F. Lowry, J. D. Cook, Bertha Schiele and Kathryn Guarnieri. Already the Chorus, String Orchestra, Symphony Orchestra and Military Band have been organized and are having daily rehearsals preparatory to the series of concerts for the school year.

On Wednesday evening, September 24, members of the faculty were heard in recital, Dana Hall being filled to overflowing by music lovers from Warren and surrounding cities. The program was as follows:

Katherine Guarnieri, soprano
Lloyd M. Haines, cornet
Charles F. Lowry, violin
John D. Cook, clarinet
L. V. Ruhl, violoncello
Lynn B. Dana, piano
Accompanists—Mrs. Charles F. Lowry, Miss Marea Knox

Trio, Opus 159, No. 2 ..... Reinecke
Allegro Molto; Andante
Messrs. Lowry, Ruhl and Dana

My Sweet Repose ..... Schubert
Bride of the Waves ..... Clarke
Mr. Haines

Tempo di Minuetto ..... Pugnani-Kreisler
Romance (from Second Concerto in D minor) ..... Wieniawski
Gavotte in E major ..... Bach
Mr. Lowry

Reverie—Extase ..... Ganne
Messrs. Cook, Lowry and Dana

Morning Hymn ..... Henschel
Vous dansez Marquize ..... Lemaire
Summertime ..... Ward-Stephens
Miss Guarnieri

Humoreske ..... Tschaikowsky
Nocturne, Opus 55, No. 1 ..... Chopin
Octave, Etude No. 5 ..... Kullak
Mr. Dana

Serenade ..... Widor
Bouree in G major ..... Bach
Messrs. Ruhl, Lory and Dana

An orchestral program with student soloists was the attraction for Wednesday eveing, October 1. These programs are a regular thing on Wednesday evening of each week throughout the school year of forty weeks and afford pupils the great opportunity of hearing and being a part of some great concerts. The Faculty Recital of the 24th marked the 1947th school concert.

———♯♯♯———

CECIL FANNING

One of the finest of the early season recitals will be that of Cecil Fanning, with H. B. Turpin at the piano, the event being booked for Kimball Hall on the evening of November 6, under the management of F. Wight Neumann.

In this recital Mr. Fanning will sing a group of songs by Cadman, Mrs. H. H. A. Beach, Vanderpool and O'Hara, the verses in each case being from his own pen.

There will also be a group of old French operatic airs, new to Chicago, a group of modern French, and the great ballad, "Archibald Douglas," by Loewe.

The season of Mr. Fanning and Mr. Turpin begins on October 4 at Columbus, Ohio, and from that point they proceed to Harrisburg, Pa., New York City, Boston, and St. Louis.

AT THE WHITNEW TEW STUDIOS

At the September Sunday Musicale of the Whitney Tew Studios there was in evidence the same cordiality, the same beautifully prepared program, the same two exceptionally gifted and experienced accompanists—Lucy Levy and Harriet Cartwright—and there was also an audience which was charmed with the function and delighted with the music.

The program contained the following numbers and performers:

Caro Nome (Rigoletto).....Verdi
Miss Gladys Scrimgeour
Omnipotence .....Schubert
Mme. Colbran-Melius
Good-By (bass key).....Tosti
I'll Sing Thee Songs of Araby.....Clay
Edwin Iles
The Swan .....Saint-Saens
Sing, Smile .....Gounod
Mlle. Yseult Crevecoeur
The Nile.....
Mlle. Adrienne De Vere
Salve dimora (Faust).....Gounod
Maiden Mine .....Sternedale Bennett
C. B. Emmert
Farewell, Ye Hills (Joan d'Arc) (contralto key).....
.....Tschaikowsky
Shadow Song (Dinorah) (soprano key).....Meyerbeer
Mrs. Geneva Alcott
Aria from opera Halke.....
Miss Wanda Alexandrovna Tzalla
O, My Heart Is Weary (Nadeschda) (contralto).....
.....Goring Thomas
Astrifiammanti's aria (Magic Flute) (soprano).....
..... Mozart
Miss Emma Berg
Nobil Signor (The Huguenots).....Meyerbeer
Miss Ruth Carle
Thou Art Like Unto a Flower.....Rubinstein
Springtime .....Becker
Miss Elna Fredeen
Ave Maria .....Bach-Gounod
Mlle. Gertrude Galland
A Summer Night.....Goring Thomas
Miss Maybelle Demenson
Throsltes .....Maude V. White
Miss Frances Rheinhold
Duet—I Heard a Voice.....Stephen Grover
Mme. Colbran-Melius and Edwin Iles
Contralto and soprano soli from In a Persian Garden .....Lehmann
Mme. Colbran-Melius

Mr. Tew, while the very soul of hospitality and courtesy, is yet distinctly and definitely informal in the Sunday afternoon functions, and he tells the audience, engagingly, of the status and the trials of the performers.

He often asks a pupil to repeat a song or a passage which, through nervousness, has not attained the possible standard of the performer, and in every way he makes the affairs helpful to those who take part, as well as delightful for those who listen.

It is this informality and this evident "doing of his best" on the part of each pupil which makes the Tew Studio a rendezvous on Sundays for those who wish to be entertained, and also it is the place where those who wish to engage young artists for church, concert or recital may well (and probably do) congregate, for out of the abundance of talent and attainment here there can surely always be found some who are ready for the bigger stage and the longer flight.

Detailed comment on Sunday's program is withheld simply because this writer heard only a part, and he wishes, next time, to tell something about each one on the program.

He cannot refrain, however, from again commending Mrs. Alcott and Mme. Melius on their continued show of advancement, and in the case of Edwin Iles he must delay the signature of the article long enough to remark that here is a genuinely thrilling talent and so conspicuously intelligent a singer as to arouse the feeling that unusual success awaits only full growth.

C. E. W.

♯♯♯

VIOLET HOLMES-TIDY AGAIN SCORES SUCCESS WITH HER SONG CYCLE

Mr. and Mrs. Frederik Frederiksen entertained a few friends with a program of music at their home studio on September 26.

Mme. Holmes-Tidy's fine song cycle, "Life's Journey," was again beautifully sung by Mme. Gildroy Scott, and the audience was enthusiastic in approval.

Mr. Frederiksen and Gordon Campbell played exquisitely three Sonatas for Violin and Piano, i. e., works by Brahms, Carpenter and Sjogren.

♯♯♯

Wood—Elizabeth Wood, well-known contralto, opened her season with a recital at the Centenary Collegiate Institute, Hackettstown, N. J., on September 26. A southern tour will again be included in Miss Wood's bookings, also her second New York recital at Aeolian Hall in the spring, and her first Chicago recital while on western tour. During the summer, spent at Silver Lake, N. Y., Miss Wood has prepared some very interesting programs. H. E. Riegger, personal representative for Miss Wood, announces a very busy season for this splendid artist.

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MARIO SALVINI

Activities at the Salvini School of Singing have already begun for the season at the attractive location, 206 West Seventy-first street. Private musicales will frequently be given, while several special concerts in large halls will be included in the schedule. Mr. Salvini has some very promising pupils in his class, and in addition to developing their voices and imparting the fundamental principles of breath control, he dwells upon the importance of accurate

MARIO SALVINI

phrasing and musicianly interpretation. Mr. Salvini believes that health is a most necessary requisite for every vocalist, and he advocates exercise and fresh air. He lives near Central Park, where he walks or rides on horseback, and his Summer School at Edgemere, Long Island, is in a beautiful environment. Referring to a recent suburban visit in the vicinity of Greater New York, he states: "The country was beautiful, the ocean in all its splendor. Myriads of lights over it made an aureola, and the rhythmical beating of the waves seemed to sound a hymn to the glory and majesty of Nature. I think the sea, with its mysteries, depth and overwhelming power, is the most wonderful piece of creation."

This eminent master of singing evidently believes in following Nature's example in the matters of inspiration and generosity, for he is offering $2,000 in scholarships, which will be awarded before a competent committee of judges this fall.

♯♯♯

Moody Institute—The Moody Bible Institute announces that beginning October 5 Sunday afternoon Bible expositions will be given at 4 o'clock in the institute auditorium. The principal speakers for the fall season will be Rev. James M. Gray, D. D., dean of the institute, and Rev. W. H. Griffith Thomas, D. D., late of Wycliffe College, Toronto.

SYRACUSE, N. Y.

On September 16 Cecil Arden opened the musical season in Syracuse in a joint recital with Charles Courboin, the noted organist. Although it was Miss Arden's first appearance in Syracuse the audience was so large that there was a row of standees. From her first number she captured the hearts of her hearers. Her first group included "Del mio Core" (Hadyn), "La Bella Calandrina" (Jomelli), "O Sleep, Why Dost Thou Leave Me" (Handel), and "The Mermaid's Song" (Haydn). After this group she sang "The Pretty Creature" as an encore in a delightfully arch manner.

Her second group was comprised of two Donezetti arias, "O Mio Fernando" and "Brindisi," from "Lucrezia Borgia," and for her last group she sang "Danny Boy" (Wetherly), "Brown Birdeen" (Buzzi-Peccia), "Only to Thee" (Branscombe), and Massenet's "Nuit d'Espagne." This last number is better known as a part of an orchestral suite from which Massenet arranged it, but it makes an equally beautiful song. It was delivered with a vivacity and charm which carried one back to old Spain. At the close of the concert Miss Arden responded to many encores, and as a final number sang "Dixie" with a verve and expression which only a true daughter of the South could give to that most American of all our patriotic airs.

♯♯♯

Kressman—Miss Elsa Kressman, soprano, has severed her connection with the Normal Park Presbyterian Church and accepted one in the quartet at the New England Congregational.

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IS THE VOWEL "E" THE BEST ADAPTED FOR VOCAL PRACTICE?

By WILLIAM A. C. ZERFFI

That the vowel "E" is a favorite one with vocalists will, I am sure, be readily admitted. In the following I have endeavored to show that the reasons given for the use of this vowel as a medium for vocal practice are in reality based upon erroneous conclusions.

One of the most frequent explanations which are given to justify its use is, "It is the best vowel for concentrating the tone," but unfortunately it is at the same time the easiest to "pinch," and continued practice upon "E" is liable to have an exceedingly bad effect upon the voice.

In the first place, what is it that makes one vowel sound so differently from another, and why should "E" be given the honor of being the vowel best adapted for vocal practice?

The combination of air waves which we call "voice" and which is originated in the larynx by the vibration of the vocal cords, consists of a fundamental tone (which is the actual pitch of the tone sung), and a varying number of "overtones" or, as they are sometimes called, "partial tones." As the first of these overtones is an octave higher than its fundamental, the second a fifth above that, the third a fourth above that, and so on, in any tone sung, there are a number of tones of different pitch present. It is the presence of these overtones which enables us to form the different vowels which we use, and they also form a very important part of the tone.

As a large cavity is needed to reinforce a low tone, and a small cavity to reinforce a high tone, by varying the size of the mouth cavity we are able to make certain of these overtones more audible than others, and the vowel sounds are the result of different combinations of these overtones with the fundamental.

For instance, in order to produce the vowel "E," it is necessary that the higher overtones predominate. It will be found that when singing "E" the tongue is raised, which reduces the size of the mouth cavity. When singing "OO," which vowel demands

WILLIAM A. C. ZERFFI

the predominance of the lower overtones, the mouth cavity is enlarged by the bringing forward of the lips.

As the production of the vowel "E" has been shown to require the raising of the tongue, which is accomplished by the contraction of the tongue muscles, and as the contraction of the tongue muscles is so very liable to bring about an "interference" with the action on the vocal organ (see article, "Voice Production Without Interference," September 12th issue of Music News), it can hardly be good practice to use a vowel which might cause the tone production to be hampered.

As "Ah" can be produced by merely opening the mouth and without any change in the position of the tongue, it would seem that it has a far more legitimate claim to be the best adapted for vocal practice. Both "Oh" and "OO" require thte lips to be brought forward, and "A" requires a slight raising of the tongue. "Ah," which requires none of these movements, would therefore appear to be the most suitable for general practice.

The position of the mouth when singing the vowels is extremely important, and particularly so in regard to the singing of "E." Unfortunately a practice has arisen which insists upon the drawing up and back of the lips when singing this vowel. This is an entirely unnecessary movement, and is liable to interfere considerably with the tone production. The drawing up of the lips is never necessary, and the vowels "E," "A" and "Ah" can be sung without any lip movement whatever. "Oh" and "OO," however, do require the lips to be brought forward.

The teaching of singing is so very laregly of a negative character that it is only necessary to remove the "wrong," and the "right" will be free to assert itself.

###

A NEW ORGAN COMPOSITION

"O Beautiful Night" is the title of a new organ composition by Edwin E. Harder which is put out in fine shape by the E. E. Harder Company, 175 West Washington street, Chicago, and which is of so melodious and attractive a character musically that it will, undoubtedly, be much used by those who wish a short and moderately easy piece for church voluntary or offertory or one to help make up a group of short pieces for concert.

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DEATH OF ADELINA PATTI

London, September 27.

Adelina Patti, prima donna, died this morning at Craig-y-Nos Castle, Penycae, South Wales, at the age of seventy-six years. Mme. Patti had been suffering for some time with heart trouble and her condition recently had necessitated the attendance of several specialists.

It is understood that Mme. Patti will be buried in Paris, but owing to the railroad strike it has been impossible thus far to make definite arrangements.

Adelina Patti was born to song. Madrid was the city of her nativity and 1843 the year of her birth. Her mother, Mme. Barili Patti, was the prima donna of the opera company at the Grand Theater in the Spanish capital, and was much admired by the Madrilenos. Adelina's parents emigrated from Spain to America in 1844, her father, Salvatore Patti, joining Enquirico, the buffo, in the management of the Italian opera in Chambers street, New York City.

Adelina could sing almost before she could speak, and she made her first public appearance in Tripler Hall, New York, later the site of Burton's Theater and the old Winter Garden.

She was only sixteen when she made her first appearance in grand opera at the Academy of Music in New York on November 24, 1859.

Patti was married at the age of twenty-four to the Marquis of Caux. She divorced him. Her second husband was Ernesto Nicolini, the tenor, whom she married in 1886. He died in January of 1898, and one year and one week later she married Baron Rolf Cederstrom.

Patti made her final tour of America, appearing in concert, in 1904, and in December, 1906, she gave her farewell concert in Albert Hall, London. Thenceforth she made her home in Craig-y-Nos Castle at Ystradgynlais in Breconshire, Wales.

Chicago was still a wooden pioneer town into which the canvas-covered wagons lumbered with settlers from the East when Adelina Patti came here for the first time, in 1853.—Chicago Tribune.

. . . . . .

Contrary to the experience of most confirmed concertgoers of the past quarter century, the first recollection of this writer in reference to Adelina Patti's singing does not center around either opera or concert, but, strangely enough, oratorio.

It was in Cincinnati, considerably more than twenty-five years ago, and just to show that they were able to do something which had never been done before in the world and would not be likely to ever be done again, the Cincinnati Festival Association engaged Mme. Patti as the soprano soloist of their midwinter performance of "The Messiah," and filled out the quartet with Myron Whitney, as much king of oratorio as Patti was ever queen of opera; Annie Louise Carey, as popular at the moment as Patti herself, and Theodore Toedt, a very good tenor who has long since passed into desuetude.

Patti was paid five thousand dollars, and she sang only—unless my memory is at fault—"Rejoice Greatly" and "I Know That My Redeemer Liveth," being immensely better in the first than the last named.

To me she seemed a wonderful singer at that time, although Springer Hall was an enormous place and not adapted to showing the finer qualities of her voice.

I did not hear her again until, during the first week of the existence of the Auditorium in Chicago, she appeared in a number of operas.

Particularly do I remember "Semiramide," for it so happened that Emma Abbott, the "honest" little American, was at the same time singing the opera in English at the Grand Opera House, and at the moment it seemed to me that her performance was the better of the two.

For—while Patti always was the most marvelous singer in the world, she was a very poor actress, and her work as the Queen in this opera was certainly not impressive.

And, besides being an attractive actress, Emma Abbott was also a very good singer. But—Patti was heard at other times and in other (and better) environment at various other times, and, like every one else who ever came under the spell of her wonderful voice, she left a memory of charm and beauty which will never fade.

And, besides being so wonderful a singer, Adelina Patti was an equally remarkable business woman, and it is owing to this fact that she made during her life something like five million dollars, and, best of all, had plenty of it laid by for her declining years.

Patti has always been the model as well as the despair of all younger singers, and it is not amiss to say that if some of these could emulate her thrift and her business policies their own voices might reap greater results than they do.

Along this line W. L. Hubbard, the old-new musical critic of the Chicago Tribune, tells the following (true) story:

$2,500 Per Shoe

"She sent back word that she did not go on the stage until the $5,000 was in her hands. He sought to persuade. She was adamant. No money, no performance. But she was gracious. She would don her costume so as to be ready, but she would not put on her shoes until the $5,000 came. Two thousand five hundred was sent in. Patti put on one shoe. But the other shoe remained conspicuously placed on her dressing table instead of on her shapely foot. Half an hour later the other $2,500 arrived. The second shoe was donned, the overture began, and Patti appeared on the stage smiling and gracious, and sang as she always sang."

C. E. W.

———###———

WELCOME, MR. HUBBARD!

W. L. Hubbard, who resumes his old-time position as music critic on the Chicago Tribune, is as welcome as the flowers of spring.

What we have suffered during his absence tongue and typewriter refuse to tell, and we will certainly appreciate his acumen, his skill and his style.

C. E. W.

Bertha Freeman-Ashberry
PIANIST Care Music News

Edna Winifred Cookingham
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THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Negro Folk Songs at Philharmonic Hall

It will be a great pity if London musicians are misled by some newspaper reports, and by the title of the "The Southern Syncopated" Orchestra, into supposing that the entertainment now being given twice daily at the Philharmonic Hall is a kind of glorified Christy minstrel show, with a jazz band accompaniment. True, the performers are all of African descent, and ragtime, very strepitously played, is a prominent feature. But good music is played as well, and on the vocal side the concerts are of exceptional interest. There are two delightful soprano soloists—Mrs. H. K. Reavis and Miss Lottie Gee—and some wonderfully effective male voice choral performances of old negro "spirituals," or religious folk songs. Such things as "I Got a Robe," "Couldn't Hear Nobody Pray," "Go Down, Moses," and "Joshua Fit the Battle of Jericho," are unique in their quaint simplicity and pathos. Will Marion Cook is the conductor and his methods are as unconventional as is most of the music. Altogether, the concerts are among the most novel and refreshing entertainments in London today.—Monthly Musical Record (London).

♮ ♮ ♮

Bianca Randall

A few press comments:

By the skill and ease with which she sang "Un bel di," from "Madame Butterfly," and "Elsa's Dream," from "Lohengrin," Miss Randall completely charmed her audience, while other numbers of hers were warmly applauded. "Annie Laurie" was given as an encore, and was sung with such grace, such winsomeness, that it won for her an ovation.—The Constitution, Atlanta, Ga.

To an unusually appreciative audience Miss Bianca Randall gave a most interesting song recital Friday night at Cable Hall, under the auspices of the Music Study Club.

Miss Randall's gifts are pronouncedly superior, her technic is flawless. To this is added her beauty and poise. Her four groups of songs last night showed temperament, spirit and understanding.—Evening News, Birmingham, Ala.

Miss Randall sings equally well in French, Italian and English. Her voice is a pure lyric soprano of wonderfully sweet quality and absolutely true pitch. Added to this is a personality more than ordinarily attractive, and the true spirit of the artist, and the result is a combination of attractiveness and force that is winning fame for her.—Mobile Register.

The artiste of the evening is a strikingly handsome young woman with a magnetic personality and a captivating stage presence. She has a splendidly cultivated voice and projects her own individuality into her singing, which renders it doubly enjoyable. Her high tones are peculiarly good, and in her presentation of the selections from "Madame Butterfly" her voice and manner of singing displayed an art that has reached perfection.—Ledger, Birmingham, Ala.

Miss Randall's voice is a lyric soprano of fine quality, and her musical art is of the very best. She sings with temperament and dramatic spirit. Added to this—she is an uncommonly beautiful young woman, and her stage presence is captivating.—Age-Herald, Birmingham, Ala.

Miss Randall received great applause when she sang "Un Bel Di," from "Madame Butterfly." She also sang with beauty of tone and elegant diction "When Celia Sings," by Moir; "Not as Other Lassies," by Hugo-Wolf; "A Birthday" and "An Open Secret," by Woodman. Every number was encored.—Georgian, Atlanta, Ga.

Miss Bianca Randall sang an exquisite cycle of songs to a responsive audience. "When Celia Sings," by Moir; "Not as Other Lassies," by Hugo-Wolf; "A Birthday" and "An Open Secret," by Woodman, and the aria from "Madame Butterfly" were enthusiastically and continuously applauded. But a profound stillness greeted the opening note of "Annie Laurie," and when the last notes died away into the echoing silence, tears were streaming down many a countenance, and the tense silence was perhaps the most eloquent tribute paid to the wonderfully sympathetic voice.—Atlantic Journal, Atlanta, Ga.

Miss Randall's voice is a lyric soprano of unusual clearness, great sweetness, resonant, of large range, and is under thorough control.

Her high notes are particularly beautiful, while those of the lower register are full and clear. Her enunciation is remarkably fine, and she sings with much charm.—Clarion-Ledger, Jackson, Miss.

Miss Randall's voice was full and pleasing, and her selections of songs delighted her audience. A lyric soprano, flexible and true.

Her phrasing was excellent and her training gives her both poise and interpretative powers.—Chattanooga News, Chattanooga, Tenn.

Bianca Randall appeared last night before a critical and fashionable audience. Her success was immediate and pronounced.

Miss Randall has a soprano of fine quality, which she uses with skill and taste, and she is gifted with much personal charm.—Commercial, New York.

♮ ♮ ♮

French Opera

My impression of the French style of presenting opera is that the French enjoy what they see: the scenery, the acting of the singers, as much as they do the melody or harmony of the music. They have the dramatic instinct well developed.—Correspondence to Dallas (Tex.) Press.

Lois Adler at Seattle

A surprisingly large audience was lured from last night's fleet throng to step into bypaths of music—music the most intimate, charming and personal. Lois Adler, Chicago virtuoso and pianist of fine attainments, was the magnet, and the auditorium of the Cornish School of Music was where it happened. The pianist reaches the concert stage via the studios of Godowsky, Ganz, Bauer and Calvin Brainard Cady. In the player's Brahms the writer found most pleasure, that composer exhibiting to best advantage the scholarship of the player and her self-restrained, well-commanded art. I do not mean a finnicky, self-centered performance, but one controlled by classic impulses rather than animated bravura, rhapsodical inspiration. A Caprice and a Scherzo, the latter in no playful but sententious mood, were her admirable Brahms offerings. Rubinstein's Barcarolle was another charming bit. The Mendelssohn sketch could hardly be improved upon by any player, and a quality of refined poesy invested her Liszt Fifth Rhapsody and the same composer's Waltz Impromptu. Her Chopin C sharp minor Scherzo I have seldom heard played so fast, but its effectiveness was not lost, though altered, and for encore she did a Chopin posthumous waltz in spirit a la Vienna. —Walter Anthony in Seattle (Wash.) Post-Intelligencer.

♯ ♯ ♯

DONATO PARADISO RESUMES ACTIVITIES

The excellent Italian vocal pedagogue resumed his season's activities on September 22. His class this season is much larger than last year, and his popularity and prestige are growing apace. He is one of New York's eminent pedagogues, and his exceptional abilities have, justly, placed him in the ranks not only of good teachers, but honest ones, too. His pupil-artist, Henrietta Conrad, is now giving a series of concerts throughout the East, and is meeting with fine success. Mr. Paradiso predicts an eventful career for this pupil.

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Tomlinson—A short but very interesting piano recital was given at the Anna Tomlinson School in Berwyn, Ill., by Lettie Bradley of Battle Creek, Mich., on September 20.

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THE ANNOUNCEMENT OF GERMAN OPERA IN NEW YORK AROUSES A STORM OF RESENTMENT

At a mass meeting of the United Posts in New York the following resolutions were unanimously adopted:

"Whereas, Certain citizens are planning the production of German opera in the German language by German singers in New York through the Star Opera Company, and

"Whereas, It is our belief that propaganda for German kultur will be spread through all the underground channels which were employed previous to the recent war in an attempt to make Americans forget what has happened in the last few years. Therefore be it

"Resolved, That the New York County Organization of the American Legion hereby goes on record as being thoroughly opposed to the production of German opera in the German language in this city during the coming winter, as imcompatible with "one hundred per cent Americanism," and be it further

"Resolved, That this organization employ every peaceful means within its power to prevent the production of German opera in the German language in New York City."

A singer who gave her name as Phadrig Ago'n, and who admitted that she had been engaged for the German operas, although she is (she says) herself an American, created great excitement by insisting, at this meeting, on holding the floor and telling those present what she thought about the matter.

She said that Wagner could only be properly sung in German and gave as one reason for allowing the operas to be sung in New York that the German opera singers engaged for these performances had no other means of making a livelihood and that by being permitted to present the Wagner opera in German they would be prevented from becoming dependent on the community.

According to the New York Times, this speaker was hissed down and was, finally, compelled to retire from the hall.

CHICAGO MUSICAL COLLEGE SATURDAY CONCERTS

The announcement of the opening of the Saturday concert season at the Chicago Musical College for September 27 was an error.

The first concert will take place at the Ziegfeld Theater on Saturday morning, October 11, at 11 o'clock.

Rowles—Lloyd Rowles has accepted the position of director of music at the Fourth Congregational Church, Shakespeare and Powell avenues.

SIBYL SAMMIS-MacDERMID

Sibyl Sammis-MacDermid, the Chicago soprano, will give the following numbers for the Gary, Ind., Music Club Monday evening, October 6:

Nymphs et Sylvains	Bemberg
When Love Is Kind	Old English
Caro mio ben	Giordani
Carnaval	Fourdrain
If You Would Love Me	MacDermid
My Little House	Pierce
Mither Heart	Stickles
Danza	Chadwick

IDA BELLE FREEMAN

Miss Ida Belle Freeman, vocal teacher of Austin, having returned from her summer vacation, which was spent together with her friends, Miss Louise Gray and Miss Jessie Adams, in the wonderfully wild country of northern Wisconsin at Marn Island, Tomahawk Lake, Minocqua, has resumed her teaching at her studio, 5906 West Ohio street, Austin. Miss Freeman reports a splendid outlook for a very busy season with her pupils.

Hemington—The season of organ recitals at the Church of the Epiphany, Ashland boulevard and Adams street, Chicago, which are to be given on the first Sunday evening in each month, will commence next Sunday, at 8 o'clock, when Dr. Francis Hemington will play a fine program, assisted by Mrs. Laura O'Sullivan, soprano.

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VIOLIN CLUB AT MANKATO, MINN.

September 12, 1919.

Music News:

I'm inclosing information regarding "The Violin Club" and I hope other cities will want to start violin clubs, to encourage talent and furnish an opportunity for "appearances" under ideal circumstances, as those appearing do not play with the idea of showing their advancement or limitations but rather the artistic and proper place for things.

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An invitation to furnish a program for the Mankato Music Club.

Bring artists to appear for the club (Irma Seydel, etc.).

The following appeared in The Mankato Daily Review:

The Violin Club, under the direction and supervision of Mrs. Minnie Hubbard, one of Mankato's leading violin artists, was organized at a meeting held at the Y. M. C. A. Saturday evening last. The organization of this club fulfills a long felt need of something of this sort whereby musicians of the city can meet together for study and in addition to the benefits derived from the study, will be able to arrange programs which will be given during the winter season. Everything possible to encourage musicians will be done and the club will also bring a number of noted artists to the city who will appear in concerts at the various club meetings.

A membership of about forty musicians has already been secured and it is the desire of the club to secure as many members as possible and any musician in the city, not only violinists, but any other musician, is invited to join the club. A nominal membership fee is charged and a small admission fee will be charged for the meetings of the club, at which time a program will be given.

Officers of the club are as follows: President, Ruby Westenhaver; vice-president, Charlotte Hodapp; secretary, Irma Paegel; treasurer, Frank Suess.

———###———

Timme—Agnes Havenor Timme, soprano, of Milwaukee left September 21 for New York City to continue her study with Mr. Herbert Witherspoon. Mrs. Timme has been making excellent progress the past year with Miss Kathrine Clarke of Milwaukee.

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The New Artistic Forces of the Metropolitan

The sphinx has spoken. The prospectus of the next Metropolitan season is to hand. I can and am in position to make preliminary comments concerning the new forces of the Broadway operatic temple. The first name to be noticed is that of Gabriella Bezanzoni, the contralto. I am told by those who have heard her that she will create a furor. Especially as Dalila she is expected to create a sensation and disturb some of her colleagues. In Italy her Carmen is considered a great interpretation. I am told that one critic has termed her "The Italian Calve." The Metropolitan is in dire need of something sensational. We have been fed with an overdose of the Carusonian regime. Alongside the Neapolitan tenor no artist under Mr. Gatti's regime has ever had a chance to climb the higher steps, in spite of some very excellent elements. Destinnova has arrived after many uncertain announcements. We are glad to have her. If the London reports are accurate, as we do not doubt they are, her reappearances at Covent Garden have elicited praise from our cousins. "Gioconda" is for her, so let us hope she is still the Emmy of the Chicago appearance of November, 1914, when she sang alongside Bassi.

Mabel Garrison will be given a chance to interpret big roles, but Evelyn Scotney, a former Boston Opera soprano, it is said, will make her colleague's star pall. Miss Scotney was heard by the writer in an audition, and if she sings as well as then I am sure that she will outdistance most of the other sopranos. Her voice is more brilliant than Miss Garrison's. It is not one of the hard organs; it is a soft, human instrument.

Again, we hope that the season will differ from the former ones. There are a great number of sopranos (new), but if I take as criterion the former seasons I expect them to sing the usual "Bonna serras" and "Adios." There are no new tenors, but enough, and good ones. Carolina Lazzari is a welcome addition. Amato, it is said, is resurrected, after a season of mediocre interpretations. We hope for the best. The new French conductor is expected to fill worthily Mr. Monteux's place. Mmes. Berat and Dua are welcome factors for the French repertoire, but no principal French artists are noted, except the ones mentioned.

Mr. Gatti has re-engaged Robert Couzinou, and with Leon Rothier, the French repertoire will still be a cosmopolitan possibility. The French operas are increased. To respond to a certain sentiment of admiration for the Bayreuth master, "Parsifal" will be given (in English), and so will Weber's "Oberon." Other details have already been reported.

Now we shall wait to see how Mr. Gatti will counterattack Campanini's throng. It will be an interesting battle—minus Oscar Hammerstein. The Metropolitan subscriptions are heavy. There can be no great deficit, and, then, what matters a few thousands of dollars to Otto H. Kahn and his associates? The season in New York promises to eclipse the former by far.

J. de V.

♮ ♮ ♮

The Star Opera Company

On October 20 the Star Opera Company will commence its season of German operas at the Lexington Theater. Whatever the consensus of opinion, I am against the presentation of music in the German language. I am not a chauvinist, and I have no material interests to be conserved. I am impartial and imbued only with the sense of humane duty. My spirit, my heart and my conscience are alive, and very much so. Therefore, to me, the German language will remind of the famous manifest of the ninety-three German Intellectuals whose battle-cry, "Destroy French arts," still rings in my ears. To me the German language will be a reminder of the Kaiser's order, "Destroy all." The progress of the world is not due to languages, but to the ideas, principles and the philosophies preached either in rhetoric or oratory.

Be it known that the Star Opera Company of New York is an enterprise specifically organized for the Germans. He who wishes to listen to German works like "Oberon," by Weber, and "Parsifal," by Wagner, will enter the Metropolitan Opera House, where performances will be given in English. Lovers of Beethoven and Mozart will enter Carnegie Hall and Aeolian Hall, but those opposed to the German language will not enter the Lexington Opera House.

Critics will be present to watch and to listen. They will review the performances with impartiality, and so will I. As long as there is going to be no German manifestations to insult America, the press and the public (the moderate, not opposing the language) will follow an attitude of generosity. In the name of Music News I will review the presentations and will avoid any instigation, either collectively or individually, against the Star Opera Company, but I may add that the German language, with which I am familiar, is not the "grata language" to my ears. It will never be, any more. The German language has no place on the American stage, because the English language is our own idiom, and with it every individual should make it a point to express his thoughts. If we have the right to vote on American national policies, we must speak and sing in English.

JOSEPH DE VALDOR.

♮ ♮ ♮

Pupils of the New York School of Music and Arts Presented in Recital

Just on Central Park West, corner Ninety-fifth street, a very cozy building can be distinctively seen, no matter on which side you may chance to walk. To me it was invigorating to listen to a pupils' recital at this school, whose building happens to face the marvelous Central Park. To the pupils it must also be an inspiriting occasion to study more zealously at the New York School of Music and Arts located in such a picturesque location. The European conservatories can always be suspected, because they are situated, for the most part, in nonresidential districts. The New York school, whose director is Ralfe Sterner, in spite of being surrounded by private mansions, can still be identified as a strict conservatory. I do not know how numerous the rooms are, but what I have seen was delightful. The dining room, the teaching rooms, the office, the stairway and the entrance give one a wholesome feeling. You enter a mansion whose destiny is music. The director presented in recital a list of pupils, not all by any means, for the number is three times greater than the list.

Miss Marion Stavrosky can be detached from the group of vocalists. Her voice is an excellent mezzo-soprano and her singing of the aria from "Robert le Diable," by Meyerbeer, disclosed temperament. With zealous studies the young lady will be able to achieve the unusual.

Rosie Vivola, a young lady of seventeen, gave promise of becoming a good pianist. Already she possesses an excellent technic, good musical feeling and a distinct tone. With inclinations for interpretation, she will achieve the results she seeks in pursuance of a career. She played "Ballade in G Minor" (Chopin).

I can commend Wilbur Knight for his tasteful rendition of a work by Haendel, and "L'Orage," by Chopin.

The three above-mentioned pupils stood above the following: E. Willis Pritchard, pianist; Eugenia Chadwick, Henry Mershon, Ruth Rogers, Katherine Terhune, Theresa Shaffron, Margaret Hitch and Christine Demarest, vocalists. Under the expert guidance of their director, Ralfe Leech Sterner, and Mrs. Sterner, they will be able to advance their work to greater advantage. Both are capable instructors and worthy of the vocation they follow. It is not sufficient to be taught correctly, but it is inexorable for the pupil to follow the lines outlined theoretically and practically

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by their instructors. Ralfe Leech Sterner is an authority—one powerful reason for the pupil to be imbued with ambition. Perhaps in the near future I will be able to comment on all the above, but space does not now permit. In any event, the evening of September 25 was a pleasurable one, and I shall return to the beautiful and inspiring school located on a spot where nature has bestowed so much beauty.

J. de V.

♮ ♮ ♮

Music at the Rialto

Mr. Riesenfeld lifted his baton on the evening of September 24 when Tannhauser "Overture" was rendered by his excellent body of musicians. The program was arranged for the week ending September 28 and consisted also of "The Tramp" by Trotere and sung by Greek Evans, baritone. Possessed of excellent material he only lacks the legato which is so essential to a genuine vocalist. In the lyric passages he was always preferred to the more dramatic phrases surging from his resonant voice. Mr. Depew played Giulmant's "Marche Religieuse" on the organ. Mr. Riesenfeld was much applauded in the performance of Tannhauser.

P. S.

♮ ♮ ♮

Will the Italian Symphony Come to America?

From very reliable sources we learn that the Italian Symphony of Rome, under Maestro Mollinari's leadership, will not come to America as contemplated. At the offices of the French American Association for musical art we were told that the rumor was unfounded. In any event it was not denied that the Italian musicians could not appear in New York before the end of October. And it would be piteous not to hear them as a comparison to our own symphonic organization.

♮ ♮ ♮

Emmy Destinn Returns After Thrilling Experiences

The musical world of America welcomes the return to our shores of Emmy Destinnova, the great dramatic soprano. Her return on September 22 marks one more point towards a season which promises to eclipse the former ones. Mme. Destinn was interned by the Austrians whose hate towards the Czechs is a fact known before the dismembered monarchy plunged into the greatest and the bloodiest conflict of all times. She has been an invaluable aid for our Allies and one can say that even in the twentieth century miracles have still been possible. She looks well in spite of the hardships imposed by her enemies and felt quite happy to be back to the land of her former conquests. Mme. Destinn will uplift the prestige of the Metropolitan Opera House by several appearances, one in "La Gioconda" next season.

J. de V.

♮ ♮ ♮

The Mysterious Departure of Raoul Vidas—Charles Wagner to Manage Him?

We have known of musicians and artists who departed for some destination, but they returned, always, to the land which pays the most money. At present no country pays as well as America. Some of the European artists have often inquired of the writer whether it would be advisable to leave the Continental Shores for the United States. My answer has always been uniform. America has its own artists and in abundance. Naturally the unusual is always welcome here. What puzzles me is the mysterious departure of Raoul Vidas, who from the inception met with a warm reception, especially from our most competent critics. He appeared practically with every symphonic body of America, an opportunity not often accorded a newcomer. The number of his recitals proved that the boy was in demand. Still with the unanimous approval of the press Raoul Vidas came unheralded and left without solving the mystery. He left for Paris, where he may by chance appear in recitals. Our periodicals have been mum about this affair. What are the real causes of his mysterious departure? I am convinced that he has no important European engagements. Is it the lack of social demonstrations which caused Raoul Vidas to be unnoticed while in America? The Music League of America has labored to make an unknown violinist the talk of the press. To be just, this agency has secured more engagements for Raoul Vidas than any other similar organization under the circumstances could have done for an unknown musician. I am informed from a reliable source that this Roumanian-French violinist will not return to America before the season of 1920-21 and I am also told that he is to come under the management of the formidable Charles L. Wagner, known as the manager of the "Big Seven." Well, perhaps, the gods will be more kind toward a violinist who chances to be a pupil of Berthellier and not of the too much heralded pedagogue Professor Auer.

J. de V.

♮ ♮ ♮

Ernest Davis

The brilliant American tenor has to his credit ten appearances with the Stadium Symphony Orchestra, which include two performances as Radames in "Aida." Owing to his unusual successes of the summer season just elapsed, his popularity has grown to the extent that he has been secured for fifty concerts throughout the country, and by the time this appears in print he will be delighting his audiences. Just now he is the soloist at the Maine Festivals, appearing in two performances at Bangor and Portland in Verdi's "Requiem." He will also be the soloist on two occasions with the Boston Symphony Orchestra at the same festival. He will also appear at Montgomery, Ala., in "Messiah"; at Delaware, Ohio, in the same Oratorio and at Akron, Ohio, in "Elijah." During the season he will appear at the Orchestra Hall of Chicago, at the Apollo Club of Minneapolis, Minn., and at Columbia University of New York.

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Mana-Zucca

The compositions of Mana-Zucca are to be featured by prominent singers and instrumentalists. Mischa Elman, the violinist, will perform at his second New York recital her composition entitled "Novelette." Joseph Rosenblatt is expected to sing her new work "Rachem." No doubt about her growing popularity.

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Music at Rivoli

The principal musical offering for the week ending September 28 was the "Dance of the Hours" from "La Gioconda" rendered by the orchestra under the direction of Erno Rapee. The latter gave ample proof that he is unacquainted with rhythm. The orchestra for the greater part played well except for the clarinetist, who indulged in incorrect emissions of his allotted part. There was some dancing with accompaniment of Liszt's "Liebestraum" and a duo of singers.

J. de V.

♮ ♮ ♮

Pupil of Louis Simmions to Feature Roumanian Songs

Bernardo Olshansky, an artist pupil of Louis Simmions, besides a very interesting program of French, Italian, English and Russian songs, will feature for the first time in Aeolian Hall a group of Roumanian songs on October 7. This little Balkan state boasts of some very characteristic folk lore melodies, but very seldom has this music been heard in America. The only composer who is somewhat popular with the orchestral bodies is George Enescu, composer-violinist, but no other from Roumania has ever penetrated our concert halls. Mr. Olshansky is a basso cantante, of whom we have often spoken, and this novelty will not fail to impress his audiences, besides we will enjoy something different than hitherto presented. He will feature the songs in the original language, which will be quite intelligible to those acquainted with the Italian idiom, as the resemblance between the two languages is marked.

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CLARENCE EDDY AT SIOUX CITY

After a career as a concert organist of nearly fifty years, Clarence Eddy, who appeared in an organ recital on the Hanford memorial organ at the First Baptist Church last night, appears to play with no less fire and enthusiasm, not to mention virtuosity, than has characterized his work through all the hundreds, nay thousands probably, of concerts that he has given. Not only is Mr. Eddy altogether the most widely known of organists in this country, but he is practically the only American organist who has gained laurels in all the countries of Europe. Every great exposition since Vienna in 1873 has featured him as its principal organ soloist, and his repertory comprises practically everything published for the organ as well as thousands of manuscripts that have been dedicated to him.

The program of last night was exceedingly attractive and arranged in a manner that produced a profound effect on the listener. The great "Prelude and Fugue" on B-A-C-H, attributed to the immortal Leipzig cantor, formed a fitting opening. This at once established a standard for the program. Two numbers by the French organist, Josef Bonnet, who appeared here last season, were especially effective, the dainty "Romance Without Words" and the "Caprice Heroique." Having heard both before, the audience was able to doubly appreciate them. "Hope," by Pietro Yon, a New York organist, was unique in its conception. "Evening Harmonies," by Sigfried Karg-Elert, was quite modernistic in its tendencies and thoroughly introspective in conception. The march by Stroughton, "Neptune," was a highly dramatic number, with a suggestion of storm and shipwreck. Other numbers deserving special mention were the "Scherzo Caprice," by Enrico Bossi; a "Concert Caprice," by George E. Turner, who is a resident of Iowa, being organist of a church at Waterloo, and Schminke's "Festal March," with which the recital closed.

Mr. Eddy's playing is specially characterized by sympathy and free use of all the tonal effects at his command. Despising the tricks commonly in use by many organ players, he foregoes the use of the crescendo pedal almost entirely, and mixes his tone colors freely by using the stops directly. The modern organ abounds in mechanical appliances, and the inefficient organist neglects the cultivation of a technique in the use of the stop knobs, finding it easier to avail himself of the numerous lavor-saving devices. These should take a lesson from the playing of the veteran.

It is to be regretted that so small a number availed themselves of the opportunity of hearing the recital last night. It is true that the season is very early, also that the concert was not widely advertised, and there was little solicitation for the sale of tickets. But it is time that Sioux City got out of its musical swaddling clothes and learned to stand on its own feet. If the name of Clarence Eddy alone is not sufficient to draw a good audience, it looks as though the community had not even yet grown to years of musical discretion.—Orwin Allison Morse in Sioux City Journal.

———— ♯♯♯ ————

Drohan—Mr. and Mrs. W. F. Drohan of Wauwatoso, Wis., are receiving congratulations on the arrival of William Francis Drohan Jr. August 9, 1919. Mr. Drohan Sr. is the popular basso of St. John's Cathedral, Milwaukee.

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AT NIAGARA FALLS

The accompanying picture is from a snapshot taken at Niagara Falls last month.

Seated on the rock (on Goat Island), reading from left to right, Charles Kenworthy (Buffalo), Charles E. Watt, Cleveland Bohnet (Chicago), Will J. Kenworthy (Buffalo). Standing, left to right, Mabel Corlew Smith (New York), Mrs. Charles E. Watt (Chicago), Mrs. Charles Kenworthy, Mme. Sturkow-Ryder (Chicago) and Miss Elsie Kenworthy (poor Elsie has been scalped).

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J. EDWIN PETERSON LEAVES THE FOURTH CONGREGATIONAL CHURCH

After seven years of service as Director of Music at the Fourth Congregational Church, J. Edwin Peterson has left that position and will on next Sunday assume charge of the music at the Campbell Park Presbyterian.

On last Sunday evening a gala farewell program was given and Mr. Peterson must have felt elated not only at the beautiful singing done—indicative of his splendid work throughout the years, but also because of the feeling and expression of cordiality and good will as expressed repeatedly by the very sympathetic minister, Rev. Briggs, and also in the hearty "godspeed" given him by the congregation in general.

There were about thirty members in the choir loft and they were supported as well as a rather noisy, unmusical organ would permit by Martha P. Meier, who played accompaniments full of life and with some color.

Mr. Peterson is one of the most alert as well as properly reposeful directors this writer has ever seen before a church choir. He has musicianship and style and a fine knowledge of repertoire besides which his own big bass is sufficient to make up for the fact that there were but few others of the same voice in his choir.

Evidently Mr. Peterson has done the most faithful kind of work at this church and the younger singers there have "grown up" musically under his tutelege.

The result is artistic to the fullest possible degree and effective in a very exceptional way.

No church choir has ever, in my hearing, given out a bigger or better volume of tone pro rata.

There is a fine feeling for the religious, the poetical and the dramatic possibilities of the chosen numbers also and a sufficient quota of really good solo voices to take care of such obligato and incidental solo requirements as may arise, and these on Sunday evening were far from being a negligible quantity, considering the fact that the Inflammatus from Rossini's "Stabat Mater" was one of the numbers and it was given an exceedingly brilliant as well as correct reading.

There was not much interference with the music on last Sunday night by way of sermon, etc., and these items were made entirely in keeping with the occasion and therefore the event took on much the form of a sacred concert.

"By Babylon's Wave" (Gounod) was given a broad, dramatic reading, particularly with good soprano work. "Comes at Times a Stillness" (Woodward), sung with beautiful shading in all parts, "Jerusalem" (Gounod) done very brilliantly, and several other excellently sung anthems besides a good solo by Mr. Peterson and a duet in which he was artistically joined by Martha Meier.

The "Jerusalem" solo and the Inflammatus obligato were brilliantly done by Mrs. Emma Flumey.

C. E. W.

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Barker—John Barker, violinist, accompanied by Fannie Barnett-Preiser, played for the guests at the National Convention of the American Steel Treaters Society in the parlors of the Morrison Hotel Thursday, September 25.

EDNA WINIFRED COOKINGHAM RETURNS FROM SERVICE IN FRANCE

Edna Winifred Cookingham, one of the most popular of the younger set of pianists and teachers in Chicago, early heard the call to "Service in France," and, concluding that she could best serve as an entertainer with the Y. M. C. A. forces, she offered herself for the work, and, being accepted, unselfishly laid down her teaching and concert work in Chicago and went abroad to do what, and all, she could.

She has now returned to a big class at the American Conservatory and to again take up the directorship of her own School of Music out Irving Park way, but she is still full of the optimism and the enthusiasm born of France and her details of work and service there are interesting indeed.

"It is the most grateful work possible to imagine," she said, "and, although I have had almost every hardship and privation possible to crowd into ten months of actual work in the field, I yet have had a corresponding amount of compensation in the joy and the glory of the service itself."

The deprivations and the sorrows of the trip included the fact that even before her ship left New York harbor Miss Cookingham suffered the loss of her baggage, including a grip, in which she carried all her credentials, and it was only at the final moment that these were located.

In the excitement attending the search for her trunk Miss Cookingham fell down a hatchway in the ship and such was the shock and jar that she remained in bed during a greater part of the voyage.

"I was fortunate even at that," she smiled, "for a sailor who fell down the identical

EDNA WINIFRED COOKINGHAM

hatchway a day or two afterward broke two legs and an arm and was almost killed."

In France Miss Cookingham was in a serious auto accident, and through bad traveling accommodations (sleeping where the rats ran over her, for instance) she contracted pneumonia, from which she nearly died in a Paris hospital.

But "the joys were equally great," she said, "for, while we found poor accommodations in many places (including some terrible pianos), we had splendid attention and privileges at other times.

"We lunched and dined with many fine people; we were privileged to dance with 'the boys' almost every night; we found immense appreciation of our music, and it was our further privilege to be of great help in many other ways."

Miss Cookingham has citations for excellent services from Col. David Stone and many other notables of the army.

"We always announced in our concerts where we were from," said Miss Cookingham, "and the mention of Chicago always brought me special appreciation and courtesy.

"In reciprocation, I can say that the American soldier (and he from Chicago very specifically) is the very finest in the world.

"In intelligence and valor, as well as in that sort of courtesy which would be appreciated by American girls in war work, the American soldier was superb."

C. E. W.

NAMARA TO APPEAR AS "GUEST" WITH THE NEW ORLEANS OPERA COMPANY

Arrangements have just been concluded whereby Marguerite Namara, lyric soprano of the Chicago Opera Company, will appear in special "guest" performances with the French Opera Company in New Orleans under the direction of T. Verande. The popular prima donna is still a member of the Chicago Opera Company, and in addition to her operatic duties has many concert engagements to fill throughout the country. One of the most important of these is her appearance with the New York Philharmonic Orchestra at Carnegie Hall, New York, next February, when Namara will be one of only four vocal soloists engaged for the entire season.

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DENVER, COLO.

By MRS. JAMES M. TRACY

Summer visitors to Denver and Colorado have reason to feel that, aside from the most wonderful scenery in the world, Denver has also furnished them with a great deal of entertainment of every degree. The musical contingent feels proud and satisfied that the inducement thrown out to the lover of the divine art has been of the highest and most artistic type. As a prelude to the summer musical season the MacDowell Pageant in June, given in the garden of Mrs. Walter Scott Cheesman, proved a brilliant opening from the standpoint of musical and financial worth, the latter to the extent of clearing $500. The Rubaiyat of Omar Khayyam, done in dramatic cantata, with interpretative interludes, arranged and directed by Henry Houseley, with a splendidly trained chorus of 100 or more voices and quartet, was the special feature of the gorgeously arranged yet dignified carnival. The costumes were wonderfully attractive, and, together with the talent displayed, created a unique performance. Stage directors strive always for the most startling effects, yet when we viewed the background of tall poplars at the end of the beautiful garden, with the stage arranged directly under the moon and myriads of electric lights reflecting, caused us to remember that nature can produce what no human hands can. Mr. Houseley's choruses are always finely balanced and trained. The Saslavsky Trio Party, consisting of Alexander Saslavsky, violinist; Frederic Goerner, cellist, and Marie Sloss, pianist, commenced their series of six historical concerts July 11 in the Brown Palace Hotel ballroom. At the first concert the trio of Beethoven, E Flat, Op. 1, was given in memory of Joseph A. Thatcher, who was always a liberal patron of music in Denver. Nardini's Sonata in D, for violin and piano, was given, with Sonya Mitchell pianist, and this concert concluded with the Saint-Saens Trio in E Minor. At the second concert, July 18, the Mozart Trio, G Major, proved the most interesting, although Dvorak's Trio in E Minor is a special favorite of the writer. It is, as all this author's compositions, very original, always a reminder that Dvorak was greatly interested in and influenced by the southern Negro, for which purpose he went South. The composer shows throughout in his work that feeling of warmth and sentiment, yet he likes to bring in the Negro "shuffle" by way of spice and variety. Mr. Saslovsky seems especially adapted to chamber music. He makes every concert so attractive, so interpretative that, although such concerts are considered the most classical form of musical entertainment, yet the untrained music lover can enjoy and appreciate the beauties which are brought out by such artists as Saslavsky, his enthusiastic cellist, Goerner, and pianist, Miss Sloss. The Sonata in D of Brahms concluded this concert. Schubert's E Flat, Op. 100, Trio was the opening number of the third concert. What more appropriate could have been chosen on a midsummer July evening? Schubert, with his full and beautiful harmonies, such as only the inspired can produce. Even in his poverty his heart was light and happy, although his Andante movements are strangely sweet and sad. The Fantasie for violin and piano in sonata form by Schutt and the Duo of Beethoven for violin and cello made an attractive change on this program. Not strange that the last number was by request. Mr. Goerner has made himself a favorite in Denver. The tones of stringed instruments are so human, and especially so seems the cello. It always reminds me of two lovers, the cello with his masculine persuasion, and the violin so plaintive and feminine. Arensky's Trio in D Minor, Op. 32, is to the writer more musically intoxicating each successive time. It seems as if this composition brings out all and every varied mood that a human being is heir to. The perfect ensemble and rendition of this number by these sympathetic artists proved a fitting climax to an evening of unalloyed musical delight. At the fourth concert in August Mendelssohn's Trio in C Minor, Op. 66, was given for the first time. Who can listen to Mendelssohn's music and not be carried away by its harmonies, even if the rendition is less perfect? Cesar Franck's Sonata and the Trio in C Minor by Chopin, also given for the first time in Denver, closed the evening, until the fifth concert, when an entire Brahms program was given, including the Trio in B, Op. 8, Sonata in A, violin and piano, and Trio C Minor, Op. 101. Miss Sloss has a warm spot in the writer's heart for the reason that she is one of the few pianists who plays with rhythm, accent, musical feeling, combined with rare technic. It is very seldom that we hear all these qualities at one time. Frankly speaking, it is painful to a great many of us to listen to the average pianist play. To be sure, technic is often displayed, but what enjoyment is there in listening to a machine? Granted that technic creates a foundation, but give me the pianist with a heart and soul, a feeling that expresses something. Brahms in all his various moods was well brought out, reflecting creditably upon the unity of purpose and feeling of the artists. At the last concert of this series Lella Cole Lof was the pianist, and a Trio in C Minor by a Denver composer, Zdenko von Dworyak, was given, also Tschaikowsky's A Minor, in memory of Mrs. A. E. Reynolds; Beethoven's Trio No. 3, and Cesar Franck's Sonata, A Major. By general request an extra song and sonata recital was given, with Agnes Clark Glaister, soprano, August 22, and Heniot Levy, pianist, August 29. While not belonging to the regular series, yet they were a brilliant climax to an extraordinary summer musical treat. We are glad to note that this trio party have become a permanent fixture of Denver's summer musical life, although the series for next summer is really to be in the fall from September 2 to October 7, inclusive. Referring to the last concert, the writer was especially pleased with the Sonata C Minor, for violin and piano, composed and played by Heniot Levy, the pianist of the evening. It was evident that Mr. Levy felt most at ease in that part of the program. There was an apparent lack of sufficient rehearsal in the Kreutzer Sonata, although this was less marked in the Brahms A Major, which concluded the program. The Saslavsky Trio have furnished all the music at the Boulder Chautauqua this season. Several times Mabel Nash Roesch, the popular soprano, was the soloist, and at Colorado Springs they also gave a series of six concerts. At the City Auditorium Larry Whipp, the well-known organist, gave daily noonday concerts throughout the summer. However, a few weeks since he resigned, and Henry Houseley has taken his place. Henry Sachs directed the city band at City Park the past summer, and large numbers of residents and tourists flocked there every evening. While many of us have deplored the fact that Denver does not possess a symphony orchestra, it is a great solace and pleasure to go to the Rivoli Theater and hear the Cavallo Orchestra of forty men. It brings back to memory the years past when Cavallo did so much musical good in giving the music lovers of Denver an opportunity to hear the old and modern suites and symphonic works. There are many in Denver today who would not know how to enjoy or appreciate a symphony had it not been for the education they received from hearing the Cavallo Symphony Orchestra week after week. Looking around over the 5,000 or more people that the present orchestra plays for daily, it is plainly evident that they are really going to hear the music because they love it, and they are becoming more enlightened as to what good music is. Loella Roeschie, the popular organist at the Ogden Theater, and Ruth Skelly, violinist, continue to draw large crowds. It is very evident that this attractive theater is patronized by the best class of people, not in its particular locality alone, but from all parts of the city. Its large seating capacity is taxed to its utmost at every performance. Mrs. James M. Tracy was the hostess at a large reception and musical August 19, complimentary to her sister, Mrs. Dr. J. Adolf Riedel from Chicago. The program was given by Florence Lamont Abramonitz and Ferne Whiteman Smith, vocalists; Irene Hubbell and Mrs. Tracy, pianists. A. M. Oberfelder has advertised an attractive series of ten concerts at the Auditorium, beginning in October. The musical Society of Denver will begin their season's work in October with a musical "frolic." Many pleasing surprises have been planned for this occasion. Prosperity for musicians and teachers alike is apparent on every hand, and as to the musical "good things" in the way of high-class concerts we always have a great number of them, and from all accounts the season of 1919 and 1920 will cap the climax of them all.

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ORCHARD SCHOOL OF MUSIC

The Orchard School of Music has removed to fine new quarters at 5228 Harper avenue and announces its faculty for the season as follows: Mrs. Orchard, Olene Wallis-Lorish, Lavinia Bohrer and Ethel Lenore Clifford, piano; William Clifford, voice; Albert Osborn and Jessie De Vore, violin; Bertha Iles, dramatic art; Marie Veatch, dancing.

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ORATORIO SOCIETY OF NEW YORK

The Oratorio Society of New York, Walter Damrosch conductor, announces and has in active preparation a gala performance of Handel's "Messiah," to be given at Carnegie Hall on Tuesday evening, December 30. The accompanying body will be the augmented orchestra of the Symphony Society of New York.

Among the soloists are Emma Roberts, American contralto, and Morgan Kingston, tenor, of the Metropolitan Opera Company.

With these world-famous soloists, the society's augmented chorus of 500, and the New York Symphony Orchestra, it will be the endeavor of Walter Damrosch to give a "Messiah" performance not only of the highest order of artistic excellence, but one sensational in its character.

A Spring Festival

The Oratorio Society of New York, Walter Damrosch conductor, announces that it will give an elaborate festival of music in the spring of 1920 instead of the usual concerts scattered throughout the season. Six gala concerts will be presented beginning April 6, and from the present indications this festival of music promises to be one of the greatest musical events ever held in the United States.

It will take place in the 71st Regiment Armory, Park avenue and Thirty-fourth street, the interior construction of which is being arranged to seat 5,000 persons. A special stage and sounding board is also being built.

From outlying parts of Greater New York there will be assembled a huge chorus which will bring the society's choral force up to 1,200 voices. There will be a children's chorus of 600 and an orchestra of 150—the augmented orchestra of the Symphony Society of New York.

The entire musical direction will be in the hands of Walter Damrosch.

The festival will include a Rachmaninoff evening, in honor of the great Russian composer, pianist and conductor. This concert is of special importance in view of the fact that Mr. Rachmaninoff will not only play one of his own piano concertos, but will himself conduct two important choral and symphonic works, one of which will receive its first performance in America. This will be not only Mr. Rachmaninoff's last appearance as pianist, but his only appearance as conductor.

Such great choral works as Mendelssohn's "Elijah," Berlioz's "Damnation of Faust" and Edgar Stillman Kelley's "Pilgrim's Progress" will figure prominently in the series. World-famous soloists, such as Mabel Garrison, Frieda Hempel, Florence Easton, Marie Sundelius, Sophie Braslau, Julia Claussen, Merle Alcock, Charles Hackett, Edward Johnson, Lambert Murphy, Reinald Werrenrath, Emilio de Gogorza, Louis Graveure, Royal Dadmun, and Charles T. Tittman will be heard in the various solo parts.

A special program has been arranged, in which Jascha Heifetz and Pablo Casals will play the Brahms double concerto for violin and cello.

Mme. Luisa Tettrazzini will sing at the closing concert and other special features will be announced later.

BIANCA RANDALL

Miss Bianca Randall was a pupil of Jean de Reszke, in Paris. She has also spent several years in Milan, and her appearances in European centers won her much favorable comment from the newspaper critics. Her voice is a fresh soprano of beautiful quality, employed with skill and intelligence, while her interpretation of works of a noble dramatic form and those of a lighter vein is equally pleasing. Combined with vocal gifts, Miss Randall has a charming personality, which always helps to win her success.

Her repertoire includes French and Italian Opera, French, Italian, German and English songs.

A unique and appealing feature of her work is her costume recital, which includes scenes from the operas in the traditional costumes.

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Music News

Vol. 11 Chicago, October 10, 1919 No. 41

Editorial

PASSING COMMENT

It might seem that the question of street car fares had not much to do with music, but such is not the case.

On the contrary, it is a very serious question, for every person coming downtown to take a music lesson this season is paying seven or eight cents for each ride, instead of five, as formerly, and everyone going to a concert is subject to the same exorbitant rate.

To some people this does not make any difference, but to many others it is vital, and in some cases it amounts to so great a burden that lessons are discontinued and concert-going is abridged.

♮ ♮ ♮

In New York, recently, the writer was surprised to find that all street car, elevated and subway fares are still five cents. Talking to a New Yorker about this, he said, "Well, you see, the franchises of all the New York lines forbid a greater charge than five cents."

"And so do they in Chicago," I replied.

"Then why do you submit to the raise?" he asked.

Echo answers, "Why do we?"

♮ ♮ ♮

Mayor Thompson has been accused of several unpretty things, but we certainly have to thank him for the fact that he closed the saloons on Sundays, and kept them closed.

Now, if he will but keep to his intention of forcing a return to five cent street car and elevated fares, he will have our further admiration and thanks.

♮ ♮ ♮

Philadelphia is crying aloud for the completion of its Million Dollar Symphony Orchestra Endowment Fund, and says, in a pamphlet being widely distributed, that the Philadelphia Orchestra, as a high-grade institution, will cease to exist unless this fund is raised.

Half was pledged before the war, and therefore only half a million is now wanted.

A mere bagatelle, as it were!

♮ ♮ ♮

The pamphlet referred to states other interesting facts, among them the expressed views of E. T. Stotesbury, a millionaire of Philadelphia, as follows:

> *"Again and again music has refreshed me when I was dog-tired; taken me out of myself and away from the problems of business."*
>
> Charles M. Schwab

"A man who hears good music, whether at the opera, a concert or an orchestral performance, will find himself afterward rested and refreshed in a way which he cannot otherwise attain."

♮ ♮ ♮

This same circular proceeds as follows:

"It's in the air to give money to music," says the New York Times.

Mr. Julliard leaves millions for music.

Mr. Eastman, of Rochester, follows with three and a half millions for a school of music and a symphony orchestra.

Detroit is finishing an $800,000 auditorium for its orchestra, to be followed by a two-million-dollar building later.

The business clubs of St. Louis have bought up the tickets for the entire season of its orchestra.

Cleveland is raising a large guarantee fund for its orchestra.

Never before in the history of music in America has so much money been given for its advancement.

Everybody is musical, or anxious to be. The war has brought about a musical time in our lives. It has shown us, as nothing else could have shown us, that music is a force and not an aside in our lives. It gave life to our troops—it sent our boys singing "over the top."

Music is certainly "in the air"—in the hearts of people as never before.

But how much "in the air" is it in Philadelphia, with its foremost orchestra in the United States?

♮ ♮ ♮

And—we may ask also—"How much is it in the air in Chicago?"

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You have heard me speak before of "Constructive Criticism," and wonder how any newspaper could possibly submit to having its paid critic use its columns merely for the purpose of expressing personal likes and dislikes, and as has often been the case in Chicago, as a medium for flip, slangy and empty smartness.

Well—W. L. Hubbard has come back to town, as you know already, and the very first criticism he wrote for the Tribune happened to be one about a local organization which makes no pretense of being other than what it really is—a sort of sublimated community institution, devoted to presenting music of a kind and in a way to reach the masses.

Mr. Hubbard's writing about this organization is what I call "Constructive Criticism," as well as decidedly interesting reading, and it is here reproduced in full, with the expressed hope that it is but the forerunner of much more of the same kind of critical writing.

The Edison Symphony Orchestra inaugurated its fifth season of concerts in Orchestra Hall last evening before an audience which filled the auditorium and received with hearty approval all that was of-

fered. The eight numbers which formed the program were virtually doubled, for encores were insistently demanded and willingly given, and Mr. Eastman and his players had no reason to doubt that they were among friends.

That this orchestra of a hundred men has made a place for itself and is filling a need in the musical life of Chicago are facts which it would seem useless to deny even were the inclination toward such denial existent. That the artistic work is not of the finish and perfection of that of the foremost symphonic orchestras of the country, and that it probably never will be, in nowise alters the facts. The conditions under which the orchestra was formed and under which it operates, the employing of men who are artisans more or less skilled in lines of work wholly apart from music, the purpose and scope of the rehearsing and of the public performances—all these justify the applying of standards different from those applied to the regular symphonic orchestras. These men play as a pleasure, as a means of education to themselves, as a source of gratification to that inner demand for an expression other than that which their daily employment affords. Such players are amateurs in the true and actual meaning of that word. They are lovers of music, and of such no country can have too many. Such musicians make for genuine actual music culture in the nation, and only encouragement of the sincerest kind should be accorded them and their every endeavor, no matter what the artistic reach of their achievement may be.

But a program played as Mr. Eastman and his men played the one of last night has in itself a worth which commands respect and commendation. Slips in technical finish, deviations from pitch, want of unity in interpretative accomplishment—these are occasional blemishes which only the fussily critical will dwell upon or find reprehensible. To harp on these is to lose sight of the big thing in the work, the real values and the vital worth that is there. It is cause for wonderment and admiration that a hundred men of all kinds of trade and profession can in four weeks with one rehearsal a week bring their performance to such smoothness, unanimity and satisfying musical beauty as did these last evening under Mr. Eastman's gracious, skilled, positive leadership. It shows what can be done when the true love and the real music spirit are the motive powers, and so splendid is the result that one could but wish that the generosity and enterprise which makes the establishing and maintaining of such an organization possible could but go a step farther and enable its members to have double the number of rehearsals now had.

The more ambitious selections on the program last night were a liberal excerpt from "Lohengrin," surprisingly well played; Glazounow's "Autumn and Winter," the lullaby from "Joselyn," and the Mendelssohn "Spring Song," all of them so presented that they delighted the audience and gave cause for sincere commendation by those who wished to apply standards of music values rather than of mere enjoyment to what was accomplished.

♮ ♮ ♮

In the course of an interview in Musical America, Pietro Yon, the distinguished organist, has this to say:

The free organ recital is like any free recital—bad. I cannot condemn it too strongly. It is bad for the public and bad for the organist, and it has been so widely practiced in America—it is not so in other countries—that the public has almost lost its respect for an organ recital. I ask you: Why should an organ recital be free? The fact that many of them have been given in churches to which an admission fee was not permissible may explain it in part. But that must be done away with. The concert organist is an artist as is the concert pianist, violinist, cellist or singer. Are there free song recitals? And if there are, who goes to them?

And all this is merely an indorsement of the "Nothing for Nothing" propaganda, and a verification of the fact that The Public Rates Every Artist at His Own Valuation—If He Plays for Nothing, the Public Considers Him Worth Just That—No More, No Less—Nothing.

The infallible Tribune had an article on the front page one day last week in which reference was made to Cleon Fonte Campanini.

♮ ♮ ♮

The Pacific Coast Musical Review tells of a beautiful program booklet used by Farrar in her San Francisco concert "containing the original texts and translations of all songs given by Miss Farrar."

We remember that once last winter Mr. Wagner, manager of John McCormack, made the statement that words of songs were never used on the McCormack program under any circumstance.

But, then, McCormack has impeccable enunciation and pronunciation!

♮ ♮ ♮

A large advertisement in one of the Eastern music magazines, devoted to Nina Tarasova, is divided in exactly two halves. In the first half there are some quotations from the daily press proving that Tarasova is "An Artistic Success."

The other half of the space is devoted to a facsimile of the box office report showing that the receipts of the Tarasova concert in New York in September reached the enormous total of $3,187.00.

And who shall say which is the best advertising or which part of the ad proves better the greatness of Tarasova.

Would Patti have been Patti, had she not made so much money?

We do not believe so, and are insistent in our thought that money values are of much more consequence than most musicians are willing to admit. Again comes to mind the thought: The Public appraises a musician at his own valuation.

If at any time he accepts Nothing as his fee, he is promptly rated at that figure—Nothing.

If he is paid well for his work, the Public gauges and applauds accordingly.

SEDER PLAYS IN EVANSTON

There was a large audience at Fisk Hall, Evanston, last Thursday evening, when the following program was played by Edwin Stanley Seder with great skill, brilliancy and artistry:

The Star Spangled Banner	
Doric Toccata	J. S. Bach
Melodie	Rachmaninoff
Academic Overture	Brahms
Suite	Felix Borowski
Prelude	
Toccata	
Meditation—Elegie	
Marche Solennelle	
Piece Heroique	Cesar Franck
Nocturne	Joseph Bonnet
Scherzo (Sonata 5)	Alex. Guilmant
Canzonetta	Mark Andrews
Swing Low, Sweet Chariot	Carl Diton
Marcia (Symphony 3)	Ch. Marie Widor

ERNEST DAVIS

An artist of whom every American should be proud is Ernest Davis, tenor—American born and bred, and educated wholly in America, as well.

Mr. Davis sang last week at the Maine Festivals, and there scored so pronounced a success as to make certain his position as one of the leading tenors of the country.

This success follows two years' residence in New York (where he went from Chicago), during which he has appeared in a great number of fine events in the metropolis, and has also made splendidly successful concert appearances in all parts of the country.

During the summer he proved to be one of the most popular of all the New York artists appearing at the great Stadium, and his work in concert, opera and oratorio has proven equally valuable.

His voice is robust, in the fullest sense of the word, and yet it possesses the finest sort of quality as well, and whatever he does is filled with true musical feeling and fine intelligence.

His repertoire has grown to be a very large, as well as splendidly varied one, and in his interpretations he shows, invariably, thought and musicianship, as well as a very correct feeling for poetical values.

The name of Ernest Davis has already become a synonym for artistry and pleasure giving throughout a large part of the country, and it will become more and more so as the months go on, for he is a tireless worker, and to all his other gifts and attainments there may be added the fact that he is the possessor of a most agreeable personality, and to see and hear him once is to remain a friend to him ever afterward.

C. E. W.

———♯♯♯———

WYONETA CLEVELAND PLAYS BEFORE THE DAUGHTERS OF INDIANA

On last Tuesday afternoon, at the Congress Hotel, Miss Wyoneta Cleveland was the soloist for a meeting of the Daughters of Indiana, and such was the beauty of her selections and the quality of her pianism and her art as to win unqualified admiration.

Miss Cleveland is a charming girl, and she is a remarkably gifted as well as superbly trained player, and her work at this time proved her to be constantly growing toward that extremely high ideal which she has, very evidently, placed before herself.

Her numbers on Tuesday, played with brilliance and fine musical qualities, were Tarantelle (Lizst), Prelude (Mendelssohn), and Etude in E Flat (Lizst).

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NEVADA VAN DER VEER TO BE ACTIVE IN MUSICAL FIELD THIS SEASON

After a summer of recreation combined with several successful concert appearances, Nevada Van der Veer, the popular mezzo-contralto, is back in New York busily engaged in the favorite October pastime of moving her household goods into a new abode.

Both at her appearance on the Stadium Concert Course this summer, as well as in a recital at the Nyack Club Series, Nyack, N. Y., Madame Van der Veer won significant successes.

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Given—Thelma Given, the young American violinist and pupil of Auer, will give a New York recital at Carnegie Hall Saturday afternoon, October 18, with Richard Hageman at the piano. Shortly after Miss Given will leave for the West, traveling as far as Kansas City and Des Moines.

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Mrs. Long's Classes: Chicago, Oct. 1, three months class, two lessons per week. Nov. 1, five weeks class, lesson each day.

Galli-Curci

Frances Alda

Emmy Destinn

Carolina Lazzari

Charles Hackett

Rudolph Ganz

and

John McCormack

♮ ♮ ♮

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D. F. McSweeney, Associate Mgr.,
511 Fifth Avenue New York

MUSIC TO COME

Saturday, October 11

Ziegfeld Theater, 11—Chicago Musical College concert.

Kimball Hall, 3—American Conservatory concert.

Sunday, October 12

Auditorium, 3:30—Farrar-Hackett.

Kimball Hall, 3:30—Piano Recital, Lyell Barber.

Tuesday, October 14

Kimball Hall, 8:15—Organ recital, Clarence Eddy.

Friday, October 17

Orchestra Hall, 2:30—Opening of the orchestra season.

Tuesday, November 18

Auditorium, 8:15—Opening of the opera season.

. . . .

The Playhouse, afternoon and evening, daily—Pictures de luxé, orchestra and soloists.

♮ ♮ ♮

In the Theaters

Blackstone—"A Regular Feller."
Cohan's Grand—"The Acquittal."
Colonial—"The Canary."
Columbia—Burlesque.
Cort—"Cappy Ricks."
Garrick—"Somebody's Sweetheart."
Great Northern Hippodrome—Vaudeville.
Illinois—"Listen, Lester."
Imperial—"One Day."
LaSalle—"Tea for Three."
Majestic—Vaudeville.
McVicker's—Vaudeville.
National—"Happiness."
Olympic—"Midnight."
Palace—Vaudeville.
Powers'—"Three Wise Fools."
Princess—"Keep It to Yourself."
Rialto—Vaudeville.
Star and Garter—Burlesque.
State-Lake—Vaudeville.
Studebaker—"Take It from Me."
Victoria—"The Girl Who Came Back."
Wood—"Up in Mabel's Room."

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MORGAN EXTENSION SERIES

Frank A. Morgan's Musical Extension Series will be given in the Oak Park Grace Parish House, Margery Maxwell and Vera Poppe opening the series October 22. These same artists will open the series in the Harvey Congregational Church October 23.

Ernest Davis, Boston Opera Co., tenor, and Misses Helen and Margaret Whitaker will open the series in the Englewood Christian Church October 16 and in the Woodlawn M. E. Church October 21.

Louis Kreidler and Isador Berger will open the series in Trinity Congregational Church November 14 and at Park Ridge Community Church, under the auspices of the Park Ridge Improvement Association, November 10.

♯♯♯

Devries—Miss Katheryne Richmond has just been engaged to sing soprano roles with the Boston English Opera Company. Miss Richmond will make her debut in Boston as the "Doll" in the "Tales of Hoffman." She will sing also during the season Martha, Micaela in "Carmen" and Gilda in "Rigoletto." Miss Richmond is a pupil of Herman Devries.

Mme. Marie Clare

Announces the opening of her Studio

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MARY ANGELL
Pianist
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MAY PETERSON STARTS A BUSY SEASON

May Peterson's fall tour started with an appearance at Grinnell, Iowa, on October 3. After filling her engagements in that vicinity, she left for a southern tour, which embraces Petersburg, Va.; Roanoke, Va.; Newport News, Va.; Rocky Mount, N. C.; Raleigh, N. C.; Savannah, Ga., and other cities, most of which have re-engaged her, her previous appearances there having been such phenomenal successes.

The coming season will be a busy one for this deservedly popular soprano, all the leading clubs, colleges and concert courses throughout the country, besides the Metropolitan Opera Company, demanding her services.

———♯♯♯———

Gunster—Frederick Gunster, tenor, will give a song recital at Aeolian Hall, New York, on Thursday evening, October 16.

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Music in Chicago

F. WIGHT NEUMANN ANNOUNCEMENTS

Mme. Geraldine Farrar will be heard in concert, assisted by Arthur Hackett, tenor, and Rosita Renard, Chilean pianist, next Sunday afternoon, October 12, at 3:30 at the Auditorium Theater. The program in its entirety is as follows:

Adelaide ..... Beethoven

Mr. Hackett

Etude No. 5, Op. 10 ..... Chopin
Nocturne ..... Chopin
Toccata ..... Saint-Saens

Miss Renard

My Mother Bids Me Bind My Hair ..... Haydn
For Music ..... Franz
Summery Fields ..... Brahms
New Love, New Life ..... Beethoven

Miss Farrar

Tes Yeux! ..... Rene Rabey
La Procession ..... Cesar Franck
Mandoline ..... Gabriel Faure
Nocturne ..... Cesar Franck
Dansons la Gigue ..... Poldowski

Mr. Hackett

In the Meadow ..... Rubinstein
Eastern Romance ..... Rimsky-Korsakow
The Silent Night ..... Rachmaninoff
The Wounded Birch ..... Gretchaninoff
The Snowdrop ..... Gretchaninoff

Miss Farrar

Etude de Concert ..... Liszt
Blue Danube Waltz ..... Strauss-Schulz-Evler

Miss Renard

Dream Tryst ..... Cadman
Fair House of Joy ..... Quilter
Sea Lyric ..... George C. Vieh
O Cool Is the Valley Now ..... Louis Koemmenich
The Eagle ..... Emil J. Polak

Mr. Hackett

Absence ..... Berlioz
Au Printemps ..... Gounod
Sans Toi ..... d'Hardelot
Ouvre Tes Yeux Bleus (by request) ..... Massenet

Miss Farrar

Clarence Eddy, the eminent organist, who has not been heard in recital in Chicago for a number of years, will give an organ recital at Kimball Hall Tuesday evening, October 14, under the direction of F. Wight Neumann. Mr. Eddy's program is as follows:

Prelude and Fugue on B.A.C.H. ..... J. S. Bach
Romance Without Words ..... Joseph Bonnet
Caprice Heroique ..... Joseph Bonnet
Night Song ..... Herbert J. Wrightson
Sonata Cromatica ..... Pietro A. Yon
The Holy Boy (new) ..... John Ireland
Marche Solennelle (First Suite) ..... Felix Borowski
Russian Boatmen's Song ..... Anon
Basso Ostinato ..... Antoine Arensky
Paraphrase on a Theme by Gottschalk (new) ..... Karl Theodore Saul
Toccata, F major ..... Thomas J. Crawford

———♯♯♯———

LYELL BARBER TO GIVE RECITAL NEXT SUNDAY

On Sunday afternoon, October 12, at Kimball Hall, Lyell Barber will give the following piano program, under the management of Miller, Resseguie & Tufts:

Chaconne in G major ..... Handel
Sonata, Op. 53 ..... Beethoven
Allegro con brio; molto adagio; rondo
Fantasie Impromptu, Op. 66
Prelude in B flat major
Etude, Op. 25, No. 12 ..... Chopin
Impromptu in F minor ..... Faure
La Cathedrale Engloutie ..... Debussy
Jeux d'Eau ..... Ravel
Cracovienne Fantastique ..... Paderewski
Venezia e Napoli (Tarantella) ..... Liszt

———♯♯♯———

Tidy—Mme. Gilderoy Scott will sing Mme. Violet Holmes Tidy's cycle, "Life's Journey," before the Chicago Ethical Society at the City Club, on October 17, with the composer at the piano.

AMERICAN CONSERVATORY NOTES

Adalbert Huguelet, pianist; Charles Mitchell Mixer, violinist, and Edna Wilder, soprano, will appear in recital Saturday afternoon, October 18, at Kimball Hall.

Silvio Scionti, Heniot Levy, Jennie F. W. Johnson and Clarence Loomis of the American Conservatory faculty will appear in recital under the direction of F. Wight Neumann during the coming winter.

Carl Jessin, artist pupil of Allen Spencer, is engaged as musical director of Susequehanna University, Pennsylvania, and Miss Helen Dvorak, artist pupil of Herbert Butuer, as teacher of violin in the State Agricultural College, Brookings, S. D.

John J. Hattstaedt, president of the American Conservatory, opened the Normal Department Saturday, October 4, with a lecture at Kimball Hall on "The Nature and Mission of Music."

———♯♯♯———

Russian Orchestra—The Russian Symphony Orchestra, Modest Altschuler conductor, will begin its seventeenth annual fall tour in Carbondale, Pa., on November 10. The tour will last five weeks and will extend as far south as Georgia and Alabama.

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YVETTE GUILBERT'S SCHOOL OF THE THEATER

Mlle. Guilbert Defines Her Plans

Throughout my life all my work, my study, and my affections have been focused on the art of the theater. Animated with the hope of aiding others who, too, are vitally interested in this supreme art, I am opening a school of the theater.

The fundamental idea of my school is the close interpenetration of all the arts. This theory will be carried into practice by thorough training in ALL the related arts of the theater as a foundation for the mastery of ONE.

The stage has its actors, singers, dancers, painters, sculptors, decorators, who can contribute nothing really worth while to the art of the theater if they are untutored in any other arts save their own, and are thus unable to merge their efforts in a perfectly balanced whole. Supreme artistic achievement presupposes the blending of all arts into one perfection. A great singer is only a mediocre artist if he has not mastered dramatic expression, plastique, the rhythms of the body. Speech, quite as much as song, has its melodic line. The body has its own language and expression. The singer who cannot mime, the actress without vocal beauty, are not, in any high sense, artists. So, too, a great dancer must be also a comedienne, a tragedienne, able to express all emotions through the medium of plastic expression, colored by body movements. Thus from masterly techique in all the related arts, each especial art will flower, complete, perfected, radiantly alive.

But to attain this supreme development in stage art, scientific and intellectual effort must conjoin, and all spiritual, critical, philosophical faculties be developed in delicate accord, because the interpretative artist should be the mental equal of the creative. This is, of course, the ideal condition, and if it cannot always be mantained it can always be approached.

The interpretative artist, particularly the actor, must also be trained to comprehend the intellectual processes of the dramatist, because their art is a mutual one. Lacking the rudiments of such training, how can he divine and body forth the mighty protagonists of Sophocles, Euripides, Shakespeare, Moliere, Racine, Tolstoi, Ibsen? Moreover, to convey atmosphere, to give the tang of time and place to his presentments, the actor must know the architecture, the dress, the customs and manners of the epoch in which the characters lived.

Our course aims to instruct in all these vital details as well as to give broad technical training in dramatic, lyric, mimetic and dance expression. This technical training will be supplemented throughout each year by special courses in the crafts of the theater, conducted in the workshops of the Neighborhood Playhouse.

When the students are ready for public performances they will be given an opportunity to participate in my recitals or play in productions at the Neighborhood Playhouse, where their actual stage experience will be gained under the combined direction of the Playhouse staff and myself.

As another phase of its interest the school wishes to bring together all those who care profoundly for noble intellectual stimulus and enjoyment. So through frequent social gatherings our students will be brought into gracious and friendly relations with the literary and artistic world, that the school may be the meeting place for a congenial brotherhood of the arts.

YVETTE GUILBERT.

\#\#\#

Case—Anna Case, soprano, returned to New York from Lake George last week, to which place she had flown in an aeroplane piloted by Major Sidney Parker. Miss Case will leave for Columbus, Ohio, shortly for the first concert of her season.

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SHORT PEDAGOGICAL COURSE By Effa Ellis Perfield

In the advertisement on page 31 of last issue of Music News an error was made in that the words "Bugle, Dictation, Part Singing, Ear Feeling and Rote Song" should have been bracketed in such a way as to stand opposite the major word "Singing" only, as follows:

SINGING
- BUGLE
- DICTATION (MELODIC AND HARMONIC)
- PART SINGING
- EAR FEELING
- ROTE SONG.

LINA CONKLING

Concert — Soprano — Oratorio

435 West 119th Street **NEW YORK**

SISTINE CHAPEL SOLOISTS

Surely, Wessels and Voegeli could have no cause for dissatisfaction at the splendid audience which came to Orchestra Hall last Sunday afternoon, and in wishing them a continuance of that favor for the whole season Music News could do no more.

Every seat was taken in the hall proper and there were just as many crowded on the platform as it was possible to put there and still leave room for the four singers from the Sistine Chapel who formed the reason for this big outpouring at the beginning of the season.

This audience was largely one interested in the churchly aspect of the event rather than in its musical significance, and it is because of this fact that one hesitates to express any critical opinion of the concert.

However—the quartet was presented as a concert attraction and must be looked at from that standpoint regardless of other considerations.

The four singers (men) comprised soprano, alto, tenor and bass, and they appeared in the first half of the afternoon in the vestments of the church.

The fact of the vestments was more or less distasteful as an adjunct to the concert stage—many people question its good taste—and, further—no real American could ever understand why any man would be willing to renounce his masculinity to the extent of becoming a soprano or alto even in the service of the church.

And—truth to tell—the quality of these unnatural voices was not nearly so pleasing as would have been the real soprano or alto of a woman.

However—leaving these points entirely out of the question, it must be said at once that the quality of the musicianship offered was superb and the program a charming as well as a beautiful one albeit preponderantly ecclesiastical.

Of the sacred songs "O Sanctum convivium" (Perosi) seemed to me the most beautiful, and it was, as presented at this time, a piece of high art in phrasing, tonal quality and musical color. The other churchly numbers were by Iommelli (1714-1774), Vittoria (1540-1605), Iannacconi (1741-1816), and Cappocci. In my opinion these would have been more effective sung in one or two groups instead of singly, with the necessitated walking back and forth to the front of the stage.

The last half of the program (sung in evening clothes), in which, by the way, the four singers looked exceptionally elegant, included a charming Madrigale of Palestrina, and delightful works of Antolisei, Lasso and Marchetti as well as "Il ritorno del gregge" (Muller), which was, undoubtedly, the most popular gem of the collection, and in which some wonderful sheepbell effects were simulated by the voices.

The entire program was, of course—in Italian—though one says "of course" merely out of habit, for should any American choir or quartet elect to give a concert in Rome it is a well-known truism that the English language would not there be accepted and the singers would be compelled to learn Italian whether they wished or no.

C. E. W.

———♯♯♯———

Penn—"The Magic of Your Eyes" (Penn) was a popular number on the program given by Elsa Lyons Cook at Briarcliff Manor, N. Y., last week.

AUDITORIUM CONSERVATORY

Karl B. Stein, president, takes pleasure in announcing the engagement of Mr. Georges Pierkot as director of the violin department. Mr. Pierkot is a Belgian by birth, a graduate of the Royal Conservatory of Brussels, a man of most pleasing personality, splendid attainments and years of successful experience in both concert and teaching. He is first violinist of the Chicago Grand Opera Orchestra and will begin his duties at the conservatory at once.

Mrs. Lela Lowe Pierson, a young violinist, who has studied with the best teachers in Chicago and New York, and who has been a popular concert artist of the Redpath Lyceum for a number of years, has also been added to the faculty of the violin department. This makes the department one of the strongest in the city.

Mrs. Ella Snell Gara, well known in musical circles and long established as a successful teacher and artistic pianist, who received her training from the late Emil Liebling and Fannie Bloomfield Zeisler, is one of the new faculty members.

Miss Hazel Quirk, a brilliant young pianist, a graduate of the Teachers' Course of the conservatory, who has proved herself an unusually capable instructor, will be a member of the faculty of the piano department.

Miss Janet Havens, Mrs. Stein's assistant, in charge of the junior dramatic work, will begin her classes for children October 11. Miss Havens is not only an exceptionally talented and finished reader, but she has a most winning personality and has proved herself especially adapted to teach little folks, who gain much pleasure and profit from her classes. Playlets and easy dances will be arranged and given on the regular school recitals.

Mr. William Schwartz, tenor, pupil of Mr. Stein's, and Gaetano Viviano, baritone, are singing operatic selections at the Hippodrome this week.

Pupils of Mr. and Mrs. Stein seem to be in great demand as entertainers.

Ralph Brainerd, one of the leading tenors in the All-American Grand Opera Company, New York, stopped in Chicago on his way to New York from a summer concert trip to see his former teacher, Karl Buren Stein.

Miss Cora Lindemann, mezzo-soprano, an advanced student of Karl B. Stein, is booked for concert dates in Lake Forest, North Chicago, Waukegan and Kenosha during the month of November.

Janet Havens, reader; Gladys Grove, soprano; Ruth Helene Dahly, contralto; Beatrice Nutter, mezzo-soprano, and Hazel Quirk, pianist, will fill their third engagement at Great Lakes Friday evening.

Ruth Helene Dahly, artist pupil of Karl B. Stein, was soloist at the Home Chapter of the Eastern Star meeting for the grand worthy matron, filling her third engagement.

Miss Dahly and William Schwartz, tenor, also pupils of Mr. Stein, will sing their second concert at the Pilgrim Congregational Church October 26. Miss Dahly, Mr. Schwartz, and Miss Kartak, an advanced pupil of Mr. Stein, will sing groups of songs for the Kenrose Women's Club in October, November and December.

Adele Okoneski, pupil of Mme. Phasey, director of the dancing department of the conservatory, has begun a thirty weeks' engagement as solo dancer with Dale Booker Ballet. Mary Mathurin goes to New York next week to fill a similar engagement.

Martha Anderson, soprano; Sigurd Tronsen, tenor, and Helga Anderson, reader, pupils of Ruth Helene Dahly, gave a program at the Bethel Lutheran Church Monday evening.

———♯♯♯———

CHICAGO CONCERT ENSEMBLE

The first concerts of the Chicago Concert Ensemble will be given at Fullerton Hall, Art Institute, on Sunday, October 12 at 3 and 4:15 p. m.

Program:

George Dasch, Conductor

F. Itte, C. Hecker, Violins — H. Felber, cello; R. Maedler, bass

A. Quensel, flute — C. Meyer, clarinet

E. Llewellyn, cornet — G. Knackstedt, piano

The Star Spangled Banner

Overture—Maritana ..... Wallace

Largo from Sonata, Op. 7 ..... Beethoven

Canzonetta ..... Godard

Selections from Lohengrin ..... Wagner

Serenade—Beneath Thy Window ..... Lachaume

Scotch Gigue from the ballet "Henry VIII" ..... Saint-Saens

———♯♯♯———

WARNER, DAVIS, SYKES

Sunday of last week Marjorie Dodge Warner, Horace Davis and Mr. Sykes were heard in a delightful rendition of the "Faust Trio."

———♯♯♯———

O'Sullivan—Laura C. O'Sullivan was special soloist at the installation services of Rev. Robert C. Young at the First Presbyterian Church of Maywood on September 18, singing Liddle's "How Lovely Are Thy Dwellings."

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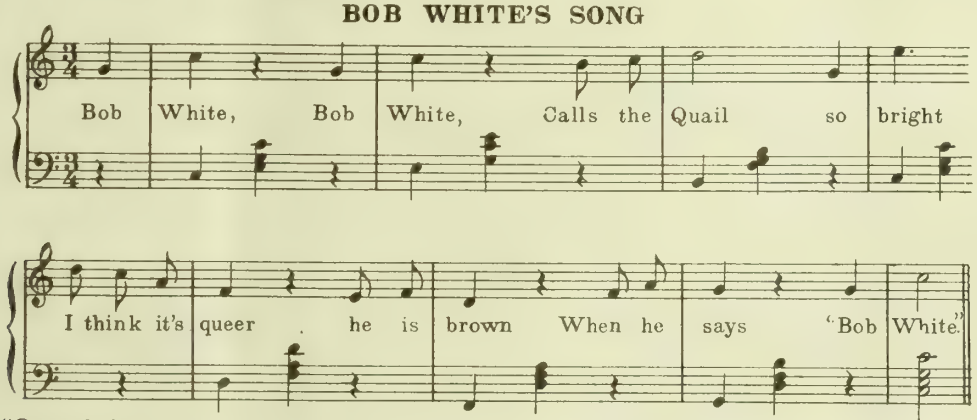

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JOSEF KONECNY

The Konecny Concert Company returned from France on the U. S. S. Transport Mobile, landing at New York on September 3, after an exceptionally calm voyage. On board were parts of the famous First Division. The company appeared three times for the officers and men on the trip. The four months' tour in France was a most wonderful trip, from every standpoint, and they gave a total of ninety concerts and appeared in the following regions: Paris, Brest, Nevers, Montierchaume, Gievres, Is-Sur-lle, Verneuil, Bourges, Tours, Langres.

They also made three trips to the battlefields—two to Reims, including a visit to Fort La Pompelle and surrounding battlefields; also Chateau Thierry and Belleau Woods, and the American cemetery there, where lie buried about 2,400 American heroes, and one to the Soissons region, including the famous Chemin des Dames, near Anizy-Pinon.

Mr. Konecny writes that it is beyond the power of any human being to adequately describe these devastated regions. They will forever remain a monument to German "kultur." It is to be hoped that as many people as is possible may view these vast graveyards, where the bones of millions of men lie buried, for it is an object lesson that can never be obliterated from the memory.

"I cannot speak too highly of the magnificent spirit of the French people, who are bearing up splendidly in spite of the terrific loss in man power and property. One cannot help but admire them."

The fall tour opens October 16th in the East, and the management has booked four weeks of splendid recitals, including the University of Virginia, the Virginia Military Institute, the State Normal College of Virginia, the Shenandoah Collegiate Institue, the Eastern College at Manassas, the Randolph-Macon Institute, the Lynchburg College, etc.

Mr. Konecny has received the following testimonial letter from Thomas S. McLane, Chairman Overseas Entertainment of the Overseas Theater League, under whose auspices he toured in France:

"My dear Mr. Konecny: We cannot allow your period of service to terminate without a word from this office in appreciation of the splendid work you did abroad.

"The reports from our Paris office have been most flattering, and I can assure you it is with sincere appreciation of all that you did that I beg to send you, therefore, this word of thanks."

Sincerely yours,
THOMAS S. McLANE,
Chairman Overseas Entertainment.

———♯♯♯———

CHICAGO PIANO COLLEGE

The first of the Saturday afternoon concerts for the season at the Chicago Piano College was given on October 4, when the following attractive program was well presented:

Valse Caprice—the Coquette.....H. H. Watt
Miss Thelma Simons
Romance in E flat major.....Rubinstein
Pasquinade .....Gottschalk-Joseffy
Mrs. Mary Dietz
Deep River.....Trans. by Coleridge-Taylor
Miss Helen Moskowitz
Concerto in A minor, Op. 16.....Grieg
Allegro moderato; adagio; allegro marcato
Arthur Lang
Orchestral parts to concerto played on second piano by Harmon H. Watt.

AT THE PLAYHOUSE

"I tell you it is absolutely impossible." Thus spoke a man in my hearing as he was leaving the Playhouse last Saturday evening with his friends.

"Well, of course," replied one of them, "It is only symbolic or allegorical, whatever you like to call it, but nevertheless it certainly makes you think."

"That may all be," said the first man, "but I still contend that the whole thing is impossible."

. . . .

Of course they were discussing "The Miracle Man," which likewise is a very general topic of conversation throughout Chicago.

For not only is it a wonderfully prepared and a beautiful picture but also, in its motif and mood, it is amazing and when you see it you are swayed emotionally whether you wish or no and also you simply have to think.

At the Playhouse it is environed and saturated with beautifully appropriate music.

The Orchestra and Organ emphasize and support its every moment and, perhaps unconsciously on the part of the audience, this factor becomes one of the very real reasons for the positive absorption of every audience (there are crowds continually), in the picture.

C. E. W.

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LORRAINE EARNEST AT THE GREAT NORTHERN

The Great Northern Hippodrome vaudeville is to be commended very heartily on the fact that each week there is one really good, serious, high-grade music number on the program.

Many young singers and players of Chicago have appeared there in the past few years and many have gained there both routine and reputation.

During the past week Lorraine Earnest, a young pupil of Leon Sametini at the Chicago Musical College, has been the attraction and a hearing given her toward the latter part of the week was a joy indeed.

Miss Earnest is a very beautiful girl—with long curls—the kind our grandmothers used to tell of but which few girls today know anything about, and she also has a most winning smile, one indeed which will certainly prove an asset to her throughout her public career.

And she is wonderfully talented. But in spite of these lavish gifts of Nature she is just a sweet-natured, unaffected little girl and knows full well that whatever she does now is merely in the line of foundation-building for that fine superstructure of music which she is building day by day.

For of a truth, Lorraine is a builder indeed and few girls of her age would work so patiently or so persistently as does she.

And in spite of her youth, these qualities have told already in no uncertain way and her work at the Hippodrome was that not only of an exceptionally talented young violinist, but also it had a great deal of the finish and the art of the mature concert player.

Miss Earnest has a tone which is at once dainty to the fullest extent of the word but which also, and happily, is full of vitality and life.

So true in intonation is she that it would seem impossible for her ever to play off key and this purity of tone is amplified in her case with body, quality and beauty.

The writer has heard her play some of the great classic masterworks and knows her technical and intellectual powers for these to be abundant. But at the Hippodrome she played, naturally, only works of brilliant or sentimental content such as the "Scene de Ballet" (De Beriot), "Loin du Bal" (Gillet) and "Obertass" (Wieniawski.)

LORRAINE EARNEST

These, however, she invested with that grace of tone mentioned above and also tossed them off with a transcendency of technic which made them sparkle like the delicate spray from a fountain rising into the sunlight.

The audience at the Hippodrome was highly appreciative and evidently knew that the treat being presented was a rare one and I am sure that this audience joined with me both in admiration for the grace and daintiness of the girl herself and also in the exquisite quality of her playing.

C. E. W.

\#\#\#

Cottlow—Augusta Cottlow has signed up to appear under management of Harry Culbertson for season of 1920-21. All dates made for this season have been transferred to Mr. Culbertson's handling and in addition to her record making for the Duo-Art, Miss Cottlow will devote considerable time to teaching. Admirers of her pianism will welcome this announcement, for she is most excellently equipped for teaching and many will wish to avail themselves of the opportunity to study with this artist of the first rank.

\#\#\#

Prokofieff—Serge Prokofieff, the sensational Russian composer-pianist, will be heard in two recitals at Kimball Hall Sunday afternoon, October 26, at 3:30 o'clock, and Tuesday evening, October 28, at 8:15 o'clock, under the direction of F. Wight Neumann.

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AMERICAN CONSERVATORY

The opening recital of the season was given by Mae Doelling, who is without question one of the most brilliant pianists in Chicago. Her playing evinces great originality, coupled with authority, and also combines the two qualities of positive assurance and feminine reserve. All these qualities were well brought out in the course of her program, which was chosen with interesting skill. The Beethoven which opened the program was full of authority and appreciation of its classic lines. The Chopin group was Chopin at his best as interpreted at the hands of one who possessed a deep understanding of him.

The third group, which included the Debussy "Reverie," "Jeu d'eau" (Ravel), "Humoresque" (Godowsky), "Polka" (Rachmaninoff), and Carpenter's "Polonaise Americaine" was a group of splendidly chosen and gratefully varied numbers, which gave the artist ample opportunity to give her versatile nature expression.

A group of Liszt numbers, closing with the Thirteenth Rhapsodie, brought the program to a conclusion and left for the whole a lasting impression on a very enthusiastic audience.

MARY CARVER WILLIAMS.

MORGAN PARK

At a "get-together" dinner of the Euterpian Club, on Monday evening, with Dr. Franklin Clemmer, president, and Edward Clissold, director, there were some fine addresses by Mr. Clissold, Sr., Mr. Bradley, president of the Chicago Mendelssohn Club, and others, as well as vocal solos by Edward Clissold and other club members, chorus numbers led by Mr. Clissold, and a fine violin solo by a young member of the club.

Charles E. Watt, editor of Music News, delivered an address on "The Value of Chorus Singing to the Community."

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BARTON BACHMANN

Barton Bachmann of the faculty of the Chicago Musical College, is beginning the season with a promising class of students and an already enviable list of concert engagements. As evidence of this he played a concert last Friday at the Lake Forest Woman's Club and on the same day participated in a joint program with Rosemary Pfaff at the Edgewater Club.

Mr. Bachmann is not only a talented pianist but a composer of rare gifts as well, and we look forward to further splendid work from his pen.

MARY CARVER WILLIAMS.

A PUPIL OF ESTHER HARRIS SCORES SUCCESS

Miltona Moore, a talented pupil of Esther Harris, Chicago, gave a club musical at Joliet, Ill., September 7.

The Joliet Evening Herald-News speaks in most flattering terms of the work of this young lady (sixteen years old), who played with power, style and finish and gave unlimited pleasure to the large audience present to hear her.

Miss Moore is a long time pupil of Esther Harris, president of the Chicago College of Music.

Miss Moore played solo numbers by Bach, Chopin, Moszkowski, Grieg, MacDowell, Wollenhaupt, Sinding, and Collins as well as a dainty little piece of her own—Prelude—which created much enthusiasm.

She played also the "Polacca-Brilliante" of Weber-Liszt and the "Concertstueck" (Weber), with Edward Collins of Chicago at the second piano.

Kraft—Arthur Kraft, who went to New York for coaching and to fill professional engagements after his discharge from service, has returned to Chicago and has here resumed his former positions and will also be very prominent in the concerts of this season.

DR. HEMINGTON RESUMES ORGAN RECITALS AT EPIPHANY CHURCH

For many years Dr. Francis Hemington has been giving organ recitals at Epiphany Church and countless hundreds (yes, thousands) have sat under the spell of his intelligent musicianship and his finished art.

For—Dr. Hemington is a player whose technic can be expressed in only one word—transcendental, and whose art is also all-encompassing in so far as organ repertoire, ancient and modern, is concerned.

There was a goodly audience on last Sunday night at the inaugural concert of this season and—as these programs will be given on the first Sunday night of each month throughout the winter, it is safe to predict that many new admirers of the Hemington art will be made and that all the old ones will be on hand again so soon as they have sensed the fact that the series has really begun.

There was no sermon—and very little of hymn singing, but one cannot forbear to mention again the wonderful power and skill of Dr. Hemington in his congregational accompanying.

During the two or three opening verses of any familiar hymn he plays "straight" and simply leads the people to correct and hearty singing.

But along about the fourth verse, after the congregation is well accustomed to the tune, he turns himself loose with a flood of pedal counterpoint and a wealth of added harmonies which are simply amazing.

If some of these improvisations could be caught and printed for permanancy they would constitute concert fantasies of wealth and merit.

The program proper included a remarkably brilliant reading of the Toccata and Fugue in D Minor (Bach), a well-written "Evening Song" (Bairstow), and the rugged, stormy and emotional, but—at the end, victorious "Finlandia" of Sibelius for the first group.

The second was all American, I think, and it was played superbly.

It included "Melody" (Mentor Cross), dedicated to Dr. Hemington; "March of the Gnomes" (Stoughton), "An Autumn Sketch" (Brewer), and "Caprice de Concert" (J. Stuart Archer).

The assisting vocalist was Mrs. Laura O'Sullivan, whose very attractive voice and fine musicianship were displayed to advantage in "How Lovely Are Thy Dwellings" (Liddle).

Mrs. O'Sullivan is a singer of much charm and finish, and her work at this church has always been received with acclaim.

C. E. W.

CARL D. KINSEY ARTIST RECITALS

Dai Buell, pianist, from Boston, will give the first of Mr. Kinsey's Artist Recitals in Ziegfeld Theater, Wednesday, October 22, at 11 a. m. Miss Buell has given many Eastern recitals, and two years ago she played in Chicago for the first time.

Raymond Wilson, pianist, of Syracuse University, will give a recital in Ziegfeld Theater, Wednesday, October 29, at 11 a. m., under the management of Carl D. Kinsey.

Edward Collins, pianist, who has just returned from service in France, will give a recital in Ziegfeld Theater, Wednesday, November 12, at 11 a. m., under the management of Carl D. Kinsey.

MLLE. BRARD IN PIANO RECITAL

Mlle. Magdeleine Brard, the remarkable young French pianist, who, after a recital at Aeolian Hall and a later concert appearance at the Metropolitan Opera House in New York last season, established herself as more than a musical prodigy, will inaugurate her first extended American tour at Aeolian Hall, New York, next Saturday evening (October 11), under the auspices of the French American Association for Musical Art, which represents the Ministre des Beaux Arts of Paris in presenting representative French musical artists in this country.

This young artist is but sixteen years of age. She made her debut with the Paris Symphony Orchestra at the age of fourteen, after having won the Prix d'Honneur at this noted institution, which was the highest honor it could confer upon a student, and followed a group of previous artistic triumphs which had been officially recognized. Her first appearance in the United States was last season, when she was the soloist with the Paris Symphony Orchestra under Andre Messager, followed by her own recital and concert appearances in this city.

Her recital Saturday evening will be her only appearance this year in New York, as a tour of more than 100 cities has been arranged for her in recitals and solo appearances with noted orchestras.

Her program for her recital will include the following:

Theme and Variations.....Glazounow
Impromptu ..... Chopin
Etude ..... Chopin
Deux Preludes .....
Ballade .....
Ballet Alceste .....Saint-Saens
Sospiro .....Liszt
Eleventh Rhapsodie .....Liszt

———♯♯♯———

RICHARD HAGEMAN AND HIS PUPILS

Richard Hageman, one of the best known grand opera conductors and coaches in America, is this week opening his new studio at 309 West Eighty-fifth street, New York. Here he will continue the coaching that has brought such notable results to his pupils.

On his recommendation Ruth Miller was engaged by the Society of American Singers for leading roles, and with her Dorothy Francis. A third one of his pupils accepted by this organization is Kathleen Southerlin, who has also secured entrance into the Ravinia Opera Company, of which Mr. Hageman is conductor. The maestro's recommendation also gained a Ravinia engagement for Charles Mareau. One of Mr. Hageman's best known pupils is the Japanese girl, Hara Onuki, equally able in the roles of Yum-Yum and Butterfly. Marion Chapin is another young woman who has been assisted to engagements by Mr. Hageman, who brought her to the attention of the Springfield Festival, which also engaged the Metropolitan Opera's orchestra. Similarly Blanche Consolvo was engaged for the festival at Norfolk, Va., to sing with the Metropolitan Orchestra under Mr. Hageman's direction. Many other pupils of his have obtained engagements in churches. Much of his time is occupied with coaching singers of already established reputation.

———♯♯♯———

Opera Opening—The opening opera in Chicago on Tuesday evening, November 18, will be "La Nave" and the chief singers will be Rosa Raisa, Dolci and Rimini.

CHICAGO MUSICAL COLLEGE

The following is the program of the first concert of the season, to be given at Ziegfeld Theater on October 11, 1919, at 11 a. m.

Piano—Lotus Land .....Scott
Valeria Brown, Geneva, Ill.
(Student of C. Gordon Wedertz)
Vocal—Gloria .....Buzzi-Peccia
Edward Freeman, Norwood Park, Ill.
(Student of Burton Thatcher)
Piano—Fantasia, F minor.....Chopin
Nevorah Bergman, Portland, Ind.
(Student of Edward Colling)
Vocal—
Ishtar .....Spross
Spring Song of the Robin Woman (Shanewis).....Cadman
Madeline Reed, Chicago
(Student of Mrs. O. L. Fox)
Piano—
Rubezahl .....Korngold
The Ride of the Valkyries.....Wagner-Brassin
Elsie Weiskopf, Area, Ill.
(Student of Rudolph Reuter)
Vocal—Depuis le Jeur (Louise).....Charpentier
Lygia Zabrocki, Chicago
(Student of Adolf Muhlmann)
Violin—Concerto (first movement).....Mendelssohn
Bertha Kribben, Chicago
(Student of Leon Sametini)
Vocal—Drinking Song (Le Jolie Fille de Perth).....Bizet
George H. Roth, Cincinnati Ohio
(Student of Edoardo Cacerdote)
Piano—
Etude, F sharp major.....Arensky
Valse Caprice .....Schubert-Liszt
Jane Anderson, Chicago
(Student of Alexander Raab)

———♯♯♯———

RED TRIANGLE CONCERTS

The first of a series of six public concerts by the Red Triangle Symphony, under the management and conductorship of Carl J. Simonis, musical director of the Central Y. M. C. A., will be given on Wednesday evening, October 15, in the Auditorium, 55 Hanson place, Brooklyn, N. Y., at 8:20. These Red Triangle concerts are free. They are given for the benefit of the public, and only the best music is rendered. The New York Globe Family Music Page, with Charles D. Isaacson director, is co-operating. Soloists for the first concert are:

Mill Paula Reed, soprano, with Max Liebling at the piano.

The Rev. Anton Hok, tenor, with Mr. U. Urban at the piano.

Mr. Hok will sing Czecho-Slovak folk songs as well as Serbian folk songs, with which he scored such a tremendous success recently.

———♯♯♯———

THE CAMEO CLUB

The second meeting for the season will be held this (Friday) evening at Mrs. Dormer's studio.

This will be an oriental evening and will be devoted to Chinese and Japanese music, most of the guests appearing in costume.

Those who will take part are: Rose M. De Roux, address; Ida Mansfield Wilson, talk on Japan; Otoya Mitzuki, Japanese baritone; Sadie Vanderbosch, soprano; Mr. and Mrs. Dey M. Hough, Chinese poems; Mrs. Edward Miller, accompanist; Elizabeth Guion Dormer in reading of "The White Emblem" (Joseph Le Roy Dennee).

———♯♯♯———

Seder—Edwin Stanley Seder gave a splendid organ recital at Fisk Hall of the University School of Music, at Evanston, on Tuesday evening, once more adding materially to his prestige and proving himself technically superb and interpretatively one of the best exponents of the organ in this vicinity.

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KATHERINE CLARKE

"The most satisfactory summer of my life," was the enthusiastic answer Miss Clarke of Wisconsin Conservatory in Milwaukee made to an inquiry regarding her summer vacation, and she went on: "It was also full of the very hardest work I've ever done. I was so delighted to find Mr. Herbert Witherspoon's work was so like my own I feel satisfied to go on with new and increased interest."

Renewing a number of past experiences with fads and methods, she laughingly remarked: "Goodness yes, I studied all sorts of methods with all the supposedly best teachers year after year from the very beginning of my career and the experience was good, although from a financial stand I spent dollars, quantities of them, I can never get back, but I learned to tell very quickly in the latter years when there was something I really wanted and I have for a

KATHERINE CLARKE

long time been using what I may, I suppose, call my own method, for although it was the simple natural thing it gradually came to me out of the many experiences I went through.

"The very first lecture I heard Mr. Witherspoon give in Chicago this summer satisfied me I was on the right track and I know I have been able to get my better and quicker results with young voices through this work."

Miss Clarke related many details of her career of teaching and I am not going to say how many years she has been at it because I found it hard to believe. She has all the spirit and effervescence of one just beginning their career.

Her work has not all been teaching, for since she first began, a mere slip of a girl, to sing she has been the best known of Milwaukee's contraltos and her appearances in Milwaukee have been always successful as well as very numerous. Outside engagements also as numerous as she could spare the time for. Her appearances in Milwaukee include three "Messiahs" with Arion Club, concerts with Milwaukee Music Society and Chicago Symphony Orchestra, A Capella Choir and her last big appearance was with the A Capellas at Auditorium in 1913, and then she says: "I was too busy to do it; I have a gift for teaching and the two afternoons a week I planned to keep for myself for personal work are usually crowded now with extra lessons and I barely have time for my church work, so I gradually gave up extensive concert singing."

She has at different periods been soloist at First Baptist Church, Calvary Presbyterian, Immanuel Presbyterian, St. John's Cathedral and at present keeps her position of many years' standing at Temple Emmanuel.

Miss Clarke and her sisters have made up a family quartet which has been a long-standing pleasure to themselves and their friends, and yet with all the music they surround themselves with they have many outside interests.

Miss Clarke's "all-roundedness" shows in the work her pupils do. She has an eye for personality and told me she tried to develop individuality and inculcate poise and she succeeds, from what I've seen and heard, far beyond the average. For the past six years she has spent one day a week at Racine at St. Catherine's Academy and this summer after close of Mr. Witherspoon's term she taught a class of Sisters from all over the country, who were attending summer school at the Academy.

Among her pupils occupying prominent positions we find Verna Lean, contralto, on faculty of Wisconsin Conservatory in Milwaukee, and Carroll College, Waukesha; Clementine Malek, soprano, of Wisconsin Conservatory, Milwaukee, and Grafton Hall, Fond du Lac; Mrs. Lillian Dobrinski Mattern of Wisconsin Conservatory and fifteen pupils in prominent church positions. A record any one could well be proud of, but it was all extracted as facts from Miss Clarke in a bright, crisp businesslike way and it took a lot of questions, for she is the most modest successful person I have ever met.

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CLARICE BALAS' SUMMER HOME

Clarice Balas, to whom Mr. Henri Rabaud wrote, after hearing her play in Boston, "Tous mes compliments a la brilliante pianiste, Mlle. Clarice Balas," has booked several orchestral engagements for the coming season and is anticipating an extended western tour. She is still at her summer home in North Olmsted, Ohio, where her chief occupation is the superintending of a Victory Garden and three incubator chicks. The pet rooster "Bolshevik," may be seen in the snapshot, which was lately received by the chronicler.

Miss Balas has named her summer home "Valkyr Lodge" because of her deep admiration for the heroine, Brunnhilde, and the fact that critics called Miss Balas a Brunnhilde at the piano. She writes that the trees, with their early autumn foliage, are beautiful, and expresses the wish that she might drive the writer out to see the georgeous scenery. Regret is only to be expressed that there is little hope of the fulfillment of our desire at this season, but we hope that at some future time we may have the privilege of visiting the talented pianist in her delightful summer home.

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MARIE SIDENIUS ZENDT

(Taken from Life Sketches of Swedish People in Illinois.)

Mme. Zendt is a well known and highly appreciated singer. She was born at Vislanda Smaland, Sweden, where her father, D. G. Sidenius, was inspector of a saw mill by the inland Lake Bolmen. The Sidenius family, who originally came from Jemtland, Sweden, were always great lovers of music and possessed of musical qualities in a marked degree. Her mother, Betty Pauline (nee Ibsen), descends from the noble family of Count Wedel of Denmark, and also from that side she inherits her musical gifts. Mrs. Zendt is a worthy descendant from these families and has for years shown her ability as a lyric soprano singer of exceptional power.

At the age of three she came with her parents to the United States, settling in Elgin, Ill. At the age of sixteen she was a member of the Universalist Church quartette. Under the able tutorship of such masters as A. Garrett, Karleton Hackett and Herbert Witherspoon she has gradually risen to the prominence in the musical world she enjoys today.

With ambitious and strenuous work, coupled with a most pleasing personality and intelligence, she undoubtedly will soon rank among the foremost singers of our time.

———♯♯♯———

AMERICAN SYNCOPATED ORCHESTRA AND SINGERS

Two races have contributed to the lore of American music—the aboriginal Indian and the transplanted African, or Southern negro. Only since the war has the effect which the traditions of the colored race have imparted to Western music been fully appreciated by the world at large. This has been due largely to the wide acclaim with which the melodies and darky harmonies of our colored troops overseas have been received.

What Cadman has done toward preserving the feeling of the red man in musical composition, Will Marion Cook—doubtless the foremost musician of his race—has accomplished in catching and adapting the rich harmonies of the colored folk. Few programs of contemporary American or European artists but include one or more of these remarkably colorful interpretations of negro life.

Cook will himself conduct during the tour of the American Syncopated Orchestra and Singers.

———♯♯♯———

GILDEROY SCOTT

On October 15 Mme. Gilderoy Scott will be special soloist at the Fullerton Avenue Presbyterian Church, singing "O Rest in the Lord" (Mendelssohn), "Sheep and Lambs" (Homer) and "I Will Give You Rest" (Cowen).

On October 17 she sings before the Chicago Ethical Society at the City Club, using Mme. Violet Holmes Tidy's "Life Journey" and other numbers.

November 6 she gives a recital, assisted by Ethel Murray, cellist, at the Recital Hall, New First Congregational Church, Ashland avenue.

November 16 Mme. Gilderoy Scott sings with the Detroit Symphony Orchestra in Detroit, when she will present the Elgar "Sea Pictures" and "My Heart Is Weary" (Goring Thomas).

MARION ANDREWS CONCERT BUREAU

The Marion Andrews Concert Bureau of Milwaukee is herewith announcing the dates of all attractions booked so far.

As the season advances and other attractions of warranted merit come to light they will be added as extra concerts.

So far it is the biggest season of the bureau in point of advance sale of season tickets, and sold-out houses will in all probability prevail when single seat sale opens.

The attractions and dates are as follows:

AUDITORIUM

October 13 (evening)—"Aida"
October 14 (matinee)—"Butterfly"
October 14 (evening)—"La Boheme"
—Chicago Opera Company.
November 17—Galli-Curci.
January 19—Toscha Seidel and Rudolph Ganz.
April 19—Louise Homer.
April 30—Charles Hackett and Frances Alda.
November 3—Sistine Quartet.
November 28—Schumann-Heink.

PABST

December 2—Jascha Heifetz.
January 22—Rachmaninoff.
February 9—Spalding and Garrison.

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VIRNA HARMAN WALKER STUDIO

On Wednesday evening, October 1, Virna Harman Walker gave her opening exhibition of dancing. The following program was presented:

Greek Maidens at Play.....
Misses Eckert, Fisher, Kahn, LaVerne, Patock, Ruff and Schaefer
La Zingana (Spanish Gypsy Dance).....Mildred Kahn
Coquetterie .....Meta Patock
To Spring.....Florence Eckert, Jessie Fisher
Queen of the Nile.....Mildred Kahn
The Sunset Nymph.....Lucille LaVerne
At the Masked Ball.....Marie Ruff
The Little Bacchantes.....Group of 12 Children
Naila.....Florence Eckert, Jessie Fisher
Scarf Dance .....Meta Patock
Cupid's Garden.....Lucille LaVerne
Jockey Dance.....Meta Patock
Daisies .....Mildred Kahn
Arabian Maid .....
Florence Eckert, Jessie Fisher, Lucille La Verne, Meta Patock and Marie Ruff

Miss Walker has an especial gift for presenting her children in dances which in their nature befit the child in grace and simplicity. It is a rare thing nowadays to see dances of so lovely a character and so beautiful in symbolism as are those of Miss Walker's. Her children enter into them heart and soul and are entirely at ease as well as unusually graceful in their work. It is a pleasure to attend these well-prepared and artistically planned demonstrations.

MARY CARVER WILLIAMS.

———♯♯♯———

Rockwell—Helen Rockwell, soprano, was special soloist in a program given at the Evanston Hotel on last Monday. Further comment will appear in these columns next week. Miss Rockwell sang also at Glencoe on Thursday afternoon.

———♯♯♯———

Mixer—Charles Mitchell Mixer was violin soloist at the opening of the Hamilton Club Friday evening, October 3.

NEWMAN TRAVELTALKS IN CHICAGO

The eleventh season of illustrated Newman "Traveltalks" began Wednesday, October 8, at Orchestra Hall. Three series will be given on successive Wednesday and Friday evenings and Saturday afternoons, as indicated by the following Wednesday dates: October 8, October 15, October 22, October 29 and November 5. The subjects are, respectively, "Alsace Lorraine," "Occupied Germany," "Belgium Redeemed," "Poland Restored" and "France Victorious."

———♯♯♯———

Diaz—Rafaelo Diaz, the young Texas tenor of the Metropolitan Opera Company, will leave for his home in San Antonio in a few days to give a recital there with Oliver Denton, the pianist. He will also appear with Mr. Denton in Cleveland, Ohio; Denton, Austin and El Paso, Texas.

———♯♯♯———

Brune-Marcusson—Mme. Grace Brune-Marcusson announces the opening of her new studio at 616 Fine Arts Building.

———♯♯♯———

Hadley—Grant Hadley, baritone, has returned to Chicago after a week's engagement in Fort Wayne, Ind.

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NEWMAN'S TRAVEL TALKS

"Alsace Lorraine," the travel talk with which E. M. Newman starts his annual season at Orchestra Hall, is a living epigraph of the "Vive la France" of today. Newman spent five months abroad, arriving in Alsace Lorraine immediately following the signing of the armistice, and has returned with the pictures and story for those who could not travel of the delivery of a people "out of bondage." In a remarkable group of motion pictures and color views you will visit Metz, Colmar, Mulhouse, Thann and many quaint, picturesque villages. In the public square in Srassbourg you will look upon these simple, fearless people celebrating the longed-for redemption. One curious scene in motion is of families of storks living in chimney pots—a visual linking up of the old days of Hans Andersen and Grimm with the modern world and its strange complexities. "Alsace Lorraine" has spelled "homesick" for millions of Frenchmen for half a century. When the Germans took Alsace Lorraine they forbade the teaching of French. An old school teacher, fearful and yet brave, at once wrote the fateful words "Vive la France" and whispered to the little tots, "Do not forget, my children." Yesterday these children, grown through the weary years to manhood, stood at Verdun and taught the world what the heart could do in silence through love of home. In this travel talk one can realize that the delivery of Alsace Lorraine is the great epic of the war.

———♯♯♯———

Freedman—Maurice Freedman, an American violinist of Springfield, Mass., will make his concert debut at Aeolian Hall on Thursday evening, October 30, with Harry Kaufman at the piano.

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A NEW BALLET

"Boudour," the new ballet pantomime by Felix Borowski, the Chicago composer and critic, is now being rehearsed daily on the stage of the Auditorium by Andreas Pavley and Serge Oukrainsky, Premiers Danseur Etoiles, their assisting artists, and the Opera corps de ballet. At the same time orchestra rehearsals are being conducted by Mr. Borowski himself.

For the role of "Boudour," the wife of the Oriental caliph, whose sultry passions are the cause of tragedy and frenzied jealousy, a young American artist has been chosen. Her name is Pearl Lloyd, and she has been given the role because of her great gift for pantomime. The list of characters also includes Andreas Pavley, as the slave; Serge Oukrainsky in the double role of Master Demon and Caliph; Mandane (Boudour's rival), Mlle. Ludmila; and the slave dancers, Mlles. Ledowa, Shermont, Arnold and Nemeroff.

A suite of the ballet had its first presentation in musical form on February 14-15, when it was played by the Chicago Symphony Orchestra. It was divided into four parts: First—the Prelude; second—March, Dance of the Slaves, and Mandane's Dance; third—Love Scene and Dance of the Infernal Spirits; fourth—Bacchanale. The music proved to be half Slavonic, in keeping with the composer, who is himself of Slavonic descent. At the same time the music is half Oriental, in keeping with the Persian character of the setting. The ballet is not altogether dancing. A large amount of it is pantomime.

The subject of Felix Borowski's ballet-pantomime, "Boudour," is concerned with the passions of the woman whose name forms the title of the work. Having bestowed her love upon one of the favorite slaves of the caliph, her husband, she eventually tires of him and gives her heart to Astyage, the youngest brother of the caliph. Boudour plans to remove her husband and to put her lover in his place. To do this she enlists the aid of the infernal powers, who give her a subtle poison. The rejected slave, Sahadie, learns of the plot to kill the caliph by poisoning his wine and when the latter, in the midst of the festivities of his court, is about to drink from the poisoned goblet, Sahadie casts the cup from his master's hand. Seized for this apparent insult by the guards, the slave confesses his love for Boudour and the plot to kill the caliph. Realizing that all is over Boudour, to prove her innocence, drinks from the poisoned flagon and her husband, now convinced that the slave has lied, kills him. The festivities proceed, but the revelers have drunk of the cup of death and one by one they fall.

Norman-Bel Geddes is now busy arranging the scenery, costumes and properties. In a recent interview Geddes said he was planning many new stage effects, as the music is highly colored and emotional and the Oriental Persian setting superbly rich in its possibilities.

———♯♯♯———

Campanini—A wireless has come from Maestro Campanini that his steamer, the Dante Allighieri, was delayed at the Azores on account of lack of coal. But the maestro expects to reach New York positively on October 3. With him are Rosa Raisa, Giacomo Rimini, Alessandro Dolci, and Teofilo de Angelis, the new Italian conductor from the Costanzi, Rome.

A DISTINGUISHED MUSICAL GROUP

In this group may be seen Modest Altschuler and his Russian Symphony Orchestra, with Mischa Levitzki (soloist), Miss Barondess and Miss Holt (pupils of Samoiloff), and (in the front row, with Palm Beach suit) the New York vocal teacher and coach, Lazar Samoiloff.

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NEW YORK EVENING SUN, 1918—

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JACOB MOERSCHEL

If you have met Jacob Moerschel, pianist-teacher, of Milwaukee, the name is enough for a heading and also, paradoxically, nothing, because no headline could begin to describe all the things you found when you met the man, especially if on one of the occasions you had been (called for promptly at 7:55 p. m.) taken into his home one lovely spring night, into a real make-yourself-one-of-us homes—big spaces, comfortable chairs, radiating hospitality, and a small, congenial set of people, who grew congenial in more than the one thing as the evening wore on, for Mr. Moerschel is many-sided

JACOB MOERSCHEL

and a good conversationalist, and not all the time was given to the informal music program.

Jacob Moerschel is a pianist and teacher, though it is only as a teacher I am here considering him, and what has been recorded in my mind of his teaching makes one rejoice that, however great may have been the promise of his career as a performer, he gave up the steady pursuit of that to follow teaching. Not having traveled down the ages, there is no chance to use superlatives, but speculatively on a not too limited experience I would be willing to lay what Jacob Moerschel put before me against any equal number of selected pupils of any teacher and expect a very favorable verdict for my display.

Mr. Moerschel, in the few times I had met him prior to the evening in question, talked in very general terms of music and musicians. He did not allude to methods, and it was from hearsay I had gleaned this resourceful teacher had prepared very thoroughly in America before spending ten years abroad. Mr. Moerschel is probably more influenced personally by Leschetizky than by any other single pedagog, but his system or method is more elastic or embracing, for no two of his pupils show the same "ear-marks."

In inviting me to his home, he said: "I'll have a few of my pupils play for you, since you desire to hear them. I will pick out some of the best. I don't want you to be bored."

It was the one thing above all others I did desire, for in a few casual meetings Mr. Moerschel had presented so many sides I was quite unable to file him in any pigeonhole, and, frankly, I was curious.

In person, Jacob Moerschel is a big, healthy, well-groomed human being, moves with the nervous energy of an American business man and dresses with the same lack of eccentricity. He talks rapidly and always to the point, is extremely courteous, and at the same time has a brusque sense of humor that is particularly magnetic with young people. He is well posted, has very quick perception, is capable of an enormous amount of work and is rather exacting of same in others, I would say.

Right here I should put in a subhead—Atmosphere—for it was what I experienced. It was a musical evening in a sense, but so much more than music occurred that I could hardly believe it when I checked up that record that it all happened in one evening. The four pupils Mr. Moerschel selected to play were Raymond Dettlaff, a

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13-year-old (real) boy; Lucille Wilkin, Alfred Rehorst, and Milton Rusch, a talented trio, all in their early twenties. The evening was punctuated erratically with the following numbers:

Elegie (Deux Gigues)	Rameau-Godowsky
Sarabande	Lully-Godowsky
Toccata	Schumann
Etude X (d'Execution Transcendante)	Liszt
Etude in E flat major	Schlaeger

Lucille Wilkin

Fugue, D minor	Bach
Fugue, G major	Bach
Allegro, D minor Concerto	Mozart
La Fileuse	Stojowski
Tarantella	Kaun
Campanella	Liszt
Rigoletto (paraphrase)	Liszt

Raymond Dettlaff

Sixth English Suite	Bach
E-flat Waltz	Chopin
Romance	Iljinsky

Alfred Rehorst

Whims	Schumann
Soaring	Schumann
Polonaise Militaire	Chopin
Motifs from Hiawatha	Rusch

Milton H. Rusch

Quite a program, most anyone will agree. And such variety of interpretation and style—no imitation, no expression of stultifying method applied by rule and precept. Four distinct types and talents; a quality, not polish, but finish—that breathed relaxation born of interest and concentration. Not in one instance was there any self-consciousness apparent.

Young Dettlaff took to the Bach Fugues as he would to baseball and kites. He had found something in Bach, and those agile, small fingers followed a mental admonition, and the result was an intelligent weaving of voices which made one sigh with contentment. If it wasn't head, it was some instinct the small tad possessed that many would-be players of Bach to auditors regretting their dollars might well cultivate, and there was better Bach to come from Mr. Rehorst, a depth in his Bach playing that belonged on even older shoulders by rights. The maturer playing of Mr. Rehorst and Miss Wilkin displayed power and brilliance. Mr. Rehorst is endowed with a goodly supply of temperament or an intelligence that simulates it very strongly. Miss Wilkin had been heard before, to excellent advantage, so her scintillating performance of pianistic pyrotechnics was not a new experience. Whatever it is, you know she is going to do it, and well.

Mr. Rusch also had been heard before in some excellent playing of the ultra moderns, and his own compositions showing the same leaning, his poetic Schumann and electric Chopin were as startling and as delightful as had been Mr. Rehorst's breathless tempo of the E flat Waltz. It was original and wholly satisfactory. These two chaps reach the ultra moderns by entirely different routes, and are equally pleasing and vitally interesting.

Mr. Moerschel does not speak in extreme terms of any of his talent. He frankly says, "Here are four, taken from a group of what I consider my good material."

That "Water finds its level" perhaps explains why or how this teacher draws more than the average amount of worthwhile material, or perhaps it is his individualistic way of developing or interesting what comes to him. He is no easy taskmaster, but he has a rare gift for teaching, and when the evening I had purposely and insistently prolonged beyond the boundaries of politeness came to an end, I said to myself, "It would be worth most any sacrifice to study with Jacob Moerschel, just to be in such an atmosphere more frequently." It brought a restfulness—as an aftermath the satisfaction of having spent several unusually happy, congenial hours, where sincere purpose pervaded. If there were more such teachers and more of such "evenings," "Atmosphere," that alluring spirit of the Old World, would not be mong the unknown virtues of our own America.

F. VAN K.

———♯♯♯———

Tallarico-Yost—Pasquale Tallarico and Gaylord Yost will give a series of eight historical evenings of Sonatas for piano and violin in chronological order, at the Indiana College of Music and Fine Arts, Indianapolis, the dates being October 7, November 4, December 9, January 6, February 3, March 2, April 6 and May 4. Works of Beethoven, Schubert, Brahms, Grieg, Franck, d'Indy, Debussy, John Alden Carpenter, Cecil Burleigh and Henry Holden Huss will be performed, this schedule giving a greater percentage to American Composers than of any other nationality.

———♯♯♯———

Hudd-Treloar—Minnie Hudd-Treloar, soprano, who was a long time pupil of the late Frederick Root, and is well-known in Chicago as a teacher and concert singer, is in Madison, Wis., for the purpose of establishing claim to a very valuable piece of property which belonged originally to her ancestors there and to which, it is claimed, the present holders have not clear title. A long article on the matter appeared in the Wisconsin State Journal.

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Mrs. W. S. Bracken

Rubec De Lamarter

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THEODORE HARRISON

Just as we were congratulating ourselves that the first issue of the Publicity Month had gone through without error we were confronted with the fact that there were two errors and that, by a strange perversity of fate, the two of them referred to one artist—in this case, Theodore Harrison, who

THEODORE HARRISON

has lately become associated with the Lyceum Arts Conservatory and whose reputation as a singer and one of the finest of vocal teachers in the United States has already brought him a splendid class of young artist pupils in Chicago.

The first of these mistakes was in Mr. Harrison's regular advertisement, and the second was in the caption under his picture in the article devoted to the activities of the Chicago Mendelssohn Club.

Mr. Harrison sang here some years ago with the Apollo Club and made so profound an impression that, as soon as it was discovered that he was available for this year, the Mendelssohn Club engaged him for their most important concert.

Mr. Harrison will fill many other prominent engagements during the season and will be very much in the public mind continually through the work of his artist pupils.

C. E. W.

———♯♯♯———

CHICAGO OPERA ASSOCIATION

Preliminary to its regular season of ten weeks at the Auditorium commencing November 18 the Chicago Opera Company will make a tour of the following cities: Milwaukee, October 13 and 14; Peoria, October 15 and 16; St. Paul, Minn., October 17 and 18; Omaha, Neb., October 20 and 21; Kansas City, Mo., October 22 and 23; Oklahoma City, October 24 and 25; Fort Worth, Texas, October 27, 28 and 29; Houston, Texas, October 30 and 31, and Little Rock, Ark., November 1, 2 and 3. The New York season of five weeks' duration will open January 27 and the Boston season of two weeks on March 1. Three other cities on the way westward from Boston will be visited the latter half of March.

LOUIS SIMMIONS, GIUSEPPE BAMBOSCHEK AND OTTOKAR BARTIK

Louis Simmions, one of America's best teachers and the legitimate exponent of Maestro Mirabella, the famous Italian teacher of Bel Canto, and Emil Fischer, the celebrated baritone and expert on tone production, have resumed instruction at their studios at 261 Fifth avenue, New York.

Mr. Simmions will also, after October 1, resume his activities at the Merrill School, of Mammerneck, N. Y., where, as in the previous seasons, he has taught from sixty to seventy-five pupils belonging to the privileged classes.

Mr. Simmions wishes to announce that he has secured two associates and one to instruct the special branches of musical art.

Giuseppe Bamboschek, assisting conductor of the Metropolitan Opera House, will direct and coach operatic repertoire.

Ottokar Bartik, ballet master of the Metropolitan Opera House, will direct and coach stage deportment.

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MR. HENNINGSEN TO TEACH FLUTE

During the absence of Anthony Linden in Minneapolis, where he has been appointed solo flutist of the Minneapolis Symphony Orchestra, under direction of Emil Oberhoffer, his Chicago class in flute will be taken care of by Walter Henningsen, a well-known player who was, last season, assistant first flute in the Dunham Symphony Orchestra Concerts at the Studebaker theater.

DOROTHY EICHENLAUB

A new member of the faculty of the Knupfer studios is Miss Dorothy Eichenlaub, a gifted young pianist, who has appeared twice in successful recitals here. Miss Eichenlaub will do concert work in the future and will also devote a large share of her time to teaching, in which direction she is also especially talented.

M. C. W.

———♯♯♯———

Perlowska—Mme. Antoinette Zebrowski-Perlowska, Chicago violinist, is visiting in the east.

MAX KRAMM

Max Kramm, who has, as usual, a fine piano class at his studios in Kimball Hall, is receiving congratulations on the fact that his artist pupil, Aeolia Martin, was awarded first place in the young artists' piano contest at Lockport, N. Y., last month.

Inasmuch as this contest was open to every young pianist in the United States and also because every teacher of the country was privileged to enter his pupils, the honor, both to Miss Martin and to Mr. Kramm, is a very definite one.

Last year at the same event, the National American Music Festival (Lockport), Miss Jessie Comlossy, another artist pupil of Mr. Kramm who had previously appeared successfully twice in Chicago recitals, was heard and she, too, scored a pronounced success.

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NEW ENGLAND CHURCH

On Sunday evening, October 19, Mr. Clarence Eddy, the distinguished organist, will be the guest soloist at the New England Church. The full program will be given in next week's issue of Music News. Irene Belden Zaring is organist-director.

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Dormer—Elizabeth Guion Dormer, dramatic reader and coach, read two parts; "Cithera" (Rabindrath Tagore) in the play of the same name at the annual fall meeting of the Dramatic Group of the Chicago Ethical Society. Mrs. Dormer also gives a dramatic reading and a group of cantillations at the banquet of the Ethical Society at the City Club Friday night, October 17. Mrs. Edmond Miller at the piano.

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Verness Fraser is one of the most gifted of the younger generation of Chicago pianists. As a performer, of unusual temperament, of remarkable brilliancy and high interpretative gifts, she has gained steadily increasing successes on the concert platform and in club and home circles. Miss Fraser is also very much in demand as an accompanist, having had to fill numerous dates with artists of prominence during the last season.

Possessing an attractive personality, Miss Fraser enjoys the distinction of being equally efficient in the art of elocution and expression. Her achievements in that direction have been brought forward on an extended Chautauqua tour, covering all the western states.

Miss Fraser has received her musical training almost exclusively from Walter Knupfer and is a member of the faculty of the Knupfer studios.

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F. WIGHT NEUMANN ATTRACTIONS

From the office of F. Wight Neumann comes the forecast of his thirty-third concert and recital season. Mr. Neumann has listed for the coming winter and fall a long and interesting series of musical affairs, beginning Sunday afternoon, October 12, at the Auditorium with a concert by Geraldine Farrar of the Metropolitan Opera House of New York, and continuing through with Sunday afternoon and week-day evenings, till about the middle of May, when most likely Enrico Caruso will again visit Chicago and close the series. Artists in between these dates include Fritz Kreisler, violinist; Serge Prokofieff, Harold Bauer, Leopold Godowsky, Percy Grainger, Ossip Gabrilowitsch and Rudolph Ganz, pianists; Pablo Cassals, cellist; Toscha Seidel and Isolde Menges, violinists; Joseph Bonnet and Clarence Eddy, organists; Frieda Hempel, soprano; Guiomar Novaes, pianist; Heniot Levy, Silvio Scionti, Carolyn Willard, Clarence Loomis, local pianists, and Cecil Fanning, baritone.

———♯♯♯———

Coe—Allan Coe, pianist, has returned to Chicago from a Chautauqua tour which lasted twelve weeks and covered many points in Minnesota, Michigan and Wisconsin.

GRACE BRUNE MARCUSSON

Grace Brune Marcusson, the well-known soprano and vocal teacher, has moved her studio to 616 Fine Arts Building. Her new quarters are large enough for recital purposes. Recitals of pupils and of Mrs. Marcusson and her associates will be given frequently during the winter. In February Mrs. Marcusson will in all probability make a tour of the south, as several requests for her appearance in various cities where she has sung before have been received recently.

———♯♯♯———

Breytspraak—Ruth Breytspraak, violinist, has returned from the Artist Colony at Blue Hill, Me., where she spent the summer coaching with Franz Kneisel and has resumed teaching at the Knupfer Studios in the Fine Arts Building. Miss Breytspraak has also assumed directorship of the Violin Department at Northwestern College, Naperville, Ill.

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CLEVELAND BOHNET

Cleveland Bohnet is kept busy at his studio at the American Conservatory with a large class of talented pupils who are under his personal instruction. Mr. Bohnet has a number of engagements, both as pianist and accompanist, booked for this season. Others are still pending. It is with pleasure we note that Mr. Bohnet's ability as accompanist is now being recognized.

SCHOOL MUSIC

By LYRAVINE VOTAW

The Chicago High School Music teachers met recently for their first gathering of the season. Election of officers resulted in placing Mrs. Dora G. Smith of the Lake View High School as president; Eleanor Sweitzer as secretary. Steps were take at this meeting to affiliate this organization with the National High School Teachers' Federation, believing that "in union there is strength."

A choral organization composed of teachers from our city schools who love to sing, with O. E. Robinson as their director, will hold the first rhearsal of the Teachers' Chorus the middle of October. Miss Matilda Krimmel is president.

The National Conference of Music Supervisors, which has for several years held its annual gathering in cities of the middle west, announces its 1920 meeting to be held in Philadelphia, March 22-26. Our eastern friends have been urgently inviting us to their land for some time and we shall be glad to join them and also to visit their schools. If we plan far enough ahead and not too many strikes intervene between now and then, we hope we can go in large numbers.

The officers are: President, Mr. Hollis Daun, Ithaca, N. Y.; First Vice-President, Mr. Frank A. Beach, Emporia, Kan.; Second Vice-President, Mr. Peter W. Dykema, Madison, Wis.; Secretary, Miss Elizabeth Pratt, St. Louis, Mo.; Treasurer, Mr. James McIlroy, Mt. Oliver Station, Pittsburgh, Pa.; Auditor, Mr. Walter Butterfield, Providence, R. I.

Board of Directors: Miss Alice C. Inskeep, Cedar Rapids, Iowa, Chairman; Mr. Karl W. Gehrkens, Oberlin, Ohio; Mr. John W. Beattie, Grand Rapids, Mich.; Mr. Glenn H. Woods, Oakland, Cal.; Miss Effie E. Harmon, South Bend, Ind.; Mr. Osbourne McConathy, Evanston, Ill. (ex-officio.)

The link between the National Music Supervisors' Conference and the Music Teachers' National Association is becoming stronger each year, as each year each organization realizes more fully the importance of the work being done by the sister organization. Close co-operation is resulting in the broader musical education of the young people of America.

The Music Teachers' National Association also holds its gathering this year in Philadelphia, but in the winter, December 29-30-31, whereas the Supervisors meet in the early spring. The M. T. N. A. has on its program many of our prominent school music teachers, some of them being: Will Earhart, Pittsburgh; C. H. Miller, Rochester, N. Y.; Karl W. Gehrkens of Oberlin, and Charles H. Farnsworth of Teachers' College, New York. J. Lawrence Erb of the University of Illinois fills an important place upon the program, giving an address upon "Affiliation" and he is chairman at an informal dinner where short talks will be given by members and friends.

Our state is proud of the place Mr. Erb is taking in the advancement of music.

———♯♯♯———

Flagg—The Burton Publishing Company of Kansas City, Mo., is sending out a very attractive little folder exploiting the music of Mary Houts Flagg, a teacher of music in the public schools of Kansas City, who has produced some excellent works.

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The following interesting group was taken at one of the Saturday musicales given during the season at the lovely summer home of Harriet Ware and shows, taken from right to left, Frank La Forge, distinguished pianist, coach and accompanist, guest of honor; Jeanne Sensency, director of music at Wilson College, Pa. (pupil of Miss Ware); Charles Carver, the phenomenal basso, who is both protege and pupil of Frank La Forge, and who, with Mario Rubinoff, tenor (another La Forge pupil), gave a fine program of the La Forge songs, with the composer at the piano. Florence Macbeth is next, and she also sang delightfully some of the La Forge songs. Then follow Mabel Lewis and Minnie Kalbach (Ware pupils), and at the extreme left is Mr. Rubinoff.

THE ORCHARD SCHOOL OF MUSIC AND EXPRESSION

The Orchard School announces removal to 5228 Harper avenue, which has been remodeled as a permanent home for the school.

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Mrs. Orchard, Olene Wallis-Lorish and Lavinia Bohrer are entering on the sixth year of their work in the piano department of the school. During the past five years they have become vital factors in the musical life of Chicago.

Ethel Lenore Clifford, pianist, has become a member of the faculty this season.

William Clifford, tenor, who has charge of the voice department, is soloist at the Union Church, Hinsdale.

Mr. Albert Osborn, violinist and successful teacher, will be at the Orchard School while in Chicago. Mr. Osborn is well know abroad.

Jessie De Vore, violinist, has returned from seven months' work for the A. E. F. in England, Belgium, Holland and France, and will be warmly welcomed by her friends and pupils of the school. Mrs. De Vore was honored in many ways while in Europe, and received very favorable press notices.

Bertha Iles, vice-president of the Chicago School of Dramatic Art, 633 Fine Arts Building, and director-manager of the Children's Hour and of the Drama League Friday evening programs at Municipal Pier, will be the director of the dramatic department.

Marie Veatch, one of Chicago's most intelligent teachers of dancing, a pupil of Chalif, Vestoff, Serova, Pavley and Castle, will have a studio especially fitted for her use at the Orchard School.

Competent instructors on string and brass band instruments will be affiliated with the school.

———♯♯♯———

Chicago Piano College—A piano recital will be given by Hazel B. Bryant at the college lecture rooms on Saturday afternoon, October 11, at 2:15.

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History of Music—Gail H. Ridgway, A. B., Mus. B.

Voice—William F. Bentley, Mus. D.; Margaret L. Mulford, and Mabel M. Wedge, Mus. B.

Pipe Organ—John Winter Thompson, Mus. D.

Violin and Cello—Gail H. Ridgway, A. B., Mus. B.

Appreciation of Music—William F. Bentley, Mus. D.

Harmony and Ear Training—John Winter Thompson, Mus. D.

Analytical Harmony — John Winter Thompson, Mus. D.

Counterpoint, Canon and Fugue—John Winter Thompson, Mus. D.

Composition—John Winter Thompson, Mus. D.

Public School Music Methods — Jessie Glaze Strong.

———♯♯♯———

ORCHESTRAL MANAGERS

At a meeting of orchestral managers held at the Hotel Commodore, New York, on September 18 there were present:

Harry Cyphers, manager of the Detroit Symphony Orchestra.

George Engles, manager of the New York Symphony Orchestra.

A. J. Gaines, manager of the St. Louis Symphony Orchestra.

Adella Prentiss Hughes, manager of the Cleveland Symphony Orchestra.

Arthur Judson, manager of the Philadelphia Symphony Orchestra.

Felix Leifels, manager of the Philharmonic Society of New York.

S. E. MacMillen, manager of the New Symphony Orchestra.

A. F. Thiele, manager of the Cincinnati Symphony Orchestra.

Frederick J. Wessels, manager of the Chicago Symphony Orchestra.

It was decided to form an association for the development of cordial relations between the symphony orchestras of the United States and for co-operative action as far as possible in all affairs relating to the development and furtherance of art in America.

Letters from W. H. Brennan, manager of the Boston Symphony Orchestra; A. W. Widenham, manager of the San Francisco Orchestra, and L. B. Behymer, manager of the Philharmonic Orchestra of Los Angeles have been received signifying their desire to become members of this association.

———♯♯♯———

Brard—Mlle. Magdeleine Brard, the remarkable young French pianist, who made her first American appearance last season as soloist with the Paris Conservatoire Orchestra under Andre Messager, will appear in a piano recital at Aeolian Hall Saturday evening, October 11.

A FINE MUSICALE

A few friends of Mme. Gilderoy Scott and Mme. Violet Holmes Tidy were invited to the home of the former one evening last week and there ensued an impromptu musicale of great charm and sterling quality.

Mme. Tidy, as Chicago is rapidly learning, is an English Composer who spent a great deal of time in Paris and while there issued a number of songs.

She was the studio accompanist for Frank King Clark for several years and was herself a student of both piano and vocal art.

She considers herself essentially English, however, and does not wish to be known as a French Composer, although many of her songs have French texts.

Mme. Tidy is a long time friend of Mme. Gilderoy Scott and since she has located in Chicago these two have formed an artistic alliance which promises fine things.

Mme. Tidy has written a "Cycle of Life," which fits the Gilderoy Scott voice and temperament to perfection, and to hear these two talented women present this work is a joy indeed.

The composition is not of excessive length and yet it is distinctly a "big" number—one indeed which would, naturally and by right, take the place of honor in any program in which it might be included.

The text is beautiful and covers a wide gamut of thought and Mme. Tidy has shown exceptional skill as well as profound inspiration in her applying of music to this verse.

As in all her songs, so far heard, the piano accompaniment is exceptional in every respect, not the least of these being its absolute fitting in with the voice line (no, not all accompaniments do that by any means).

The vocal line is throughout beautiful as well as logical and the melody, ever present, is charming, while the harmonic structure is not alone full and solid, but is graceful, suave and brilliant by turns and the embellishment of mood and color is perfect.

A great number is this, as given by Mme. Scott and Mme. Tidy and one which will bring both these artists much acclaim whenever they use it on their programs.

Mme. Tidy is a remarkable accompanist and Mme. Scott has, as Chicago has learned to know, not only a superb voice but also dependable and beautiful musicianship.

There was other good music during the evening. Charles Lagourgue, virtuoso of the clarinet and flute (as well as abundantly gifted and schooled in many other items), played some obligatos as but few could do and George Lane, a young English bass-baritone, sang some old-time songs in a way to prove immediately that he is a splendid addition to the Chicago musical forces and that his inclusion in many of our best musical schemes will be a matter of awaiting only a little more introduction.

And last, but not least, Clarence Eidam, one of Chicago's dependable as well as entirely intelligent and artistic pianists, played a little group in his own clean, clear and crisp way, showing true feeling in a Schumann melody piece and much facility in a Chopin Waltz.

C. E. W.

♯♯♯

Englund—Lillie Elizabeth Englund will present her piano pupils in recital at her Council Bluffs, Iowa, studio on October 14.

FINE COURSES AT WORCESTER

Four concert series are before the music lovers of this city; the Annual Musical Festival, 61st year, October 6-10; five concerts and six public rehearsals; the Ellis Course, four concerts; the Steinert series of five concerts, and the Worcester Symphony Orchestra, Daniel Silvester conductor, with two symphony concerts and a series of popular concerts with local soloists and choral societies as program givers.

The programs of the Musical Festival were printed in Music News last week.

Steinert course offers these attractions: First concert Tuesday evening, October 28, at 8:15; Charles Hackett (Worcester's favorite son); November 6, New York Philharmonic Orchestra, Joseph Stransky, director, with Percy Grainger, piano soloist; January 13, Mme. Matzenauer, dramatic contralto, and Paul Althouse, tenor; March 18, Jascha Heifetz, violinist; March 30, Mme. Carolina Lazzari, contralto, and Rudolph Ganz, Swiss pianist.

The Ellis course presents Arthur Hackett, tenor; Geraldine Farrar, Fritz Kreisler, the Boston Symphony Orchestra and Rachmaninoff.

The Worcester Symphony Orchestra concert in Mechanic's Hall December 5 will have as soloist Florence Hinkle, whose name should now be written, I believe, Mrs. Herbert Witherspoon; the second symphony concert soloist for February 10 is not announced.

The Vatican Singers of Rome gave a concert in Mechanic's Hall Monday night, September 29.

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THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

"Listen Lester"

The management of "Listen Lester," at the Illinois, errs in its advertised belief that the Tribune spoke of that entertainment as "musical comedy at its best." The Tribune said that a fragment of the show—a number lasting five or six minutes—was musical comedy at its best, but its reporter found much of it dull and vulgar and most of it musical comedy at its worst.—Percy Hammond in the Chicago Tribune.

♮ ♮ ♮

Chicago Leads New York in Operatic Enterprise

Chicago's appreciation of her musical institutions and her pride in them suffer no marked diminution because of the tone of the New York press in commenting upon the forthcoming season of the Chicago Opera Company at the Lexington Theater in that city next January. Without exception the writers note the unquestioned superiority in musical interest of the repertory of our organization as compared with that of the Metropolitan Company.

Mr. Gatti-Casazza has announced as novelties Henry Hadley's "A Night of Cleopatra," founded on the Gautier tale; Albert Wolff's setting of Maeterlinck's "Blue Bird," Tschaikowsky's "Eugene Onegin," and Leoncavallo's "Zaza." These are the only new works promised, although a revival of Halevy's "The Jewess," and of "Parsifal" sung in English are listed as worthy of special attention.

The Gotham critics compare this list with the following from the Chicago Company's prospectus: "Rip Van Winkle," by De Koven and Mackaye; Prokofieff's "The Love for the Three Oranges," both of which have been especially written under commission from Mr. Campanini; Montemezzi's "The Ship," founded on the D'Annunzio play; Ravel's "The Spanish Hour," which last summer made so pronounced a success in London; Erlanger's "Aphrodite," Marinuzzi's "Jacquerie," Messager's "Mme. Chrysanthemum," the three one act operas by Puccini which the New Yorkers heard last season, and two ballets, "The Birthday of the Infanta," by John Alden Carpenter, and "Boudour," by Felix Borowski.

To this list of absolute novelties are added several revivals, among which is "The Jewess" and a number of works of larger interest than the Metropolitan Company announces.

Chicago has come to be proud of what its operatic organization offers and accomplishes, and not without reason. It is essentially alive and awake. It has in its management and its achievement much of that spirit which made the seasons directed by the late Oscar Hammerstein so vital in the history of opera in this country, and a source of such annoyance to the Metropolitan Opera Company. Mr. Campanini learned well the lesson of the years he spent with Hammerstein, and Chicago primarily, and now an ever widening section of the United States is reaping the benefits.—W. L. Hubbard in Chicago Tribune.

♮ ♮ ♮

Hallet Gilberte

Camden, Sept. 6.—Hallet Gilberte's fame as a musician and composer of songs and ballads is secure and the fact that he is a native of Maine is especially pleasing to the citizens of the Pine Tree State. Mr. Gilberte has a summer home at Lincolnville Beach, and has spent his summers here for many years.

Here at Melody Manse overlooking the Penobscot Bay and in the shadow of the Camden hills many of Mr. Gilberte's songs are written. Here he finds opportunity to indulge in his love of the great out-of-doors and who shall say what inspiration comes to him as he roams afield or rolls along the highways and byways of Knox and Waldo in his big green touring car.

His friends are legion and the latch string is always out at Melody Manse for summer celebrities or fellow townsmen. In fact democracy is one of the outstanding characteristics of the Gilbertes (for there is a Mrs. Gilberte, herself being an accomplished musician) and they enter the social and business life of the community, giving freely of their time and talent for all worthy causes.

In appearance Gilberte is the typical artist; of medium size and graceful carriage, his tapering fingers and glorious mass of wavy hair with just a suggestion of gray instinctively proclaim the master of music.

Born in Winthrop, Me., March 14, 1872, he early showed an interest in all things musical. His mother, Lizzie Daly, an opera contralto, taught him the rudiments of music and his active career began as a pupil of Herman Kotzschmar in Portland. He studied the piano under John Orth and Carl Baerman; voice with Signor Rotoli, Charles R. Adams, Caroline Gardner Clarke, Mme. Grace Van Dusen; and composition with Ethelbert Nevin.

He moved to New York in 1906 and studied the piano with Joseffy and voice with Mme. Luisa Cappiani. Gilberte has toured the country as a pianist, appearing at the World's Fair on Maine Day and has also appeared as a concert tenor, but of recent years has devoted his time to singing his own songs in recital and touring the country with artists who are featuring his songs, with him at the piano.

Over 250 songs have originated from his fertile brain, of which some 60 have been published. Among his best known songs are "Two Roses," "Ah, Love, But a Day," "Spring Serenade," "A Mother's Cradle Song," "Youth Forever and a Day," "Moonlight-Starlight," "A Dusky Lullaby," "Minuet La Phyllis" and "The Devil's Love Song," all deservedly popular. They are widely known and widely sung by leading artists the length and breadth of the continent and thousands of Americans pay tribute to the Music Master of Melody Manse.—Portland (Me.) Sunday Telegram.

♮ ♮ ♮

Children's Vested Choir

One of the attractive musical organizations of Maywood is the vested choir of the Presbyterian Church, organized by Mrs. W. J. Wallingsford. It is composed of about fifteen young girls of the Sunday school and since its inception has been doing singing of a high order. A new anthem every Sunday is the record so far and the children sing with a natural sweetness and abandon that is characteristic of the training of the directress, Mrs. Laura O'Sullivan, who is a cultured musician and experienced singer. She studied with the late L. G. Gottschalk, also Frank B. Webster and Dr. Francis Hemington. She maintains a studio in Oak Park for the training of children and young girls.—Maywood Press.

♮ ♮ ♮

Ernest Davis at Bangor

The appearance of Alda, which was enough alone for any one concert program, was only a part of the richness and abundance which Director Chapman had provided for the patrons of the Friday night concert at the Auditorium. Another star, and the word is used in no idle way, was presented in the person of Ernest Davis, who sang for his programed number "Celeste Aida," from the opera "Aida," by Verdi, in which he scored a rousing ovation. He responded with three encore numbers, of which the audience seemed to never grow weary.

Davis has a beautiful voice and thrilling range and sings with rare charm and genuine interpretation. His stage presence is commanding and he has a magnificent voice under perfect control and sings with the most excellent taste and great ability.

While Davis seems fitted for operatic work both by the tonal qualities of his voice and the lyric dramatic qualities of tone, the brilliancy and extraordinary range, he also finds himself well adapted for the concert stage and his work here was most commendable from every standpoint. But the appealing thing about his buoyant personality is a wholehearted enthusiasm and excellent idea of dramatic values that gives convincing and genuine portrayal to his histrionic numbers.

Director Chapman has done much for Bangor and the people of eastern Maine by bringing here such an array of artists as he has done this year and not a small part is due to his excellent judgment in adding to that long array of capable musicians such an artist and wonderful tenor as Ernest Davis.—Bangor (Me.) Daily News.

Some Comment on Wm. A. C. Zerffi

William A. C. Zerffi in a recital at Cable Hall made a decided impression on the large audience that greeted him.—Georgian, Atlanta, Georgia.

Mr. Zerffi possesses a rich baritone voice and the wide range of selections on his program proved him to be a most versatile singer. In addition to English numbers he gave several selections in German, French and Italian, showing equal familiarity with each language. His enunciation was good and his voice at all times under perfect control.—Star, Indianapolis, Ind.

Mr. Zerffi's voice, which is called bass-baritone, is agreeable and well trained, showing to particular advantage in the purely lyrical numbers. His method is free from affectation and his articulation beyond reproach.—Times, Indianapolis, Ind.

William A. C. Zerffi sang with ease and brilliancy, smooth, clear diction and an unusual depth of interpretation. From the lighter vein of fun and frolic which characterized "Warnung" to the powerfully dramatic "Erlkoenig" one saw how completely he was master of tone technic and interpretation. His rich baritone voice was shown to great advantage through the medium of Carpenter's "May the Maiden" and Huhn's "Invictus."—Herald-Courier, Bristol, Va.

♮ ♮ ♮

The Vatican Singers in Chicago

The concert season in Orchestra Hall opened brilliantly yesterday afternoon. The audience filled every available seat in the auditorium and on the stage left only place for the concert givers and their grand piano. And enthusiasm matched the size of the assemblage. It was the first hearing in Chicago of the quartet of singers from the Sistine Chapel in Rome, and interest, especially in Roman church circles, naturally was at the highest. It may be said at once that the four singers proved conclusively and enjoyably their artistic worth, and the program, although more severe than concert audiences are accustomed to listen to on Sunday afternoons, nevertheless held attention close from beginning to end, and speedily roused to approval hearty and generous.

Two or three selections needed to be heard before the majority of the hearers came fully in harmony with the work. The American public is not accustomed to the male soprano and the male contralto, and the effect of the voices of Alessandro Gabrielli, soprano, and Luigi Gentili, contralto, impressed at first as strange and to some almost ludicrous. But soon the finish and ease of the work done, the beauty of the voices themselves and the unmistakable sincerity and earnestness of the two men caused only music values to be considered, and the remainder of the program brought but steadily increasing satisfaction and pleasure.

The afternoon became thus one of high merit. The four men sing with a perfection of technical precision that tells of long and diligent preparation, with a delicacy of shading and a unanimity of interpretation that evidences careful and constant rehearsing under some one directing mind that is a mind of fine musical taste and feeling. Especially exquisite is the work done along the lines of pianissimo and medium volumed singing. Here the four voices blend and balance perfectly. Only when fuller effects are used do the two ends of the quartet impress as weak. Then the contralto of Mr. Gentili and the tenor of Mr. Gecchini tend to overshadow the voices of their fellows, and it is only in such moments that the soprano of Mr. Gabrielli takes on suggestion of roughness and impurity. These moments, however, were comparatively few yesterday afternoon and the four voices throughout the remainder of the program impressed as of true beauty and admirably used. Mr. Gabrielli's soprano is oftentimes of surprising loveliness, and the audience yesterday was quick to respond to it.—W. L. Hubbard in Chicago Tribune.

♮ ♮ ♮

Matzenauer Triumphs in Opening of Buffalo, N. Y., Concert Season

Buffalo's musical season was formally opened at Elmwood Music Hall last evening, when the first of the Sidney Burton series of concerts took place with Mme. Margaret Matzenauer, distinguished contralto of the Metropolitan Opera Company, presenting the program, with Emil Polak at the piano.

Mme. Matzenauer, a regal, beautiful figure in flesh-colored satin with overdress of crystal and lace, was in splendid voice and gave of her best with glowing opulence of tone color.

Her magnificent artistry, in which eloquence of

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vocal appeal and the delivery of the text are happily united, embellished every number. Her first offering, "Lungi dal Caro Bene," was a fine example of the best in the Italian school of singing and elicited great applause. Her Handel number, "Lusinghe Piu Care," further revealed her skill in sustained phrases and brilliant vocalization, but when it came to the aria from "Le Prophete," "Ah mon file," she touched a high point in dramatic and vocal presentation and won an ovation for her magnificent offering.

In four Grieg songs, delicate and lovely as miniatures, she painted each mood with delicate beauty and, recalled, sang "Annie Laurie," which won another outburst of enthusiasm.

In her French songs her elegance of diction and cultivation of style won further tribute and her rendition of the aria from "Samson et Delila" revealed her in the full glory of her histrionic powers, with lusciousness of tone and effective contrasts—Buffalo Courier, September 17, 1919.

\#\#\#

Chicago Opera—The orchestra rehearsals of the Chicago Opera Association began last Monday at the Auditorium. Louis Hasselmans conducted "Aphrodite," Camille Erlanger's tragic French opera, one of the novelties of the coming season. There were seventy men at rehearsal.

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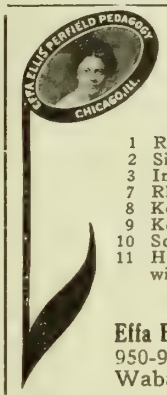
Bach Choral Society—The Bach Choral Society is now rehearsing on Monday evenings at 8 o'clock sharp on the fifth floor of the Grant Park Building, 624 South Michigan avenue. John W. Norton conductor and Lester Groom accompanist.

MARJORIE DODGE WARNER SINGS IN SALT LAKE CITY

Marjorie Dodge Warner, soprano, appeared in Salt Lake City, Utah, October 8, singing the soprano role in "Judas Maccabaeus." Mrs. Warner is one of the most delightful concert and oratorio artists one could wish to hear.



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PARISH WILLIAMS IN NEW YORK RECITAL

The program of the Parish Williams song recital to be given at Aeolian Hall, New York, on October 13 will be as follows:

Il Pensier Sta Negli Oggetti (from Orfeo).....Haydn
Come and Trip It.....Handel
Have You Seen But a White Lily Grow? (Time of James I)
Vergin, Tutto Amor.....Durante
Fagre Nat Med Blomsterstromme.....Sinding
Livet Har Skilt Os.....Victor Bendix
Kornmodsgladsen Ved Midnatstid.....Lange-Muller
Jonsoksnat.....Grieg
Le Voyageur.....Godard
L'Etoile du Matin (Chanson Alsacienne).....Arranged by Wekerlin
La Vie Anterieure.....Duparc
La Pluie.....Georges
Le Plongeur.....Widor
May, the Maiden.....John A. Carpenter
The Little Fisherman.....Eastwood Lane
Rose-dark the Solemn Sunset.....H. N. Redman
I'll Follow You.....Florence Turner-Maley
The Wild Ride.....Bryceson Treharne

\#\#\#

Valentine Quartet—The Valentine Artist Quartet—Juanita Whicker, soprano; Ruth Simon, contralto; Paul W. Mallory, tenor; John Rankl, baritone—appeared at the Shrine entertainment Friday, September 26. Among the numbers they used was Clay Smith's "Sorter Miss You."

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QUESTIONS AND ANSWERS

By Effa Ellis Perfield

1. What is Pedagogy? The SCIENCE of presentation.

2. Could a teacher be well schooled in "Psychology" and fail as a Pedagog? Yes!

3. Could a teacher be well schooled in a SCIENTIFIC "Pedagogy" and "psychologically" be a failure? No! A scientific Pedagogy embodies psychology, but "psychology" does not embody "Pedagogy."

4. How does a teacher know that he is producing the best psychological effect? By using a "Pedagogy" based on PRINCIPLE.

5. Does "method" or "system" mean a cut and dried presentation which makes each pupil do the same thing? No! Only the teacher WITHOUT Pedagogy turns out pupils that lack individuality. It is a LACK of "method" and "system" which does not enable the teacher to meet the needs of the individual.

6. Does a teacher need to "adapt" his "teaching principles" to "local conditions?" No. A SCIENTIFIC principle is already ADAPTED. The pupil MAKES the application, NOT the teacher.

7. Why is it that teachers constantly confuse "Principle" with drills? Because "principle" they have not acquired.

8. Is it necessary to use "some articulated work or syllable to label the tone?" No! Not when the teacher presents PURE tonal FEELING.

9. Why do many teachers teach intervals and scales before chords? Because they DO NOT KNOW HOW to teach chords WITHOUT intervals and scales.

10. Will a neutral syllable eliminate the bad effect of "do-re-mi?" No! Because the scale and interval system is still used for the singing basis. "Do-re-mi" alone is only "half bad."

11. What is the worst feature of the "do-re-mi" syllables? They are not FUNDAMENTAL because they are not FINAL. They are used for years and years and years in order to FINALLY NOT USE them. Is this scientific? No! Do we go on crutches through childhood in order to learn to walk?

12. When should Sight Reading begin? In the kindergarten!

13. When should Part Singing begin? In the kindergarten!

14. How long should Rote Songs be used? From the kindergarten on through all grades and High School! Why? Because of MUSICAL STIMULUS, MUSICAL MEMORY and REPERTOIRE!

15. Is "questioning" the most important instrument used by the teacher in classroom exercises? No! The most important function the teacher performs is keeping the channel of expression open.

16. Do you know of any school where Rote Songs are used to teach Sight Reading? No!

17. What is the basis for "do-re-mi"? The scale and interval.

18. What is the basis for all Key Feeling, Part Singing, Improvising and Harmonizing? The FEELING of TONES in CHORDS.

19. Will a child "absorb" CHORD FEELING from its practice on the piano? No! Even many music teachers who have played for years and years, and who teach piano playing, LACK the feeling for tones in chords, and cannot take Harmonic Dictation.

20. Why do Choir Girls and Glee Club members have to work out a difficult place in a song by the "syllables"? Because they have not developed the FEELING for tones, and are still leaning on the "crutch"!

21. Why do some call intervals and "do-re-mi" "two ways" of teaching Sight Singing? Because they DO NOT KNOW that BOTH are BASED ON the SCALE SYSTEM. The drill may vary, but the PRINCIPLE is the same for both.

22. Is it necessary for any one to know all of the Perfect, Major, Minor, Diminished and Augmented "Intervals" in order to intelligently read notes? No! Music teachers who know all of these intervals in the simple key of "C" cannot take each interval and complete its chord. Why? Because they DO NOT KNOW the complete chord system (48 chords), which is necessary for the use of all intervals.

23. Is the "do-re-mi" simple? No! Not unless the "parrot-like" repetition of these syllables applied and confined to the scale is all that is considered.

24. Why is great knowledge said to interfere with successful singing? Because such knowledge has not the MUSICAL STIMULUS back of it.

25. Would you test a pupil's Sight Singing by his accuracy in producing the correct pitches? No!

26. What is the test of a pupil's Sight Singing? Musical production!

27. What is Musical Initiative? The ability to express through example, memory or eye.

28. Will Reasoning and Analysis stimulate Musical Feeling? No!

29. What is the great value in first efforts in Sight Singing? Self Expression! Pupils hear their own voices instead of reproducing a song by imitation.

30. What is the STIMULUS for singing? "Inner Feeling."

31. What is "Inner Feeling"? It is the IMPULSE which PROMPTS EXPRESSION.

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Mario Salvini's Pupil Engaged as Soloist in Brooklyn Church

The results of good teaching always redound to the benefit of the pupil, as well as to the teacher. As an example may be cited Raymond Green, a young tenor, only twenty-four years of age, pupil of Mario Salvini, who has been engaged as soloist at the First Reformed Church of Brooklyn. The days have come when an artist pupil can earn while still studying. To his teacher Raymond Green is a valuable asset. Mr. Green was a pupil of Carl Watterman of the Lawrence Conservatory of Appleton, Wis., but ever since his establishment in New York he has had the expert guidance of the excellent Mario Salvini, who has just offered a $2,000 scholarship to the one best endowed with musical gifts. Mr. Salvini has resumed teaching at his old studio, and his class is growing with each season.

♮ ♮ ♮

Mischa Elman, violinist, appeared in a recital on September 28, at the Hippodrome. It was given under the auspices of S. Hurok Musical Agency.

♮ ♮ ♮

To honor Admiral Conz and for the benefit of the Italian Milk Fund, an operatic performance was given at Madison Square Garden on September 28. "Cavalleria" and "Pagliacci" were the offerings. In the former the following appeared: Romeo Boscacci, Stella De Mette and Rosa Ponselle. In the latter: Manuel Salazar and Riccardo Stracciari, and G. Merola conducted.

♮ ♮ ♮

Roumanian Violinist Comes to New York

Jean Nestoresco, a violinist pupil of Carl Flesch, arrived here about the middle of September. The young Roumanian violinist has to his record seven years of war service. Previous to the 1914 hostilities, he participated in the Balkan War of 1912-1913. He has been an entertainer with the A. E. F. in France, playing eighteen hundred concerts under the auspices of the Y. M. C. A. He had the honor of bringing official letters to the Roumanian Embassy at Washington, instituted for the first time in the history of the Roumanian Kingdom. Though thirty-one years of age, he has been professor of violin at the Academy of Music at Bucharest, professor of music at the Conservatory of Saloniki, Greece, and official violinist of Queen Mary of Roumania. He will remain in America, where he is expected to appear in recitals.

♮ ♮ ♮

The Opening Season

Beginning October 5, and continuing until June 15, 1920, music is going to be one of the greatest factors in the life of the metropolis. More than ever the number of musical events eclipse all records. Musical agents and managers of various entertainments will receive no attention from the writer unless tickets are sent for their events. It is true that only on rare occasions the writer has been neglected by the channels of "press courtesy," but a reminder will absolve me from any blame. Owing to the overtaxing work of reviews, Sunday performances will be commented on, always, one week later.

J. de V.

♮ ♮ ♮

George Blumenthal Resigns From the Star Opera Company

It is announced that George Blumenthal, manager of the German Star Opera Company, has resigned to join, in the same or similar capacity, Mrs. Oscar Hammerstein, the wife of the deceased impresario. Mr. Blumenthal was once connected with Mr. Hammerstein, and now he will join in the effort to commemorate the impresario's services to America.

♮ ♮ ♮

The American Course Concerts and Some Facts

I am in receipt of a circular announcing an American course of five concerts to be given at the Manhattan Opera House during the months of November, December, January and February.

We applaud Miss Gretchen Dick, the manager, for her decision to promote American artists, thus eliminating some foreign competition, and especially for the following lines, "artists wholly trained in America or partly abroad." But there are some facts which contradict her purpose and other facts which are not of a true nature. I note for instance John Powell, pianist, is to be soloist among the fourteen instrumentalists and vocalists. Mr. Powell is wholly a European product, "having studied" for five years at Vienna and made his debut in 1908 at Berlin. Marcia Van Dresser, though she received some training in America, will have to admit that her abilities, if she claims any, are due to the instructions received at Munich and of Jean De Reszke in Paris. Eddy Brown, who is to appear in the capacity of a violinist, credits his fame to Leopold Auer of Hungary.

Albert Spalding, one of the most brilliant of present day violinists, was trained at Florence and in Paris and is therefore a Latin-French product.

I do not mean to assert that we at home could not have done as well with the musical training of our natives, but the manager of the concert series falls back on a motto which many an individual has abrogated for selfish interests. One confusion which still prevails in our musical circles is the claim made by some teachers that certain young singers and pupils, and especially when one goes abroad, have studied with a foreign pedagogue, but a great many of these claims are incorrect.

We should not confuse "training" and "coaching." A coach is not a teacher nor is he usually able to place a voice in the proper way. Many of our singers credit their successes to coaches, not to those who really deserve the true recognition. These evils prevail all over the world, but we should not be disturbed by foreign conditions but must try to remedy the home evils. Miss Gretchen Dick has selected fifteen soloists from her Manhattan concerts, but why not place alongside the ones who already earn comfortable sums others who are in dire need of promotion and money? I can point out a great number of instrumentalists and vocalists, wholly trained in America, who will do as well, if not better, than Lambert Murphy, Reinald Werrenrath and Merle Alcock.

Aurore La Croix, pianist, exclusively trained at Boston; Harriet McConnell, a beautiful mezzo-contralto; Theodore Karle, a superb tenor voice, trained exclusively in the United States; Lily Meagher, a charming lyric-soprano. These names could do honor to America, but none of them are on the boards of the Manhattan Opera House for reasons too well known by the organizer of the Manhattan course. Unless national figures undertake the propaganda of American artists, I can see no headway. Unless prominent and national institutions help our music and its interpreters I can see no hope for our native talents. Unless national conservatories and municipal opera houses are instituted by our legislators and municipal authorities to help American music and its artistic forces, there is no prospect of a real encouragement of home talent.

J. de V.

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♮ ♮ ♮

Guido Cicollini, Tenor, Marries

Guido Cicollini, formerly tenor of the Chicago Opera, season 1918-19, and now engaged in vaudeville, married on October 2 Miss Gladys Sutphin of Oyster Bay.

♮ ♮ ♮

May Marshall Cobb Marries

May Marshall Cobb, soprano, was married on October 1 to Dr. Frank Paine Righter of Richmond, Va. The ceremony took place at the Madison Avenue Presbyterian Church. A dinner was given at Hotel Marseilles.

♮ ♮ ♮

Cleofonte Campanini and Gatti-Casazza Return

Both impresarios returned to New York on the steamer Dante Alighieri on October 2. A rehearsal of "La Nave" by Montemezzi took place on board. This opera will receive its initial New York performance on January 26 at the Lexington Opera House. It will be also the opening bill in which Rosa Raisa and Alessandro Dolci will be cast in Chicago. With the party arrived Adams Didur of the Metropolitan; Rosa Raisa, Giaccomo Rinnini and Alessandro Dolci. Both impresarios expect a brilliant operatic season.

♯ ♯ ♯

THE ORCHESTRA PROGRAM STUDY CLASS

Conducted by Lester W. Groom, A. A. G. O.

The Orchestra Program Study Class will meet Saturday afternoons at 5 o'clock from October 18, 1919, to April 24, 1920, in Room 1225 Kimball Hall to study the symphonies, symphonic tone poems, concertos, overtures, etc., which will be played the current week at the concerts of the Chicago Symphony Orchestra. Members of the class will be invited to take part. Subjects for consideration at first lesson, October 18, are: Symphony No. 3, "Eroica" (Beethoven), Symphonic Poem, "Finlandia" (Sibelius), "The Orchestra and Its Instruments."

♯ ♯ ♯

JOHN J. BLACKMON

John J. Blackmon, the well-known pianist, gave a dinner for a number of prominent Pacific Coast musicians last Wednesday evening, including Mrs. Elizabeth Richmond Miller, voice teacher; Mrs. Henry Hibbard, and Bertha Farner, the charming soprano who is so well known throughout the west. throughout the west.

FOX PUPIL IN RECITAL

Albert E. Fox has been a successful teacher of piano in Chicago for a lengthy period and has started on the pleasant road of musical progress a number of youths and maidens who went up to goodly distances. They reflected honor on him while they gave him credit. When he made his little introductory speech at the opening of a series of recitals for this season it was easy to see beneath his words that a dominating factor in his makeup was enthusiasm. Given that along with adequate preparatory work and a teacher need never wane in influence, authority and unbounded pleasure. Because it is a pleasure to lead if you are enthusiastic. It is the lubricant for all the petty obstacles which do so continuously clog and impede whatever task life sets before us.

The occasion for Mr. Fox's enthusiasm on last Monday evening was the undeniable development of a gifted youth who has been under his care these several years. A year and more ago the present reviewer heard the lad play. James Virgil Huffman is his name. He is a likeable chap, boyish and unaffected in manner and brimful of an ability which by all tokens should carry him far if he can add to his talent the "stern devotedness to duty" by which the upward path is ascended. Just now he is in a transitory state, past the place where surprise attends on the listener who wonders how the marvelous gifts are bestowed which enable children to accomplish wonders. He is under good guidance in that he is maturing slowly. It might even be said that his playing was in a measure controlled by his teacher's commands. There is a certain tensity which might be called self-consciousness, which is far from the triviality we call conceit. The coming days will see freedom and elasticity and a ringing personal note to make the playing dominating and superior. It seems justifiable to look for a pianist of remarkable attainments when young Mr. Huffman comes finally and fully into his own.

The program was eclectic and memorizing such a group of works so as to be almost impeccable as to notes, clean and sure as to technic, neat and accurate in phrasing and sensitive to color and accent, is a testimony to skill, energy, patience and ability. The Beethoven "Pathetrique" received reverent and hearty attention, a Chopin group was healthy and honest in its musical purpose; Haydn's "Variations" were clarified in simplicity and a long list of genre pieces from many sources were well in hand and given with desirable feeling.

Grace Grove was to have played accompaniments for Eleanor Pogue, but indisposition interfered and Alfred Holmes was his able self in supplying piano support for two groups of songs by a young singer whose name has escaped me for the moment.

ALBERT COTSWORTH.

♯ ♯ ♯

J. WARREN ERB

Mr. Erb, who as official accompanist at the National American Music Festival at Lockport, N. Y., scored an unqualified success, has returned to New York and has reopened his artistic and popular studio at 220 Madison avenue.

♯ ♯ ♯

Columbia, S. C.—A Faculty Concert (No. 32) of the Columbia College Conservatory of Music, Columbia, S. C., was given on October 6. Students' concerts are announced for November 3 and December 1.

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DANIEL MAYER RETURNS FROM ABROAD

Daniel Mayer, the New York concert manager, returned from Europe on the Cunard liner Caronia, on September 24. Mr. Mayer had been in England since late in July and had been most actively engaged during all the time he spent on the other side. He was warmly welcomed by his old associates in the musical circles of the British metropolis. Mr. Mayer has arranged to reopen his London office on March 1 and therefore, in future, will be able to look after the interests of his artists abroad as well as in America. One of the first of his artists to be sent abroad will be Miss Olive Moore, an American contralto, who will make her debut in New York early in the season and almost immediately afterward sail for England, where she has already been booked for more than twenty recitals.

In November, 1920, Mr. Mayer plans to introduce in America Frederic Lamond, the great Scotch pianist, whose successes in London of late have been of the most pronounced kind. His last recital, given in London shortly before Mr. Mayer sailed, was completely sold out two days after the announcement was made and the program had to be repeated and again many were turned away. Mr. Lamond has been hailed by the English critics as one of the ablest interpreters of Beethoven now before the public, and within a short time he has given four Beethoven recitals in London. Mr. Mayer pronounces Mr. Lamond's performance of the Tschaikowsky concerto in B Flat Minor with the London Symphony Orchestra, one of the finest that he has ever been privileged to hear.

In January, 1921, Mr. Mayer will bring to America the Royal Carl Rosa Opera Company, the most famous operatic organization in Great Britain, outside of the Covent Garden Company. The tour will open in New York and will extend across the continent to the Pacific Coast, from where the entire organization will sail for Australia. The company is a most famous one and, oddly enough, it was organized in America some twenty-five years ago. The late Carl Rosa took it to England and it at once became so popular that it has remained there ever since, giving extended seasons each year in the principal cities of the United Kingdom. The performances will be given entirely in English and the repertoire will include all the standard works. Artists of distinction will be brought forward in the principal roles and it is assured that the performances will be on a plane of excellence beyond that hitherto attempted in English opera in this country.

Mr. Mayer reports that conditions in musical London are much better than he had been led to believe from other reports sent to this side. The best artists have been drawing crowded audiences in recital and Covent Garden audiences were quite as numerous as in pre-war days. Interest there is keen over the first appearances of such artists as Mme. Galli-Curci, Levitzki, Heifetz and others who have achieved their fame here in America and have yet to be heard in London.

———♯♯♯———

Levitzki—Mischa Levitzki, whose first New York recital of the season is set for November 18 in Carnegie Hall, will open his season early in that month, when he appears as soloist with the Minneapolis Orchestra in Minneapolis and St. Paul.

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MARGARET LESTER AND RUTH WORTHINGTON SING WITH EDISON SYMPHONY

Last Thursday marked the opening of the Edison Symphony Orchestra monthly series of concerts at Orchestra Hall. Morgan Eastman, conductor, was in fine spirits and led the men through a musical and interesting program. The men do some fine things, and as an organization they have won a place of worth in the musical life of Chicago.

Mrs. Lester, soprano, and Mrs. Worthington, contralto, were the soloists of the evening, singing the "La Gitana" (Arditi). It makes a lovely thing when sung with such surety and artistic finish as on this occasion. They were recalled many times, and responded with encores.

———♯♯♯———

CONCERT AT NEW FIRST CONGREGATIONAL CHURCH

At Carpenter Chapel of the New First Congregational Church the first concert of the season will be given this (Friday) evening by Emma Ewen, soprano; Florence Boydston, contralto; Della Mae Bunnell, pianist; George Wilkins, violinist; Leon Jones, tenor; William Morse, baritone, and Philip Manuel, accompanist.

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A newcomer to Chicago is P. Maurius Paulsen, a well-known violinist, who comes to head the violin department of the Sherwood School of Music. Mr. Paulsen comes from Marion, Ind., where he has always merited the highest regard. Mr. Paulsen is also a composer and a conductor of considerable gifts, and his Four Oriental Sketches, played by the Chicago Symphony Orchestra for two successive seasons, excited extended comment from Chicago newspaper critics.

We are glad to welcome Mr. Paulsen into our circle and wish him unqualified success in his future work.

MARY CARVER WILLIAMS.

———♯♯♯———

CHICAGO MUSICAL COLLEGE NOTES

Gertrude Rosemond, student in piano playing of Louis Victor Saar, has been appointed principal piano instructor at the Hubach School of Music, Independence, Kan.

Theodore M. Kratt, student of Burton Thatcher, has been engaged as soloist and choir director of the Humboldt Park Baptist Church. Benjamin Schroeder, another pupil of Mr. Thatcher, has been re-engaged as soloist at the Holy Name Cathedral.

Bertha Freeman Ashberry, student of Harold W. Mickwitz, has been engaged for a concert tour in the South this winter, and Elsie Barge, also studying with Mr. Mickwitz, has been engaged as soloist and accompanist on the tour that is about to be made by Frances Ingram, of the Chicago Opera Company.

Burton Thatcher was heard in a recital given before the Rogers Park Women's Club last Tuesday. He will sing before the Chicago Artists' Association, October 21, and in a performance of the "Messiah" to be given at Akron, Ohio, November 21.

The Chicago Musical College School of Acting will present Hubert Henry Davies' comedy, "A Single Man," in Ziegfeld Theater, November 8.

———♯♯♯———

Brail—The Brail School of Music, in Kimball Hall, announces a studio recital for Saturday evening, October 11.

ECHOES OF LOCKPORT

In this picture the efficient (and genial) manager, A. A. Van de Mark, is endeavoring to convince the clever (and charming) Mme. Sturkow-Ryder of something or other. Possibly he is telling her Watt's what.

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TOUR OF ST. CECILIA ORCHESTRA POSTPONED

The Italo-American Association for Music, of which Otto H. Kahn is the chairman, has been advised from Rome through the Italian ambassador at Washington that the tour of the Saint Cecilia Orchestra, which was to begin an American tour at the Metropolitan Opera House a fortnight ago, has been deferred because of the maritime conditions in Italy. The orchestra is the oldest symphonic organization in Italy, embracing more than eighty members, and was being sent to this country for its first tour outside of the land of its origin. His Majesty the King of Italy and the Italian Royal Government were the official patrons, and the leading civic and musical organizations of the United States and Canada were presenting the orchestra in concerts in the selected cities. These organizations have been requested to defer further arrangements until the settlement of the industrial and labor questions in Italy.

♯♯♯

RUDOLPH REUTER

Rudolph Reuter plays in Carnegie Hall, New York City, on October 19, assisting the Russian soprano, Tarasova, who made such a sensation in her first appearance this season.

Later in the month, on October 31, Mr. Reuter gives his annual Aeolian Hall recital, playing again a most interesting program, containing novelties, and an American group that has been carefully chosen with regard to quality. It contains two pieces by Charles T. Griffes and pieces by Marion Bauer, Bernard Dieter and Edward Collins.

His Boston recital takes place in January in connection with a series of dates in the East.

♯♯♯

Clare—M. Marie Clare, who recently announced the opening of a new studio in the Auditorium Building, is installed in most commodious, attractive quarters, and is looking forward to a winter of brilliant successes. Mme. Clare makes a specialty of staging vaudeville acts, and has been most successful in this phase of her work.

M. C. W.

ARTHUR MIDDLETON STARTS TOUR END OF OCTOBER

One of the busiest seasons of his career starts for Arthur Middleton, the great American baritone, on October 27, when he sings at Waco, Texas, and directly afterwards leaves for Topeka, Kan., where he sings on October 31.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of Music News, published weekly at Chicago, Ill., for October, 1919.

State of Illinois, } ss.
County of Cook. }

Before me, a notary public in and for the state and county aforesaid, personally appeared Charles E. Watt, who, having been duly sworn according to law, deposes and says that he is the publisher of the Music News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

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(Signature of Editor, Publisher, Business Manager, or Owner.)

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A DREAM
or
WHY I BECAME A SINGER
By Josephine Lucchese

Several years ago, when I was a little girl, I had a dream which left such an indelible impression upon my mind that it has influenced my whole life and, acting upon the strange message, I became a singer, with what results I cannot tell as I am just starting on my musical career, but I have faith in the future and sincerely hope that, as in my dream, I may indeed become a "Messenger of Happiness."

Here is the substance of my dream:

It was one of those beautiful summer nights such as can be found only under the wonderful Italian skies. Not a breath stirred the tepid air, and the full moon spread its silvery light over the Roman Campagna.

Along the Apian Way three persons were slowly walking, enjoying the ideal summer night. Two men, one old, white-bearded; the other, young; and a slender, white-robed girl. In the distance the lights of the Eternal City were faintly quivering in the bright clarity of the moon. In a cluster of blooming oleanders a nightingale was singing his love song.

The strangers, enraptured, listened to the sweet music.

"Tell me about art, father," spoke the girl, taking the arm of the old man.

"Art! Child, you would know about art"? answered the sage in kind tones. "Well, God, knowing how dreary and troubled is the road of life, has sent down on this earth some of his messengers of happiness to embellish the world with His celestial harmony. These blessed ones sustain, with their refreshing bounties, humanity in its hour of need and despair. God has given art to humanity, even as He has scattered over the desert fresh oases, without which existence would not be possible. Art is the fountain at which the thirsty traveler quenches his parched thirst."

"Oh, nonsense!" laughed the younger man, whom we shall call the cynic. "Art is but vanity, an expression of man's colossal egotism. Egotism and vanity, that is art. Vanitas Vanitatum!"

"I trust in God," said the young girl, with simplicity.

"The mission of art," continued the wise one, without paying any attention to the remark of the cynic, "is to sustain man in his faith, for God has placed within the bosom of every human being a divine harmony which man has called art, and when this celestial harmony begins to bloom in man's soul it is like a heavenly dew, refreshing to the arid soil——"

"You make me laugh," snickered the cynic. "Art is a device of the wicked to beguile fools in a stupid contentment of their wretched lot. Under the multi-colored butterfly lurks the ugly caterpillar."

"Do not pay any attention to him, my daughter, and let him rave. The mission of the artist is a noble one. His is the mission to open the souls closed to the sentiment of the beautiful, to strengthen the faltering hearts, to console the unhappy ones and convert cynics, to spread contentment and happiness. To accomplish this the artist must have a pure intent, he must be virtuous, his life as spotless as the lily."

The cynic grinned and the fair maiden slightly blushed. The sage remained silent for a moment, walking in a pensive mood, then he raised his noble head and an inspired flash gleamed in his eyes.

"I have known many artists," he mused in a low voice. "God had given them wings to soar with in the ethereal realms of art but they preferred to wade through the mud —they were perverted. And when they wanted to fly their mud-soaked wings pulled them down back into the mud. God had created them to shine as stars in His heaven —they preferred to be meteors—and when they came in contact with the realities of the world they were pulverized into dust. Only the virtuous survive."

"Art is only a palliative to our ills, a mirage that spoofs us into the desert of nothingness. There is nothing real about art—all mirage," harshly commented the cynic.

"Do not believe him," hastened to retort the sage. "It may at times appear that art is an expression of egotism, and often artists are filled with vanity. True, the perversion of man has surrounded art with abyssmal perils, but there is nothing so beautiful as to withstand temptation. The true artist is the harbinger of God, and he must be able to stand temptation, and when one of these angels falls then he is longer an artist. Moreover, if God has given you talent He has given it to you that you may embellish the world. What would you think of the nightingale if he were to remain silent, impassibly staring at his empty nest—if he were not charming our ears in the tranquil moonlit night with his melodious songs"?

"I, too, want to be a nightingale, singing my songs to embellish the world," said the girl with enthusiasm.

"Ha, ha, ha! A fine nightingale you would be, indeed!" mockingly laughed the cynic. "You had better look out for the cat, my little canary! Oh, vanity, thy name is woman!"

"Why should you not sing like the nightingale, my child? If God has given you a voice consider yourself blessed. He has appointed you one of His harbingers to embellish the world."

The three wanderers had come to a ruined Roman circus; they contemplated the sombre, majestic edifice in silence, and the wise man suggested that they take a short rest in the abandoned stadium. They sat down in the marble amphitheater. In the distance the nightingale continued his song.

The cynic lit a cigarette and smoked in silence. The wise man listened to the voices of yore, which seemed to dwell in this antique temple of art. Seized by a sudden inspiration, the girl had descended into the center of the theater. Her long, black tresses were spread over her delicate shoulders and in her flowing, white robe she stood there like a goddess of old, descended from Olympus.

A wonderful, inner emotion thrilled the girl. Thirty centuries seemed to look down upon her from the marble steps of the ruined amphitheater. She had a vision of the past; she saw a throng of ancient Romans eagerly watching and she, she saw herself as the heroine of a Grecian play, with a golden lyre in her bare arms, her white peplum gently floating in the zephyr of the night, her head crowned with a garland of roses. She heard a mysterious voice calling her and unconsciously, electrified, she began to sing, following with her arms the rhythm of her song, as though she were accompanying herself on an unseen harp.

Her voice, somewhat veiled at first by the emotion, gradually acquired a magic timbre, a powerful, eloquent, irresistible appeal and a great sweetness permeated the stillness of the night and the innermost recesses of the heart. Even the cynic felt an involuntary thrill as he lay there, reclining against a fallen Corinthian pedestal, apparently unmoved by the magic scene before him.

The girl sang on and on in the enchanted night. Her voice floated in the air as if on wings, in limpid tones, issuing from the depth of her soul.

The cynic continued to listen, distracted, wondering if, after all, everything is but vanity. After a while he threw his cigarette away and, gradually, an expression of rapture spread over his usually cold countenance. Then his hardened soul softened and tears rolled down his cheeks.

Oh, those sweet tears, which the orator, the artist, the poet draws from our innermost being! A refreshing dew which seems to give new birth to our soul, purifying it of all the foul thoughts which haunt it in this senseless struggle for power. The girl, too, wept.

Oh, the fragrant essence of those tears! The baptism of a new-born genius!

Rapture itself seemed enraptured. A cluster of sycamore trees growing near the Roman theater seemed to feel the thrill of this heavenly music, for their dark foliage quivered with ecstasy in the balmy night. The nightingale, astonished, remained silent for a moment, first marveling, then ravished, enraptured by that divine voice and those sublime harmonies.

Then the celestial harmony ended.

A moment of supreme suspension.

Everything was quiet. Nature seemed to drink in up to the last faint echoes of that divine music, which still floated in the placid atmosphere.

Impelled by a superhuman force, the cynic stood up and jumping over the marble steps he ran down into the arena and threw himself as the feet of the girl, imploring her forgiveness.

"Oh, sublime creature, forgive me! You have opened a new horizon to me. Forgive me for having doubted! I was a fool when I thought that life was but an empty shell. Ah, you have disclosed unto me all the beauties of life in a sole instant. Your singing is as a baptism of faith to me, and I have found my soul at last. No, no! Life is not all vanity, after all. Life, the world, the skies, everything is beautiful—only we are blind. How true! 'They have eyes but they see not, and they have ears but they hear not!' Blessed art thou, O woman, who hath made me see and hear the divine harmonies of this universe!"

"Yours is the voice of God," gravely said the wise man, who had joined the two on the scene. "Go forth into the world, my

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child, and pour out your wealth of golden notes. Embellish this afflicted world with your songs. Art is a gift of God: Share it with the afflicted, the discouraged, the hopeless. . . . Show them the light. . . ."

And slowly the strangers walked back towards the Eternal City, filled with a reverent feeling of gratitude for their Creator and the universe, while the nightingale, in sheer delight, poured out his wondrous melodies in the tranquil Italian night. . . .

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NOTES OF THE NATIONAL CAPITAL

Theo Karle, tenor, has been announced to be the soloist at the first concert of the season, to be given by the Rubinstein Club on December 9.

The Choral department of the War Camp Community Service, under the direction of Otto Simon, with George H. Wilson as accompanist, held its first rehearsal on Monday evening, September 29th, at the Luther Memorial Church. Mr. Simon announces the presentation of Handel's oratorio, "The Messiah," to be presented during Christmas week, while the spring concert will consist of "St. Paul" by Mandelssohn.

The Arts Club announces the opening musical to be given by Miss Agnes Charnstrom, contralto, October 12, and this to be followed by the second, which will come in the nature of a program of chamber music to be given by Ruth Bronson, violinist; Dora Walten, violoncellist, and Mrs. Frank Byram, pianist.

Armand Gumprecht will again be the conductor of the Washington Saengerbund when it resumes its musical activities next month.

FREDA COWHIG.

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Carnegie Hall—Emma Roberts, contralto; Malcolm McEachran, basso; Carlo Liten, the Belgian tragedian; Elias Breeskin, violinist; Philip Gordon, pianist, and Roshanama, the dancer, are announced to take part in a concert to be given in Carnegie Hall, New York, on Sunday night, October 26, for the benefit of the United American War Veterans' Association.

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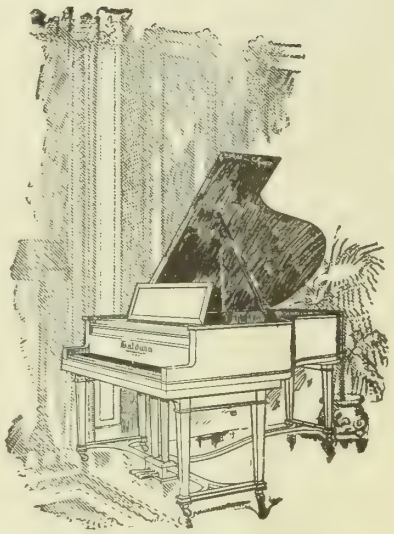

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Music News

Vol. 11 Chicago, October 17, 1919 No. 42

Editorial

PASSING COMMENT

Music News is in receipt of a very interesting document from Eleanor Everest Freer, composer and patriot, who has devoted herself so fully to war work in various phases the past few years that she is certainly entitled to ask all other musicians now to help in a matter which is very near to her heart.

The article concerns the Paris-Chicago Hospital, which she is promoting, and reads as follows:

To the Editor: It seems axiomatic to say that the future of France depends not only on the courage, energy and health of the present generation, but also on the health and strength of her children. We are so cognizant of this fact at home that it is astonishing how apt we are to forget the tremendous needs of our sister republic today and for years to come.

The Paris-Chicago Hospital is to open its doors to all who suffer. We need not necessarily wait until a whole and magnificent modern hospital be built, but can put up one small building of department at a time and ultimately have, perhaps, in this way the more perfect hospital. A most necessary unit is a department for facial, dental and plastic surgery. If the late Dr. Morestan performed 12,000 facial operations during this great war, it is but evident how much there is still to be done. We could start each separate building with $50,000, and it seems as though we ought to have one or more immediately. We have all been interested in national enterprises, but the citizens of Chicago and Illinois should be, primarily, interested in this gift, which is essentially one from Illinois to France. Internal medicine, facial and plastic surgery, departments for women and children and one for general surgery can be suggested as the most necessary departments at the start.

The musicians of Illinois should also join in endowing a bed for musical students from our city and state, studying in Paris.

I am indebted to everyone who has assisted in any way in this plan, feeling that, later, one and all will take a pride in Illinois' representation through such a needed and philanthropic gift. Our debt to France can hardly be paid, but we can show our gratitude, appreciation and sympathy in this gift.

ELEANOR E. FREER,
Founder and Treasurer.

Further particulars on this splendid work may be had at Campaign Headquarters in the Marquette Building.

♮ ♮ ♮

We have received also a letter which, we are informed, was sent in duplicate to George G. Seaman, State Chairman American Legion; Earl B. Searcy, Secretary American Legion, and to Music News.

We print it without comment or discussion. Each reader of this paper must decide its merits for himself:

Mr. Henry D. Lindsley, National Chairman American Legion, 19 West Forty-fourth Street, New York City.

Dear Sir: As an honorably discharged soldier and a member of the American Legion I wish to call attention to the following:

Attached hereto please find clipping from The Music News of Chicago, under date of October 3, 1919, in which F. Wight Neumann, a local manager, announces a recital by Fritz Kreisler, the Austrian violinist, to be given on November 2 next at the Auditorium of this city.

No further comment would seem to be necessary, except to say just this: Kreisler, as you well know, is an Austro-German officer and served on the Russian front during the great war, where he was reported wounded. Early during the war he was granted an unlimited leave of absence by the Austro-Hungarian authorities for the purpose of coming to this country and concertizing, ostensibly for the benefit of the Austro-Hungarian Red Cross. He has been here ever since, and had the audacity to concertize even after we had declared war on Germany and Austria, until the public sentiment against him became so strong that he had to retire. Nevertheless he remained at large in the United States, being merely tolerated by the Federal authorities on the strength of his discreet conduct, I presume. And now he has the brazenness to reappear before the American public, though the ink of the signatures to the peace treaty is barely dry.

Is it possible that those of us who wore the khaki are to be insulted by having flaunted before us German artists and German opera? Is it possible that the American public has so far forgotten itself, in its insane desire to be entertained, to remember that 115,000 and more of its brave men laid down their lives in the Great War? Is the memory of these brave heroes, most of whom lie buried under those endless little white crosses at the foot of Belleau Woods, Chateau Thierry, in the Argonne Forest and in other isolated places in France, so flagrantly to be desecrated by a colossal indifference which will permit the bringing to these shores of German artists, though not a year has passed since the signing of the armistice?

There is no doubt that the Germans and pro-Germans in this city and New York and other big centers in the United States would be elated to fill to overflowing any auditorium in which Kreisler may appear. And sadly enough, there is a small American coterie of so-called music lovers—internationals—who would also patronize him and who would literally sell their patriotism and their souls for a pot of musical pottage. But are there not enough real, 100 per cent, red-blooded Americans in the United States to put the stamp of disapproval on anything of this kind?

On my return from France the fore part of last month I noticed a large poster at the entrance to Carnegie Hall, New York, in which Kreisler's name appeared with others as soloist with one of the great symphony orchestras of New York.

I also append herewith another clipping from The Music News of the same issue, giving an account of the action taken by the United Posts of the American Legion at New York in regard to the German opera which it is the intention of a certain manager to give in New York this season. May I not ask in all earnestness that the American Legion, which stands for 100 per cent Americanism, by all legitimate and peaceful means at its command, lend its moral influence to bear against the giving of recitals by German artists, and against German opera, in this country, at least at the present time, when the deep wounds inflicted by the Great War have not even commenced to heal?

Respectfully submitted by

(Signed) JOSEF KONECNY,
Member Victory Post No. 1, American Legion.

Vanity Is Positive;
Wisdom—
Not Quite Sure.

—A. B. E.

♮ ♮ ♮

The following comment on the organ playing of Clarence Eddy was printed in the Wheeling (W. Va.) Daily News. We will leave it to Music News readers to decide whether or not the music critic of the paper had "just escaped" or whether the proof reader of the paper had "gone on strike."

Mr. Eddy in his recital last night delighted those who claim to know a little of music and those who do not make such claims. We have never heard one against who managed to keep our interest at such a high level throughout the whole program.

The program itself was interesting. If you carefully look it over you will see the "classic style," the modern English, modern Italian, Russian, modern German, and American, which is all modern. We are a modern people. We hear the great "hue and cry" that the American composer, the American singer and player are not given their chance. They all want their chance, but when the chance is given we often come to them in too critical an altitude. We expect Bach's and Magner's, and we haven't them yet. It is easy to be critical.

Last night in Stroughton's "Neptune" we could hear the influence of "synocofhated time" which carried too far in "Rag." Also that "overweet" quality one hears in the "sentimental duty." This did not make us like the composition any better, but if it is the best we have, let's hear it, and maybe something better will come.

One American number, Concert Caprice, by

George E. Turner, was extremely interesting. The man wrote well and we were glad to hear it.

Mr. Eddy's playing was full of vitality and his phrasing was exquisite. In painting, in writing and in music there is the academic style and there is the style and there is the style for want of a better word, know as the "impressiontic" style. We will make right here an "artistic confession." We would rather have in any work or performance an occasional flash of the spark of genius or vitality or whatever you care to call it, than "dead level perfection" without "the flash." Where can you find the two things together you lose a real genius. This is seldom. The Bach number, the Russian boat song, Schupert's inspired "Rose Maria," the modern German "Evening Harmonies" by Harg Elertgase as the greatest pleasure. We hope to have Mr. Eddy with us again.

♮ ♮ ♮

That "free organ recitals" are not a necessity or even a desirability is proven in the following extract from a letter from Daniel A. Hirschler, who recently played a very successful program at Emporia, Kan., and who says:

"The numbers on this organ course are paid recitals, and the audience demanded encores after every group, extending the program to about an hour and a half. Which also proves that organ recitals can be a success if they are not free, as usual."

♮ ♮ ♮

Here follow a poem or two from the pen of Blanche Blood of Chicago:

MY ROSEBUD

You are a rose of rare perfume,
A bud just coming into bloom;
Far sweeter than the fairest flower
That grows in vale or leafy bower.

Your cheeks with dawnlike blush are warm;
Graceful and delicate your form;
Sweeter your voice than nightingale,
Whose melody the sun would pale.

The light of heav'n shines from your eyes,
Deep hidden there in sweet disguise;
But greater far than all the rest
Gleams your bright mind, supremely blest!

'TIS YOU

The very flowers breathe of you;
The sun, the moonlight, and the dew,
And birds are singing sweet and true—
'Tis you, 'tis you, 'tis you!

The nightingale 'neath starlight's gleam,
Singing its song to grove and stream,
Call to my mind but just one theme—
'Tis you, 'tis you, 'tis you!

The stream that onward to the sea
Pursues its course of destiny,
'Twas ever thus, 'twill ever be—
'Tis you, 'tis you, 'tis you!

Through life and through the realms sublime
To me, it matters not the time:
One theme remains through ev'ry clime—
'Tis you, 'tis you, 'tis you!

♮ ♮ ♮

I NEVER CAN FORGET

I never can forget, though land and sea
Stretch drear and dismal 'twixt thy heart and me,
Though months have flown since the last time we met,
Visions arise that I can ne'er forget.
Your face I see, your wondrous voice I hear,
Each to my heart immeasurably dear;
Ever in dreams you linger by my side
To cheer my soul, and ev'ry footstep guide.
So the dull, leaden moments quickly fly—
Swift as the fleet-wing'd swallows passing by.
Days may dissolve into the rolling years,
Pleasures may come, alloy'd with bitter tears;
But with your gentle spirit near my breast,
Naught can affright, and naught disturb my rest.

♮ ♮ ♮

A STORY

(Copied from an exchange)

IN THE SAME BOAT

Two prominent Senators, boyhood friends, were discussing how strict had been their early religious training and how they had departed from it in late years.

Said A to B: "I don't believe you even remember the Lord's Prayer, do you?"

B answered: "Oh, yes, I do; I'm not such a backslider as that."

Then A said: "I'll bet a dollar you cannot say the Lord's Prayer straight through."

B promptly declared that he would win that dollar, and, after a moment's thoughtful hesitation, repeated slowly:

Now I lay me down to sleep,
I pray the Lord my soul to keep;
If I should die before I wake,
I pray the Lord my soul to take.

"By Jove!" said A; "here is your dollar; I didn't believe you could do it."

AMERICAN SYNCOPATED ORCHESTRA

The American Syncopated Orchestra, Will Marion Cook conductor, is already engaged in its seasonal tour of the country. The happy music of the instrumentalists and singers everywhere draws audiences composed in great part of persons whose taste has been developed but not restricted by music that is ambitiously formal.

This organization, composed of thirty Negro musicians under the direction of Will Marion Cook, gives to the public examples of Negro music, both vocal and instrumental, including not only present day melodies, but original plantation songs and spirituals. It is not only an orchestra of strings (including banjos), wood and brass; each member is a singer as well as an instrumentalist.

"They are the musical aristocrats of their race," said Herman Devries, and Karleton Hackett remarked that "in the midst of the most crazy 'jazz' they will suddenly settle into a tone of the most exquisite beauty, for, after all, they are music makers."

——— ♯♯♯ ———

LEVITZKI DATES FAST FILLING UP

Daniel Mayer has booked Mischa Levitzki for a recital with the Music Club of Fredonia, N. Y., on November 3, which will be his first appearance for the season. Another Levitzki engagement, closed during the past week, is with Harper C. Maybee of the State Normal School, Kalamazoo, Mich., on January 6. The pianist's season is now closely booked, as he is only available from November until March on account of his Australian tour, for which twenty-five recitals have already been contracted for.

MUSIC TO COME

Friday, October 17

Orchestra Hall, 2:30—Opening of the Symphony Concerts.

Saturday, October 18

Ziegfeld Theater, 11 a. m.—Chicago Musical College Concert.

Kimball Hall, 3 p. m.—American Conservatory Concert.

Orchestra Hall, 8:15—Symphony Orchestra.

Sunday, October 19

Auditorium, 3:30 p. m.—John McCormack.

Orchestra Hall, 3:30 p. m.—Elman.

Kimball Hall, 3:30 p. m.—Bauer.

Fullerton Hall, 3 and 4:15—Chicago Concert Ensemble.

Wednesday, October 22

Ziegfeld Theater, 11 a. m.—Dai Buell, Piano Recital.

Medinah Temple, 8:15 p. m.—Martinelli-Seidel.

♮ ♮ ♮

IN THE THEATERS

Blackstone—"A Regular Feller."
Cohan's Grand—"The Acquittal."
Colonial—"The Canary."
Columbia—Burlesque.
Cort—"Cappy Ricks."
Garrick—"Somebody's Sweetheart."
Great Northern Hippodrome—Vaudeville.
Illinois—"Listen, Lester."
Imperial—"Scandal."
LaSalle—"Tea for Three."
Majestic—Vaudeville.
McVicker's—Vaudeville.
National—"The Girl Who Came Back."
Olympic—"Midnight."
Palace—Vaudeville.
Powers'—"Three Wise Fools."
Princess—Ernest Truex.
Rialto—Vaudeville.
Star and Garter—Burlesque.
State-Lake—Vaudeville.
Studebaker—"Take It from Me."
Victoria—"One Day."
Woods—"Up in Mabel's Room."

——— ♯♯♯ ———

SCHUMANN-HEINK PRESENTS NEW WORK OF FRANK LA FORGE

Mme. Schumann-Heink will feature an entire group of Frank La Forge's songs on many of her programs this season. Her rendition of "Before the Crucifix" has brought much fame to that lyric, and now the diva has added four others to it and sang them for the first time when she opened the new Masonic Temple in Cleveland, Ohio, October 3. The new song written expressly for Mme. Schumann-Heink, "To Our Boys in Flanders," closes the group. The diva speaks most enthusiastically of this new song. It is still in manuscript, but will appear in about a month. Harold Flammer is publishing it.

——— ♯♯♯ ———

Hess—Hans Hess will give a Cello Recital before the Tuesday Musical Club of Pittsburgh on February 24.

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Margaret Porter Spalding

Margaret Porter Spalding, whose likeness is shown today on our cover page, is a contralto whose work will most certainly bring her to prominence before a very wide clientele eventually.

For whoever hears this young singer is impressed immediately with the glory and the charm of voice, and as she is also a most attractive personality and an intelligent and faithful worker along all lines leading to complete musicianship, it follows, inevitably, that she will realize all the hopes of her friends for an unusual career.

Her voice is contralto of the purest kind. It is produced with a purity and an even quality throughout which is remarkable, in view of its power, and which makes Miss Spalding almost unique among contraltos, for she has absolutely an even and unbroken scale throughout the entire range of her voice.

In a recent private hearing Miss Spalding sang "He Was Despised," from "The Messiah"; "The Worldly Hopes Men Set Their Hearts Upon," from "The Persian Garden"; "Oh, Let Night Speak of Me" (Chadwick), and "By the Waters of Minnetonka" (Lieurence), and throughout this significant and varied material she showed constant beauty of tone and excellent musicianship, as well as interpretative thought of the most attractive description.

Miss Spalding is an Omaha girl who came to Chicago two years ago to study with George W. Jenkins, and is still under that successful tutelage.

Previous to her leaving Omaha, while yet a high school girl, she studied with Walter B. Graham of the Nebraska city.

Wherever Miss Spalding has been heard in Chicago predictions have been freely made that she will have an unusual career.

She has been engaged for the coming Spring Festival at Amarillo, Texas, and will sing there the solo alto parts in Rossini's "Stabat Mater" and Goring Thomas' "The Swan and Skylark," and in a joint song recital with Thomas Fannelle, Chicago tenor.

C. E. W.

PORTLAND, ORE.

The Portland Symphony Orchestra has planned a series of concerts, the first to be given November 12. Dates have been set for the appearance of several artists at different times, in conjunction with the orchestral programs, namely, Rudolf Ganz, pianist; Albert Spalding, violinist, and Sophie Braslau, contralto.

Portland people are deeply indebted to Mrs. Donald Spencer for the firm footing upon which this organization now rests. Last year the future of a symphony orchestra was rather doubtful, but Mrs. Spencer's faith and perseverance have been rewarded by the formation of a board of underwriters who will make possible for Portland this splendid series of concerts.

Carl Denton, who so ably conducted last year, will resume his duties in that capacity, and is very busy planning an interesting set of programs.

Katherine Glen, a Portland song writer, who is best known through her lovely composition, "Twilight," is soon to give to the public "The Song of the Lark."

MARY CAMERON AND THE Y. M. C. A.

Mary Cameron, pianist, has returned from France after a strenuous "concert season" for the American soldiers. Following is a letter that she received before her departure from Paris:

American E. F., Y. M. C. A.,
12 Rue d'Aguesseau,
Paris, July 2, 1919.

Miss Mary Cameron, Paris.

My Dear Miss Cameron: Permit me to thank you, on behalf of this department as well as the entire A. E. F., Y. M. C. A., for the very splendid work you have done while in our service. You have spent ten very hard months in the mud and the rain, and you have done it cheerfully. It must be a great source of pleasure to you when you think of the thousands of men whose day you have made brighter and happier by your work.

I trust that on your return to America you will find everything well with your affairs. We wish you a happy journey and again extend our heartfelt thanks and best wishes for your success and happiness in the future. Yours very truly,

A. M. BEATTY.
Manager Entertainment Department.

Miss Cameron has reopened ther studio at 523 Fine Arts Building, where she is now teaching. Her first appearance in concert this season was for the Musicians' Club October 13.

AT THE BOWERY MISSION IN NEW YORK

On Tuesday evening, October 7, the following program was given:

Romanze ..... Wieniawski
Neapolitan Song ..... Casella
Hans Kronold
Aria .....
Bertle Lansing Rogers
Salut demeure, chaste et pure, from Faust ..... Gounod
Alexander Crooks
(Solo tenor at All Angels' Church, New York)
Love's Dream ..... Liszt
Souvenir ..... Franz Drdla
Spinning Wheel ..... Kronold
Hans Kronold
Deep River ..... Burleigh
My Little Banjo ..... Dichmont
Love's in My Heart ..... Woodman
Bertha Lansing Rodgers
Piano solo—Forest Sounds ..... Denee
Nora Jean Norman
Cradle Song ..... Godard
Love Song ..... Hollman
Alexander Crooks
(With cello obligato)
Ave Maria ..... Gounod
Bertha Lansing Rodgers
(With cello obligato)

BETHLEHEM, PA.

Bethlehem, Pa., October 11—The Bach Choir this week began rehearsals for its fifteenth season, which will culminate in the annual Bach Festival at Lehigh University next May. Forty new members were added to the choir, with more applications pending. Enthusiasm for Bach singing has never been keener, and Dr. J. Fred Wolle, conductor, has expressed himself as delighted with the outlook. Officers for 1919-1920 have been elected as follows: President, Dr. H. S. Drinker; vice president, George R. Booth; treasurer, R. N. Cleaver; secretary, F. G. Hoch.

IN COLORADO

Columbus Day and the day previous will find Paul Althouse, the popular American tenor of the Metropolitan Opera Company, filling concert engagements in Denver and Boulder, Col.

Glencoe—A Ladies' Quartet, comprising Helen Rockwell, Marie Sweet, Doris Roe, and Merlyn Pococke, gave a very interesting and successful program at the Glencoe Club last Thursday afternoon.

HAROLD MICKWITZ

We are in receipt of the annual announcement of the Mickwitz Club of Dallas, Texas, and find in it much of interest.

The members of this Club are all pupils of Harold Mickwitz, the fact of having studied with him at least one year being the entrance requirement.

On December 27th Mr. Mickwitz will be guest of honor at the Annual Reunion and Dinner of the Club at Dallas.

The programs arranged for the year are very interesting and include a special day, April 15th, when a paper on Mr. Mickwitz will be read by Miss Collier, and his "Twilight," "Minuet" and "Concert Etude" will be played by the Misses Hamilton, Allen and Whittaker respectively.

Birmingham—Alma Birmingham has returned from California, where she spent the summer, and has taken a studio at 633 Fine Arts Building.

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F. WIGHT NEUMANN'S ANNOUNCEMENTS

Harold Bauer, pianist, will play the following piano program next Sunday afternoon, October 19, at 3:30, at Kimball Hall, under the direction of F. Wight Neumann:

Toccata, D minor, for harpsichord (in four movements) (arranged by Arthur Whiting).....Bach
Fantasia, Op. 17.....Schumann
Allegro appassionato; marcia; finale
Landler (16 dances).....Schubert
Ballade, D minor
Intermezzo, A flat
Rhapsody, E flat
.....Brahms
Barcarolle.....Chopin
Jeux d'Eau.....Ravel
Etude en Movement Perpetual.....Alkan

Serge Prokofieff, the sensational Russian composer-pianist, will give two recitals at Kimball Hall, the first one Sunday afternoon, October 26, at 3:30, and the second recital Tuesday evening, October 28. Both the recitals are under the direction of F. Wight Neumann.

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CHICAGO ARTISTS' ASSOCIATION

The first program of the Chicago Artists' Association will be held on Tuesday afternoon, October 21, at Recital Hall, tenth floor, Fine Arts Building, at 2:30. Open meeting and reception in honor of the new president, George Nelson Holt. Program is open to members and friends.

Program:

Recitative—Deeper and Deeper Still (from Jeptha).....Handel
Air—Waft Her, Angels (from Jeptha).....Handel
To You.....Burleigh
E lucevan le stelle (Tosca).....Puccini
Horace L. Davis, tenor
(William Lester, accompanist)
Polonaise Americaine.....Carpenter
Hommage a Rameau.....Debussy
Waltz, Op. 18 (new).....Edward Collins
Concert Etude.....MacDowell
Edward Collins
Come, Beloved Cross (St. Matthew Passion) (with obligato for cello, Robert Ambrosius).....Bach
Burton Thatcher, baritone
(Louis Victor Saar, accompanist)
Readings from new book of poems, Starved Rock.....Masters
Edgar Lee Masters, poet
The Ships
To One I Love
Some Happy Day
.....Saar
Burton Thatcher
(The composer at the piano)

\#\#\#

LUCIE LENOX STUDIOS

Miss Hazel Meisterling, dramatic mezzo-soprano, whose charming voice and personality were widely commented upon after the Lenox recitals of last spring, gave a delightful Japanese program in costume last Tuesday evening in the parlors of the First Methodist Church of Oak Park.

These are busy days for Miss Frances Coates, artist pupil of Mrs. Lenox. On Tuesday, October 7, she gave an all-French costume recital at the River Forest Woman's Club, and on next Wednesday will present "Musical Etchings — Old English, Scotch and Oriental" at the Ridge Woman's Club at Beverly.

The new studios of Mrs. Lenox in Oak Park are most attractive and mark another achievement in this successful teacher's career.

\#\#\#

JENNIE F. W. JOHNSON

Jennie F. W. Johnson, contralto, sang two groups of songs by American composers, one by women, for the opening of the Millard Avenue Woman's Club, October 3, and the whole program for the opening of the La Grange Woman's Club, October 7, consisting of groups by eastern, western and local composers, with a group of the negro spirituals. She sang Sunday afternoon, October 12, at the Morgan Park Congregational Church.

\#\#\#

MADRIGAL CLUB AWARDS PRIZE TO ADOLF WEIDIG

In the seventeenth annual competition for the W. W. Kimball Company prize of $100 offered by the Chicago Madrigal Club the award was made to Mr. Adolf Weidig. The composition will be sung at the club's second concert of the season. The judges were Arthur Dunham, Walter Keller and D. A. Clippinger.

MORGAN'S EXTENSION SERIES

Frank A. Morgan's Musical Extension Series will be given in the Kenwood Evangelical Church and in the Evanston Second Presbyterian Church, Ernest Davis, Boston Opera Company, tenor, and Misses Helen and Margaret Whitaker opening the series.

These same artists will open the series at Emerald Avenue Presbyterian Church October 20, Western Springs Congregational Church October 22, Brookline Presbyterian Church October 24, and Naperville Woman's Club and Northwestern College October 25.

\#\#\#

PUPILS OF ELSE HARTHAN ARENDT IN RECITAL

Mme. Castro, soprano; Miss Marguerite Soule, contralto, and William T. Mitchell, tenor, were soloists at a dinner last Wednesday evening at the First Congregational Church of Oak Park. All three of these singers are artist pupils of Mme. Arendt. Mr. Mitchell has been the soloist at St. James' M. E. Church since last January.

Another artist pupil of Mme. Arendt, Miss Louise Brittan, substituted for Jenny F. W. Jonhson Sunday morning, September 28.

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LINA CONKLING

Miss Lina Conkling, who, on short notice, appeared at the National American Music Festival recently with such pronounced success, is at present living in New York, where

LINA CONKLING

she will concertize extensively during the present season. Miss Conkling possesses a rich soprano voice unrivaled in quality, and which she uses with great intelligence and artistry.

M. C. W.

GEORGE W. JENKINS

George W. Jenkins, tenor, one of the most popular teachers in Chicago, with studios in Lyon & Healy building, has to his credit as a singer of concerts and oratorio some of the best appearances with orchestras and choral organizations in the United States and Canada. Mr. Jenkins has appeared with marked success in Europe also, and his broad experience in public work should reflect fine things, for the press from many points speaks in the highest terms of his work. Mr. Jenkins has been teaching in Chicago for several seasons and he is busy with his class throughout the days of the six set down as a week's teaching.

CLEVELAND BOHNET SUFFERS THE LOSS OF HIS FATHER

A letter from Cleveland Bohnet dated San Antonio, Texas, tells of his presence there because of the death of his father, which occurred last week.

Mr. Bohnet has the sympathy of a very large circle of musical friends in Chicago and elsewhere.

AMERICAN CONSERVATORY OF MUSIC

Recital by Adalbert Huguelet, pianist; Charles Mitchell Mixer, violinist, and Edna Wilder, soprano, at Kimball Hall Saturday afternoon, October 18, 1919, at 3 o'clock. Program:

Sonata, F minor ..... Brahms
Allegro maestoso; andante; scherzo
Mr. Huguelet

Little Song ..... D'Ambrosio
Deep River (paraphrase) ..... Mischa Elman
Village Dance ..... Cecil Burleigh
Mr. Mixer

I've Been Roaming ..... Horn
Sheep and Lambs ..... Homer
Rose Softly Blooming ..... Spohr
Miss Wilder

Second Arabesque ..... Debussy
La Fille aux Cheveux de Lin ..... Debussy
Caprice Espagnol ..... Moszkowski
Mr. Huguelet

Melodie ..... Charpentier
Bird and Prophet (arr. by Auer) ..... Schumann
Spanish Dance No. 8 ..... Sarasate
Mr. Mixer

The Lass with the Delicate Air ..... Arne
Morning ..... Speaks
Miss Wilder

Minuetto Scherzoso ..... Liebling
Eroica ..... Liszt
Mr. Huguelet

At the piano—Mrs. Charles Orchard, Mrs. Myrtle Parker-Gill.

WALTER ZIMMERMAN

Among the most gifted organists of the younger coterie in Chicago is Walter Zimmerman, who has recently returned from war service, to fill his old position as organist of the First Church of Christ, Scientist. He is also assisting Eric DeLamarter in his organ recitals at the Fourth Presbyterian Church on Thursday afternoons and was heard there recently by this writer. He is an adept at adjusting himself to an instrument, and plays with authority and decision. In some of his own compositions he was especially effective. Mr. Zimmerman is a young composer of no mean merit, and we may expect to hear more from him in this field.

Among his coming concert appearances is numbered one in Dubuque, Iowa, on October 28, when he will undoubtedly install himself as a universal favorite. On a recent occasion at his own church he played Eric DeLamarter's new organ suite in E minor with great success. Mr. Zimmerman is just as good an accompanist as a solo artist, which is an asset all too rare. We hope to have many opportunities during the winter to hear this splendid musician.

MARY CARVER WILLIAMS.

DAVID BAXTER

David Baxter, basso, has been engaged as soloist at Fifth Church of Christ, Scientist, Chicago.

CHICAGO OPERA ASSOCIATION STARTS WHIRLWIND PRELIMINARY TOUR

In a whirlwind of excitement, the artists, orchestra, chorus, ballet and working crew of the Chicago Opera Association left Chicago Monday morning for Milwaukee. The special train, carrying no less than 250 people (to be exact, 233, with various and sundry guests, maids, cooks, relatives and pet dogs), pulled out of the Chicago, Milwaukee & St. Paul Depot at 9:30 a. m.

The preliminary tour of the Chicago Opera got away to a flying start, after several artists of international repute had run breathlessly down the platform with bags and miscellaneous sundry baggage, such as canes, rugs, cameras and extra coats.

Mme. Emmy Destinn arrived, carrying, among other things, her own fishing pole, and explained that she hoped, notwithstanding her three appearances a week, to squeeze in a day's fishing in the course of this mid-Western tour. Mme. Rosa Raisa carried her own pet Mexican Chihuahua pup. Other prominent artists in the gathering were the sopranos, Emma Noe and Myrna Sharlow; the contraltos, Lillian Eubank and Irene Pavloska; the tenors, Alessandro Dolci, Forrest Lamont, Lodovico Olivero; the baritones, Georges Baklanoff, Desire Defrere, Giacomo Rimini, and the bassos Vittorio Arimondi, Virgilio Lazzari, Constantin Nicolay and Vittorio Trevisan.

Mlle. Anna Ludmila, premiere danseuse, was on hand, and Andreas Pavley, premier danseur, who will travel as ballet master on this tour. Teofilo De Angelis, the new Italian conductor, and Louis Hasselmans, the French conductor, were on board. Alessandro Bonci, the great Italian tenor, and Tamaki Miura, the diminutive Japanese prima donna, were absent, but it was said that they would join the company at Milwaukee.

No flags were carried to designate the various nationalities, but it may be said that rarely if ever had such a cosmopolitan gathering traveled in one train. There were special cars for the male chorus and the female chorus, the ballet of young dancing girls, and likewise for the orchestra and the working crews. There were, altogether, eleven Pullmans, one special compartment car, four seventy-foot baggage cars and dining cars.

But the real excitement began ten minutes before train time, when Mme. Rosa Raisa's little dog, Virgols by name, broke away and made straight for the wheels of a train standing near by. Although less than eight inches in length, its small person caused divas and chorus to unite in one shriek of dismay, until the brave efforts of Giacomo Rimini, Italian baritone, saved the day (and the dog). The train then started out without further incident.

DOROTHY DENHAM EICHENLAUB

A correction should be made in the review given Miss Eichenlaub in our columns last week in that the young pianist in question has been connected with the Knupfer Studios since their beginning and has done considerable concert work in the past few years, having played recently with the Lake View Woman's Club and the Musicians' Club of Women.

M. C. W.

CARL E. CRAVEN Dramatic Tenor

During season of 1918-19 Mr. Craven filled eighty-five paid engagements, including Song Recitals and Leading Roles in Operas, both in concert form and in costume.

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ARCHE CLUB MUSICALE

On Tuesday, October 7, the Arche Club presented a novel and interesting entertainment at the home of Mrs. Denver E. Evans. The program was in the form of a Japanese Musical Sketch, in costume, staged and directed by Mrs. Lizzie A. Clark, who had as soloists Miss Dorothy Metzger, Miss Ava Whitlow, Miss Mildred Metzger, Miss Margaret Moench and John McMahill Jr. The costumes were lovely and the simple scenic plan unusual and effective. Miss Whitlow, who possesses a contralto voice of rich quality, which she uses well, appeared in a group of five Japanese songs by Norman Peterkin—songs which left the listener in a quandary—as to the songs, however, not as to the singer. Miss Whitlow also sang Fay Foster's "Cruel Mother-in-Law," with good Oriental style, as nearly as this writer can imagine what Oriental style ought to be.

Miss Dorothy Metzger displayed a sweet, pretty voice in "The Shadow of the Bamboo Fence," and in "One Fine Day" from "Madame Butterfly, and both Miss Mildred Metzger and Miss Margaret Moench made attractive pictures in "Honorable Chop Sticks" (Fay Foster), and "The Jap Doll" (Jessie L. Gaynor). Mr. McMahill was in good voice and did a distinctive piece of acting in the "Nipponese Sword Song." A chorus brought the program to a delightful conclusion and great credit is due Mrs. Clark for her ingenuity and good taste in its selection and direction.

MARY CARVER WILLIAMS.

LUCIE LENOX STUDIOS

Miss Hazel Meisterling, whose lovely mezzo-soprano voice came into prominence through the Lenox Recitals last spring, sang a charming program of Oriental Songs most delightfully at the First Methodist Church Tuesday evening, October 7. Mrs. Lenox presented Frances Coates, costume song interpreter, in "Musical Etchings—Old English, Scotch, and Oriental," at the Ridge Woman's Club, at Beverly Hills, last Wednesday afternoon, with Ruth Broughton as accompanist.

On Tuesday Miss Coates gave a Costume Recital of French songs before the River Forest Woman's Club, and this (Friday) morning is at the High School in that suburb, with "Musical Etchings—Old English, Dutch and Oriental," with Florence Grandland at the piano.

Miss Coates is an artist pupil of Mrs. Lenox, her manager.

♯♯♯

Cook—Dwight Edrus Cook, tenor, was soloist at the Medinah Temple for the O. E. S. convention, singing "Morning" (Speaks) and "Good-Bye" (Tosti).

♯♯♯

"Elijah"—The soloists for the Apollo Club performance of "Elijah" will be Lois Johnston, Anna Imig, Robert Quait, and Theodore Harrison.

♯♯♯

Erb—The 155th organ recital of J. Lawrence Erb, at the University of Illinois, was given on September 28.

CRAVEN STUDIO NOTES

Miss Marie Hartigan, soprano soloist and pianist, has been engaged for a forty weeks' lyceum engagement with the Fredricks Concert Company.

Miss Ethel Martha has been engaged as contralto soloist in the quartet of Rogers Park Presbyterian Church.

Miss Blanche Bonn, contralto, has returned from a twelve weeks' chautauqua tour, to study again with Mr. Craven.

Miss Helen Flack, who studied during the summer, has returned to Ironwood, Mich., to take charge of her work for another year as supervisor in the schools.

♯♯♯

RADANOVITS PLEASED WITH WARREN PROCTOR'S SUCCESS

Warren Proctor has made a great success with Gallo Opera Company, and Mr. Radanovits, his teacher, is delighted with the success he has made.

The Philadelphia Ledger has the following to say:

The best singer in the cast—and in the organization, for that matter, as so far revealed—is Warren Proctor, who, as Ralph Rackstraw, repeated the hit which he made as Nanki Poo in "The Mikado," and gave further proof of his exceptional ability both as an actor and singer. Mr. Proctor has a handsome, romantic appearance and a true tenor voice of resonance and sympathy, and his singing shows both talent and training.

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THE MEDINAH TEMPLE CONCERT SERIES

The first of the Medinah Temple Series of Concerts (Central Concert Company Management), took place on last Thursday and the attendance approximated two thousand people.

On the face of it that sounds like an enormous audience, but as a matter of fact it is far too small to make a good impression at the huge Medinah Temple, and there should

RICCARDO STRACCIARI

certainly be forces put to work which will result in bigger audiences, for on Thursday evening that echo, which is disagreeably in evidence when the Temple is only partly filled, found full play.

The program was exceedingly popular and this grew, unquestionably, out of the fact that Riccardo Stracciari was one of the singers.

If anyone had any doubt of that fact previously, all this could not fail to be swept away, when, after the "Largo al Factotum" (Rossini), Stracciari was given an ovation which was of the kind that is heard only at the Auditorium on popular opera nights and very rarely any time or place otherwhere or wise.

Mr. Stracciari, superb in vocal style and interpretative feeling, was, naturally and emphatically, best in his operatic excerpts.

These included the "Eri Tu" from "Masked Ball" (Verdi) and scenes from "Aida" and "Trovatore," with Miss Ponselle, besides the "Barber of Seville" aria before mentioned.

The great baritone was greeted with rapturous applause and every other evidence of delight and scored again in that same way and vehemence which has ever been his wont in Chicago at the opera.

His short songs were a trifle less attractive, but even these were made the vehicle for exquisite interpretative feeling and fine vocal effects.

The accompanist, Romano Romani, might have been better—but was not.

Rosa Ponselle, the alternate singer, again demonstrated the values and the defects which were in evidence in Evanston last spring.

She had substituted the Bolshevik fan, which so distressed Evanston, for one of a bright blue hue, but otherwise her appearance was just as unattractive and outre as before.

She has, seemingly, no personality at all, and maintains the same facial expression regardless of what she may be singing.

This writer did not care at all for her performance in Brail's "The Legend" as seen at the Metropolitan last winter, but believes that in "Aida" or some other such uncouth impersonation she would succeed famously.

Her voice is, unquestionably, a beautiful one and her manipulation of it excellent for the most part.

She sang her operatic arias in the same stereotyped style as last spring at the North Shore Festival and the little songs with just the same style as the big ones, emphatically a "big" style.

The mongrel "Suwanee River — Home Sweet Home," brought by Miss Ponselle from the vaudeville stage, was again used and vastly pleased probably nineteen hundred and ninety of the two thousand people present.

The second concert will be given next Thursday evening and the artists will be Giovanni Martinelli, tenor, and Toscha Seidel, violinist.

C. E. W.

\#\#\#

Orchestra Hall — The Swedish Societies' Old People's Home Association will give a concert at Orchestra Hall on October 26.

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NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC

The following program was very successfully given at the Northwestern University School of Music in Evanston on October 9 by Mark Wessel, pianist, and Myrtle Hatswell-Bowman, soprano:

Prelude, Chorale and Fugue.....Franck
Carneval, Op. 9.....Schumann

Preambule	Chopin
Pierot	Estrella
Arlequin	Reconnaissance
Valse Noble	Pantalon et Columbine
Eusebius	Valse Allemande
Florstan	Paganini
Coquette	Aveu
Replique	Pause
Papillons	Marche des Davidsbuendler contre les Philistins
Lettres Dansantes	
Chiarina	

Roses Again (Kelley)
The Day Is No More (Tagore)
He Comes (Tagore)
Nocturne
.....Wessel
Minstrels.....Debussy
Reflections in the Water.....Debussy
Etude in D flat.....Liszt
La Campanella.....Liszt

EMPORIA, KAN.

The following program was given at a very successful organ recital by D. A. Hirschler at the College of Emporia:

Choral in A minor.....Cesar Franck
Deep River.....Arr. by Burleigh
Gavotta.....Padre G. B. Martini
Suite in D (first movement).....Arthur Foote
Song of the Volga Boatmen (Russian folk song).....Arr. by Eddy
The Magic Harp.....J. A. Meale
Italian Rhapsody.....Pietro A. Yon
Echo.....Pietro A. Yon
Romance sans Paroles.....Joseph Bonnet
Toccata from Fifth Symphony.....Charles M. Widor

Hammerstein — The orchestrations and scores of many operas, as also many art works and furnishings, belonging to the late Oscar Hammerstein, were sold at auction in New York on last Tuesday.

DANIEL HIRSCHLER WINNING LAURELS AS AN ORGANIST

Daniel A. Hirschler, who gave a fine program of organ music at Emporia, Kan., recently, was highly commended by William

DANIEL HIRSCHLER

Allen White, music critic of the Emporia Gazette, who said: "At the recital by Dean Daniel Hirschler of the College of Emporia on the large four-manual and echo organ in the college auditorium last evening, Mr. Hirschler played with a masterly skill and pleasing manner which is distinctive of his artistry."

AMERICAN CONSERVATORY

Leo Sowerby will take Victor Garwood's place as lecturer on Musical History during the latter's absence from the city.

Gertrude Polk of the American Conservatory faculty gave an address before the Normal Class on Physical Expression with special reference to public appearance and deportment. This is of especial interest to vocal students. Miss Polk's class will meet every Friday afternoon.

Adalbert Huguelet, a young pianist and teacher at the American Conservatory; Charles Mitchell Mixer, violinist, and Edna Wilder, soprano, will present the program for the recital, Saturday afternoon, October 18, at Kimball Hall. Mrs. Charles Orchard and Miss Mabel Stapleton will be at the piano.

NEW MANAGER FOR THE BACH CHORAL SOCIETY

The Bach Choral Society, John W. Norton, director; Lester Groom, accompanist, is to be congratulated on the acquisition of Nelly Aylward as business manager.

Miss Aylward is a woman of great intelligence, as well as charm, and there is no question whatever but that she will conduct the business affairs of the Society in such a way as to insure splendid success.

The first concert of the Society for this year will be given some time in January, and it is planned to make not only this but every one of the concerts of the season an event of significance and music beauty.

Scotti—The Scotti Opera Company will sing at the Auditorium, Chicago, on October 26, in the afternoon.

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LEON SAMETINI

YSAYE WRITES OF SAMETINI

In a new book, published by Frederick A. Stokes, written by Frederick H. Martens, there is a chapter by Eugene Ysaye in which occur the following sentences:

"When I take the whole history of the violin into account, I feel that the true inwardness of violin mastery is best expressed by a kind of threefold group of great artists.

"First, in the order of romantic expression, we have a trinity made up of Corelli, Viotti, and Vieuxtemps.

"Then there is a trinity of mechanical perfection composed of Locatelli, Tartini, and Paganini, or a modern equivalent — Cesar Thomson, Kubelik, and Burmester.

"And, finally, what I might call in the order of lyric expression, a quartet comprising Ysaye, Thibaud, Mischa Elman and Sametini, the last named a wonderfully fine artist of the lyric or singing type."

CHICAGO MUSICAL COLLEGE

Concert in Ziegfeld Theater Saturday morning, October 18, 1919, at 11 o'clock. Program:

Piano—Fantasie Impromptu ..... Chopin
Gudrun Jorgenson, Chicago
(Student of C. Gordon Wedertz)

Vocal—
Tes Yeux ..... Rabey
Dawn ..... Curran
Florence Morris, Congress Park, Ill.
(Student of Burton Thatcher)

Piano—Sonetta Petrarcha ..... Liszt
Cora Rogers, Chicago
(Student of Maurice Aronson)

Violin—Gypsy Dances ..... Nachez
Maurice Fuchs, Chicago
(Student of Max Fischel)

Vocal—The Wren ..... Benedict
Lillian Nottleman, Oshkosh, Wis.
(Student of Mrs. O. L. Fox)

Piano—Rigoletto Fantasie ..... Verdi-Liszt
Dorothy Ames, Ada, Ohio
(Student of Rudolph Reuter)

Vocal—It Is Enough (Elijah) ..... Mendelssohn
Lowell Wadmond, Racine, Wis.
(Student of Adolf Muhlmann)

Ciolin—Sonata, G minor ..... Tartini
Silvestre Revueltas, Durango, Mexico
(Student of Leon Sametini)

Piano—Valse Paraphrase ..... Strauss-Schutt
Margaret Wilson, Chicago
(Student of Karl Reckzeh)

———♯♯♯———

Glee Club—The Armour & Co. Glee Club, under direction of William Griswold Smith, will give a concert for the Service League of the Handicapped soon.

FLORA WAALKES

Among the recent public appearances of Flora Waalkes is one on the last Sunday in September at the Woodland Park Presbyterian Church, where she sang the soprano part in two cantatas, Gounod's "Gallia" and "Hear My Prayer" (Mendelssohn). She will appear on the last Sunday of this month in Schubert's "Song of Miriam." Miss Waalkes' voice is especially adapted to the singing of church and choral works and she has the added distinction of good musicianship, which makes her work stand out in a singular way.

M. C. W.

———♯♯♯———

FULLERTON HALL SUNDAY, OCTOBER 19

Overture—If I Were King ..... Adam
Chanson d'Amour ..... Saar
(Violin obligato, Mr. Itte)
Selections from La Boheme ..... Puccini
Chanson de Nuit ..... Elgar
Valse—Flirtation ..... Steck
Gavotte—Air Louis XIII ..... Ghys
Hungarian Dances ..... Brahms

———♯♯♯———

Johnstone-Bishop — Mrs. H. J. Hardon, leading vocal teacher of Kalamazoo, Mich., is in Chicago coaching with Mme. Genevra Johnstone-Bishop at the Chicago Musical College.

SCHOLARSHIP CONTESTS OF LAKE-VIEW SOCIETY

The sixth annual Scholarship Contest of the Lake View Musical Society of Chicago will be held in April, 1920. This contest is open to all qualified music students of Cook County. Prizes will be awarded to the successful contestants in piano, voice, violin and violoncello, providing there are at least ten contestants in a department. The contestants must be under twenty-five years of age. No prize winners may compete the following season, and no contestant who has won a first prize will be eligible for another. A letter of application from the student, and a letter of recommendation from the teacher with whom the applicant shall have studied the whole of the present school year, will be required.

REQUIREMENTS

Piano—
1. First movement of a sonata.
   Beethoven—Op. 53, 57, 109, 110, 111.
   Chopin—Two sonatas.
   Schumann—Two sonatas.
   Brahms—F minor.
   MacDowell—Op. 50, 45.
2. Etudes—Chopin.
   Any one of Op. 10, excepting Nos. 3, 5, 6, 9.
   Any one of Op. 25, excepting Nos. 1, 4, 7, 9.
3. A Fugue from the Well Tempered Clavichord.
4. A short piece of lyric and romantic nature. (The taste of the player will be considered.)

Violin—
1. First movement of a concerto.
   Mendelssohn.
   Bruch—No. 1.
   Wieniawski—No. 2.
   Lalo Spanish Symphony.
2. Bach—Prelude and Fugue No. 1.
   Bach—Sarabande-Double-Bouree and Double from No. 2.
   Bach—Ciaccona from No. 4.
3. Wieniawski—Polonaise No. 2.
   Wieniawski—Scherzo Tarantelle
   Saint-Saens—Rondo Capriccioso.
   Hubay—Zephyr.
   Sarasate—Caprice Basque.
   Sarasate—Zapateado.
   Sarasate—Zigeunerweisen.
4. A short piece showing taste of contestant.

Voice—
1. Aria from a standard opera or oratorio.
2. Two short songs—one classic and one modern.

Violoncello—
1. First movement of a concerto.
   Saint-Saens.
   Laio.
   Romberg.
   Herbert.
   Servais—Morceau de Concert, Op. 14.
   Boelmann—Variations Symphonique.
2. Bach—Prelude, G-major Sonata.
   Bach—Bouree, C-major Sonata.
   Bach—Sarabande, G-major Sonata.
3. Pergolesi—Canzonetta.
   Popper—Vito.
   Popper—Chanson de la Villageoise.
   Bruch—Kol Nidrei.

The date, the place and the amount of the prizes to be awarded will be announced later.

———♯♯♯———

EDNA WHEELER BALLARD

Mrs. Ballard occupies a unique position in Chicago's music field in not only being considered one of our most talented harpists, but in being identified with the faculties of four or five different conservatories, among these being the Chicago Musical College, the International Conservatory, the Birchwood Studios and the Wilson School of Music. Mrs. Ballard does considerable concertizing, appearing last week at the Hamilton Club in this city.

MARY CARVER WILLIAMS.

———♯♯♯———

University of Illinois—Paul Althouse, with Isaac Van Grove at the piano, gave a song recital at the University of Illinois on October 10, singing groups in Italian, French and English.

ETHEL JONES
MEZZO
CHICAGO RECITAL
Nov. 11, 3 P. M.
Blackstone Theater

MUSICIANS' CLUB OF WOMEN

The second concert of the Musicians' Club of Women on October 13 proved as successful as these concerts usually do—which bespeaks a high degree of artistic merit. The program was opened by the Murdock Trio in Arthur Foote's C Minor

ETHEL GEISTWEIT BENEDICT

Trio, that delightful composition, which they did with great charm and insight of interpretation. The ensemble was good and the shading well considered and delicate. Mary Cameron, just returned from war service, was received with a veritable ovation and played a group of three numbers with great distinction. De Severac's "Return of the Muleteers" bristles with military decision, and the other numbers represented some very original genius of the modern school and were done with artistic understanding of the material in hand. They were "Prelude de Profundis" (Balfour Gardner) and "A Reel" (Stanford-Grainger).

A group of duets done by Ethel Geistweit Benedict and Ruth Simmons Worthington stood out as the crowning feature of the

RUTH BRADLEY

afternoon. Not only was the ensemble perfect in all its finest aspects, but the voices were of a quality to blend in a most delightful way. Both Mrs. Benedict and Mrs. Worthington are distinguished soloists and

RUTH SIMMONS WORTHINGTON

church singers, and the duo is especially well chosen.

The song groups made a part of the program, the first done by Agnes Scott Longan Hauer, and the second by Mrs. Orville Thompson, substituting for Mrs. J. Sidney Burnet.

Ruth Bradley, in accompaniments for the singers, did most excellent and artistic work.

One of the finest of local accompanists is Miss Bradley, and she is booked for a very busy and successful season.

MARY CARVER WILLIAMS.

♯♯♯

American Syncopated Orchestra—One of the most eagerly anticipated events of the season is the Orchestra Hall concert of the American Syncopated Orchestra on October 28.

♯♯♯

Flagg—Mary Houts Flagg's cantata, "The Child Jesus," was sung by pupils of Anna Davis in the Garfield School, Kansas City, on October 7.

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FLORENCE MACBETH AGAIN THE GUEST OF SOROSIS

There's an irresistible charm about Florence Macbeth, as all those who have met her know. It is something apart from her wonderful voice, something unconsciously attractive, hardly definable, but it is there. And that is why the Sorosis, New York's most exclusive club, so often invites her to be a guest.

In the many busy moments of her career Miss Macbeth has a very limited opportunity to indulge in social functions, but she always finds time for the Sorosis, because, unlike most society clubs, its meetings are devoted to educational matters of the higher order. Whenever you go there you are sure to find present, as a special guest, some stellar light of the higher arts, who has some wonderful message to deliver.

Sometimes Miss Macbeth speaks there herself, sometimes she sings; this week she sang, and sang charmingly. There were old French and English, and added to the charm of her voice was the most interesting and lucid description of the music of the period in which the composer lived, as well as what, it is conjectured, gave the composer his inspiration.

It is given to few mortals to sing as our own Florence Macbeth, but even had her wonderful voice never been discovered it is certain that her charm and genius would still have given her an important place in the intellectual circles of her native land.

———♯♯♯———

ST. JOHN'S CATHEDRAL, MILWAUKEE

The first appearance of the season of the full choir occurred Sunday, October 5, at the 10:30 a. m. High Mass. Otto Singenberger, director and organist, has given his choristers a long vacation and, fresh from the rest, they added much to the beauty of the Mass. There is a nice, mellow, rich tone to the choir, not an overbalance of sopranos. The boy soprano, Ambrose Sullivan, does great credit to Mr. Singenberger. The voice is his own, but the developing by his director has made it more than a beautiful voice.

The opening Sunday was made as light as possible until the choir is back in regular rehearsal form, so the program given here was not so extensive as it will be in a few weeks. The choir appeared very large, but one could not be sure the full quota was there.

The following numbers were rendered:

Processional—Immaculate Mary ..... Tozer
Proper of the Mass Gregorian, Honor of St. Patrick ..... Wiegand
Offertory—Soprano solo, Ave Maria ..... Abt
Ambrose Sullivan
Recessional—Immaculate Mary ..... Tozer

Mr. Singenberger at the organ is decisive and his instrument leads the work in a spirited manner. A concert by the choristers will probably be an early announcement.

———♯♯♯———

Gingrich—A song service at Berry Memorial Church last Sunday evening, under the direction of Irving Gingrich, included, by the choir, "Jehovah Reigns" (Mendelssohn), "He, Watching Over Israel" (Mendelssohn), and "Praise the Lord, O Jerusalem" (Maunder); and "Only a Little Way" (Frances Martin), tenor solo by A. A. Johnson, and "Lead Thou Me On" (Fearis), baritone solo, William Epple.

———♯♯♯———

Shaffer—Helen Louise Shaffer, contralto, is now a member of the faculty of the Centralizing School of Music.

WELGE SCHOOL OF MUSIC

Miss Bertha Caspers has accepted the position as teacher of voice at the Welge School of Music, 5819 West Erie street. She has been highly recommended by the Chicago Musical College and is a graduate pupil of Mrs. O. L. Fox of that college.

———♯♯♯———

Engelhardt—On Sunday afternoon, October 19, at the Selwyn Theater, New York City, Frieda Engelhardt, violinist, will make her debut in the musical world.

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COLORED JUBILEE SINGERS IN MILWAUKEE

The one hundred mixed voices under J. Wesley Jones, in their evening concert at the Auditorium, Saturday, October 4, created no small amount of enthusiasm. Inclement weather was no doubt to blame for the sparse audience. The program was made up of spirituals and plantation songs, and many incidental solos.

Their racial characteristic rhythm found expression in motion and singing, and characteristic also was the plaintive throb that pulsed through the tone.

There was very little boisterous singing or shouting. Well-knit unison work in both pianissimo and fortissimo. It's the kind of singing that makes a shiver run through you—a minor cadence that draws on something far below the surface. They love melody, and somehow add much to it with their, at times, croon-like caressing of a phrase.

There were no programs, so the soloists will go unnamed, among which were three sopranos worthy of mention, and an excellent bass with male chorus gave "Old Black Joe."

Two very beautiful numbers by one of the lesser-known colored composers were "Steal Away to Jesus" and "O Hear Me Pray."

The women's section sang several numbers, among them "Kentucky Babe," and the male section pleased as much among their offerings with a lullaby. Other numbers were: "Dreaming of the Lord," "Swing Low, Sweet Chariot," "To Heaven I'll Go," "We'll Praise His Holy Name," "Suwanee River," "Listen to the Band," "If Your Cross Is Heavy," "Send Me a Little Prayer," "When They Crucified My Lord," "The Old Flag Never Touched the Ground," "Oh, Mary, Don't You Weep No Mo'," and "Lead Me All the Days of My Life."

Hardly a number but what was repeated, besides extra encores. One of the particular bright spots of the evening was the distinct enunciation, even in their lightest pianissimos. Not a great, but a truly interesting aggregation.

F. VAN K.

MILDRED BROWN

Miss Mildred Brown, talented and well-known Chicago violinist, has returned from an extensive concert tour of sixteen months' duration, and has resumed her activities in the fields of teaching and concert work in and around Chicago.

Miss Brown met with splendid success wherever she appeared. The territory covered included practically every state, from Maryland and Delaware to Prince Edward Island, in Canada, and as far west as Colorado and the Dakotas.

CHARLES W. CLARK

Mr. Charles W. Clark, eminent Chicago baritone, sang in Buffalo on October 6 with the Orpheus Club.

Mr. Clark is also preparing a volume on musical interpretations entitled "Clarkisms."

How to sing a song and the word pictures we must paint between the lines to feel the real value of interpretation is the theme of Mr. Clark's essays.

NEWMAN'S TRAVELTALKS

E. M. Newman, Traveltalker, on Wednesday and Friday evenings, and Saturday afternoon, at Orchestra Hall, will give the one big thrill of the war. In motion pictures and color views, his Traveltalk, "Occupied Germany," will take his audience where the American soldier is pacing his beat on German soil. The thrill is good for the returned soldier as well, for he may point at his comrade and say to those who waited anxiously at home for his return, "and they thought we wouldn't fight."

Newman traveled along the Rhine from Mainz to Cologne while we were still at war. He secured passports which enabled him to visit Berlin. He was privileged to go wherever he would, to question freely, and he has returned to show what Germany really looks like and to tell of the many startling things he actually heard from the lips of prominent Germans. In this Traveltalk the skilled traveler will reveal conditions as he found them in Berlin, Trier, Luxembourg, Landau, Mainz, Wiesbaden, Cologne, Coblenz, and many smaller places where something of especial interest to the stay-at-homes was to be found. "Occupied Germany" is an amazing Traveltalk, and the thoughtful person will be greatly astonished at Newman's personal experiences.

Berryman—Cecil Berryman, concert pianist, Omaha, announces the reopening of his studio in the Barker Building. Several compositions of Mr. Berryman were successfully introduced at the Nebraska State Teachers' Association meeting at Lincoln last spring.

Kathryn Lee

SOPRANO

AS SANTUZZA

IN OPERA

Her interpretation of the role of Marguerite in Gounod's masterpiece is quoted as a model by opera-goers who have seen the greatest singers of the operatic world interpret the role.—Pittsburgh Dispatch.

AS THAIS

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—Washington Times.

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Brooklyn (Academy of Music), Brooklyn Institute of Arts, Nov. 5
New York (Aeolian Hall), Nov. 8, St. Erik Society
Spartanburg, Dec. 10
Rock Hill, S. C., Dec. 12
Hendersonville, N. C., Dec. 13
Chatham, Va., Dec. 15
Huntington, L. I., Dec. 16
Brooklyn Institute branches
Brooklyn (Aurora Grata Cathedral), Dec. 28
Syracuse, N. Y., Jan. 8, 1920
Rochester, Jan. 9, 1920
Wheeling, W. Va., Jan. 10, 1920
Niles, O., Jan. 12, 1920
Fremont, O., Jan. 13, 1920
Tiffin, O., Jan. 14, 1920
Galesburg, Ill., Jan. 15, 1920
Pontiac, Ill., Jan. 16, 1920
Benton Harbor, Mich., Jan. 19, 1920
Chicago, Ill., Jan. 20, 1920
Northfield, Minn., Jan. 21, 1920
Keokuk, Ia., Jan. 23, 1920
Nashville, Tenn., Jan. 26, 1920
Nashville, Jan. 27, 1920
Shelbyville, Ky., Jan. 28, 1920
New Philadelphia, O., Jan. 30, 1920
Bay City, Mich., Feb. 2, 1920
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CHICAGO JEWISH RELIEF

A loaf of American white bread, bearing on its nourishing crust the simple legend, "Share," is the symbol of one of the most generously conceived and broad-minded philanthropic campaigns on record. For millions of starving war victims this loaf of bread seems brighter than a star of hope—and it is inscribed on the banners of the campaign for funds in their behalf, which takes place in Chicago from October 26 to November 1, inclusive, under the auspices of the Chicago Jewish Relief Committee.

In spite of the fact that Jewish men, women and children of central and eastern Europe will be the main beneficiaries, the campaign will be essentially non-sectarian in character, and the membership of the relief committee is largely composed of leading Chicagoans who are not of the Jewish faith. The appeal for aid for those innocent victims of war's cruel aftermath will be made to people of all creeds in Chicago and the State of Illinois during the campaign week.

GALESBURG, ILL.

The First Number of the Artists' Course, under direction of Knox Conservatory of Music, was given on October 9 by the Philharmonic String Quartet, composed of George Dasch, Fritz Itte, Otto Roehborn, and Carl Brueckner.

The program was as follows:

Quartet op. 18, No. 2.....Beethoven
Allegro
Adagio Cantabile
Scherzo Allegro
Allegro molto—quasi presto
Cello Solo—
Romanza.....César Cui
At the Fountain.....Davidoff
Mr. Brueckner
(Mr. Roehrborn at the piano)
Group for Quartet—
Slavonic Lullaby, Humoresque.....Rychlik
Serenade.....Haydn
Menuet.....Boccherini
From opus 51.....Dvorak
Dumka (Elegy)
Finale

The next number on the Knox Conservatory Artists' Course will be given by Ernest Davis, tenor, on Thursday evening, October 30, at 8:15, in Beecher Chapel.

THEODORE HARRISON SINGS AT KALAMAZOO

Theodore Harrison, the popular Chicago baritone, engaged for the Apollo Club "Elijah" performance early in November, sang a recital before the Kalamazoo County Teachers' Institute at Kalamazoo last week.

Mr. Harrison prefaced and interlarded his program with brief synopses of his groups and the success of the whole program was marked.

He presented a group of Old French Songs—Songs in English, the "Vision Fugitive" (Herodiade) and the Song Cycle "Love's Triumph" by Huhn.

LA PORTE, IND.

Edna Walgrove Wilson and Ruth Nuss appeared in joint recital before the Advance Rumely Club of La Porte, Ind., last Friday evening. The program was a brilliant success thruout, every number meeting with the heartiest applause by the audience.

Miss Wilson and Miss Nuss, namely the "Edruth Duo," will sing Tuesday evening for McKinley Lodge, A. F. & A. M.

They have also been engaged for an evening's program December 19 at the installation of Banner Blue Lodge.

LOUIS SIMMIONS

Mr. Louis Simmions, after a busy season teaching a summer class at Lake Hopatcong, N. J., has resumed instructions at his studios, 26 Fifth avenue, New York City, and is co-operating in his work with Giuseppe Bamboscheck, assistant conductor of the Metropolitan Opera House, to direct and coach operatic repertoire for his most advanced pupils, and also Ottokar Bartik, ballet master of the Metropolitan Opera House, to teach stage deportment or the action of the body in Singing, which Mr. Simmions considers a most important part in the making of a career for a singer.

Mr. Simmions will devote two days a week to the Merrill School for Girls, Mamaroneck, N. Y., where he is already booked to give an average of one hundred lessons a week, which means a very busy season, considering he has only four days a week in New York City.

Mr. Bernardo Olshansky, baritone, who gave a recital at Aeolian Concert Hall, New York City, on Tuesday evening, October 7, under the management of Loudon Charlton, is a pupil of Mr. Simmions.

Miss Lucile Lawrence, dramatic soprano and operatic singer, who sang successfully in Mexico.

Miss Marrianna Carrell, mezzo-contralto.

Mr. Joseph Mendelsohn, baritone, who is only twenty-three years old, has been a pupil of Mr. Simmions for five years, and when Oscar Hammerstein heard him sing engaged him for the opera he was supposed to give in New York.

Miss Rose Tracy, a gifted coloratura soprano, has an offer to sing in opera.

Miss Beatrice Bowman, a coloratura soprano, is singing successfully around the country.

Miss Hertha Harmon is singing in public.

———♯♯♯———

P. MARINUS PAULSEN

Marinus Paulsen, a remarkable violinist and composer, has been added to the faculty of the Sherwood Music School.

A typographical error made Music News of last week spell his name incorrectly.

Charlotte Silverson Foreman
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Bertha Freeman-Ashberry
PIANIST Care Music News

Edna Winifred Cookingham
Has returned from France and has resumed her teaching at the American Conservatory and at her own School, 4240 IRVING PARK BLVD.

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NUMEROUS ENGAGEMENTS CAUSE WINIFRED BYRD TO ALTER HER PLANS

Winifred Byrd did not anticipate starting this season's work until she reached the Pacific Coast, where she is to make her first appearance in San Francisco on November 7. Instead, however, the demand for recitals by her made it necessary to change her plans. Just when she was ready to return to New York from her summer home in Belmar, N. J., a telegram came asking if she could open the Star Course of Winthrop College, Rock Hill, S. C., on October 3, as she had done last season. When Queen's College of Charlotte, N. C., learned that Miss Byrd would be in the South they immediately re-engaged her to start the musical events of the season at Queen's College on October 20.

On October 3 Miss Byrd played to an audience of 1,800 people—the largest attendance Winthrop has ever had for a musical event. So enthusiastic was the student body of 1,100 girls over Miss Byrd's performance that they lined up several hundred strong in the corridors of the college after the recital, and when Miss Byrd emerged from the green room cheered her loudly for several minutes.

Miss Byrd will leave directly from the South for the Pacific Coast, where she is engaged to appear in all the largest cities in California, Washington, Oregon, Utah, Colorado, Texas, etc. Mrs. Gouled, her personal representative, who will tour with her until her return to New York City in January, writes: "When I learned that Mr. Daiber, Miss Byrd's manager, had booked her solidly for several months and that she had to play and travel continuously, I decided to tour with her to relieve her of the many annoyances that one encounters in traveling, so that she can at all times reserve her energy and give the best to her audiences."

Miss Byrd regrets that this long tour caused the cancellation of her New York Aeolian Hall recital of November 10. However, on January 11, the date intended for her Aeolian Hall recital of the season, will be utilized for her first one, and a second recital will take place at Aeolian Hall in April.

Miss Byrd's numerous engagements include several orchestra appearances, among them the New York Symphony, under Mr. Walter Damrosch, on March 2. A full list of the cities in which she will appear on her western tour will be published in a later issue of Music News.

———♯♯♯———

Votichenko—Mr. and Mrs. Sasha Votichenko, who have been enjoying a motor trip through Canada, stopping at many of the principal cities, where they were enthusiastically received and entertained, have returned to New York. In November Mr. Votichenko will go on tour with the Russian Symphony Orchestra. Among his original compositions which have been orchestrated by Modest Altschuler and which will be played during the season are: "Easter Chimes in Little Russia," "Marche Heroique," dedicated to the heroes of the war, and "The Song of the Chain," a composition that was suggested to Votichenko by the weird music which the Siberian prisoners, whom he visited while collecting the folk songs of Siberia, made with the rhythmic clinking of their heavy chains.

MANKATO, MINN.

The concert of the Violin Club, given at the Congregational Church on September 18, had this program:

Address of welcome—
J. R. Snow, President Commercial Club
Polonaise ..... MacDowell
Miss Genevieve Hodapp
Serenade ..... Drdla
Air (for G string alone) ..... Bach
Gavotte ..... Gossec
Miss Irma Paegel
(Mrs. Mamie Skuse Gerlach, accompanist)
Poems from Love Letters of a Violinist ..... Eric Mackay
Miss Elena Meyers (Good Thunder)
How Many a Caravan ..... Amy Woodward Sinden
My Hame Is Where the Heather Blooms ..... De Koven
The Wind A-wooing ..... Hawley
Miss Nancy Williams, Supervisor Music, Normal School
(Miss Adelaide Linnell, Supervisor Music, Normal School, accompanist)
Viennese Popular Song ..... Kreisler
Serenade ..... Pierne
Scherzo ..... Von Goens
Miss Irma Paegel
Fiddle and I ..... Goodeve
Miss Williams
(Obligato by Miss Paegel)

———♯♯♯———

Bell—Ada Louise Bell, soprano, a new member of the faculty of the Burnett School of Music, Walla Walla, Wash., gave a very successful song recital there last week.

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TEOFILO DE ANGELIS

Teofilo De Angelis, the new Italian conductor of the Chicago Opera Association, has arrived in Chicago. He comes directly from the Costanzi Opera House, Rome, where he has conducted most of the operas of the Italian repertoire during a long service of twenty-five years. Caruso, Battistirie, Galli-Curci, Raisa, Stracciari, Ruffo, Galeffi, Schipa, Bonci, Tetrazzini, Dolci and Rimini are but a few of the great Italian artists who have appeared at the Costanzi during that time.

Maestro De Angelis will have as his first duty with the Chicago organization "The Masked Ball" ("Un Ballo in Mashero"), Verdi's great masterpiece, which is to be given during the preliminary tour in place of "La Boheme," as previously announced.

Like most experienced conductors, Maestro De Angelis has conducted at many of the world's great opera houses, notably at Florence, Bologne, Ravenna, Trieste, Brescia, Buenos Aires and Brazil. He is also a distinguished composer and has brought to America an opera called "Alba" ("Dawn"), which he hopes to have produced another season. His first notable composition was a pantomime in one act, produced in 1896 called "Pierot la Spia" ("Pierot the Spy"). He also wrote a symphonic poem entitled "Idilio Campestce" ("A Sylvan Idyl"). In 1903 he produced the opera, "Vigilia di Nozze," at the Teatro Morlacchi, in the city of Perugia. It was later produced, in 1905, at the Teatro Adriano, at Rome, and met with great success.

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SOME TALK WITH ROSA RAISA

The first of the Chicago Opera stars are back—Rosa Raisa, Alessandro Dolci, Giacomo Rimini, Constantin Nicolay, Vittorio Lazzari, all of whom will go on the preliminary tour of three weeks, which began at Milwaukee on October 13.

Rosa Raisa, whose illness threatened to cut short her career, is delighted to be back, and looked the picture of health when she arrived at Chicago on Monday. She was carrying her little Chihuahua Mexican dog, named "Virgola," meaning a mere little punctuation mark—a "comma."

When seen at her suite in the Congress Hotel, Madame Raisa told with pleasure of her wonderful trip to Italy this summer, the beauty of the Italian lakes, and the courage and spirit of the people, despite the ravages of war.

"But it is so good to get back and taste a glass of good milk!" she exclaimed. "Do you know I have been eating black bread all summer?" The people are so kind, so enthusiastic, but they have lost all their young men. And the food supply is really very short. Women in Italy have to stand hours and hours in line to get a litre of milk. And, of course, as you know, thousands are still living in the war ruins.

"I drove in my machine," she continued, "to Trento and Trieste, and they do not look even like cities any more. But the people have courage, and I have great faith in their future. Of course, I was there when d'Annunzio took Fiume, and I can assure you that I found nobody in Italy willing to criticize him. On every side there were demonstrations of joy and cries of 'Brava d'Annunzio.'"

Mme. Raisa then told of having studied this summer her new role of Vasiola, in "La Nave." She visited Montemezzi, the composer, and announced that she would open the season in this role on November 18th.

She also stated that she would create the role of Isaura in Marinuzzi's new opera, "Jacquerie," and the name part in "Suor Angelica," by Puccini. She also said she would appear in revivals of "The Jewess," by Halevy, and "L'Africaine," by Meyerbeer.

———♯♯♯———

MUSICALE IN EVANSTON

Last Monday a delightful program was given at North Shore Hotel by Helen Rockwell, soprano; Carl Beecher, Anne Oldberg, pianist, and Beatrice Byxbee, accompanist. Miss Rockwell made a good impression; her voice is of fine quality and she sings with surety and poise. Two groups were hers, and she gave with special style and ease French numbers by Vidal and Barberolle. Elgar's "In Haven," Grant-Schaefer's "The Wind Speaks," were lovely in tone, quality and phrasing. Miss Rockwell should be heard often. Miss Byxbee was artistic and musicianly at the piano.

———♯♯♯———

MILDRED BROWN

Mildred Brown, violinist, has moved from her old home at 2120 Wilson avenue, and now resides at 4721 Beacon street, Sheridan Park.

———♯♯♯———

Fabiani-Allen—A new managerial firm, with offices in Aeolian Hall, New York, is composed of Aurelio Fabiani and J. E. Allen.

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Mme. M. L. H. CASADESUS (*harpe luth*)

The Société will make its last tour in America from Nov. 20, 1919, to Feb. 15, 1920. A few dates still available. The routing is as follows: November, South; December, East; January, Middle West and Southwest; Feb., East.

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For further particulars, Miss Mabel Poillon, Sec'y to Mme. Guilbert, Hotel Majestic, New York, 72nd St. and Central Park West.

GEORGE LANE

George B. Lane, a young bass-baritone from England, now residing in Chicago, is a survivor of the ill-fated Lusitania, and the terrible ordeal he passed through in this awful disaster is most thrilling, for after helping women and children into the boats, he jumped eighty feet into the water without a life-belt, and was fortunate enough to grab a piece of wreckage which kept him afloat until he was picked up by a small fishing boat.

Mr. Lane was on his way to England to join the British Army, in which his four brothers were serving, but after his awful experience he was unable to enlist and he came back to this country, spending most of his time in the mountains of Colorado.

In 1917 he enlisted in the Canadian Army, serving as Sergeant in the First Central Ontario Regiment. Mr. Lane made his first appearance in America at Carnegie Hall, New York, as soloist with the famous Royal Welsh Choir, later appearing at the Aeolian Hall, and the White House, Washington, before President Wilson and family.

This picture shows Mr. Lane in the uniform of the Canadian Army.

\#\#\#

E. E. HARDER AND HIS COMPOSITIONS

That Chicago possesses a composer who is ultra modern in the most advanced sense of the word is evidenced in looking over the compositions of E. E. Harder, which were recently scheduled in Music News.

These compositions have political significance, according to Mr. Harder, and in line with this thought, he sent copies of them during the past year to every ruler, potentate and president in the world.

He has received a portfolio full of replies from kings, presidents and other such notables and an examination of these is certainly an agreeable and diversified pastime.

\#\#\#

CARRIE MUNGER LONG

A Musical Talk (Illustrated by Children) was given by Carrie Munger Long, teacher of the Dunning System of Improved Music Study, at the Woman's Club Building, on Ashland avenue, on Friday afternoon, October 10, and was repeated at the Barnum Recital Hall, in the Fine Arts Building, the same evening.

WITH MR. NEWMAN IN ALSACE-LORRAINE

"I tell you it was a woman who caused all this trouble," said one Irishman to another in France last year.

"Well, and who was it, then?" asked the other.

"Her name was Alice Lorraine," said Number One, "and all the fighting was on her account."

. . . . . .

Thus began the Traveltalk by Mr. Newman at Orchestra Hall last week, and though we soon discovered that Lorraine and Alsace are quite different countries from each other, yet coupled in his lecture and pictures, they became fascinating to the final degree.

Mr. Newman showed, first, some of the ghastly effects of the war in France (after an animated map which in itself was a whole evening's entertainment and which left all of us more knowledgeous about the war than we had been before), and after that swiftly transported us to Lorraine (and afterwards to Alsace), where the actual effects were not so marked, in so far as damages are concerned. but where the social and political differences resulting from the war are simply beyond telling, of course.

Mr. Newman has, some time since, attained the premier place among traveltalkers and the pictures he shows this year are very beautiful as well as being of such vital import that the evening spent with him last week was one full of delight as well as of the utmost educational importance.

High points in the course of the pictures were the pulling down of all the German statutes in Lorraine by the populace, the reception given General Castlenau in Colmar and the Armistice Celebration in Strassbourg.

There were also many pictures which were interesting from the nature standpoint and among these none were more so than the moving series devoted to an animal hospital in Lorraine where the love of the people for their dumb friends (animals of all kinds) was proven in the exquisite care bestowed upon the sick ones.

The thrilling patriotic moments of the evening were many and none was more so than the picture of the Doughboy sitting at the feet of the great lion at Belfort and the allegorical picture at the end where typical girls of Lorraine and Alsace waft kisses to the audience, indicative of the new found happiness as well as the gratitude of the Provinces restored to France after the armistice was signed.

C. E. W.

———♯♯♯———

LYRAVINE VOTAW

Kathleen Colpitss, a pupil of Lyravine Votaw, left this week with the Ralph Dunbar organization, playing "The Chocolate Soldier," for a long season.

Lyravine Votaw goes the week of October 20 for a few days of institute instruction before the teachers in Robinson, Ill.

At the Dearborn School of Lyceum Arts, 614 Fine Arts Building, Miss Votaw's classes in Normal School Music and Theory for Singers are well organized and are doing serious work.

ST. LOUIS

St. Louis Symphony Orchestra and other musical events:

To the music lover and patron, the coming season is one of great promise. The interest shown in the forthcoming St. Louis Symphony Orchestra season is marked by a large over-subscription sale of tickets. This year's sale exceeds by $1,000 that of last winter. This large sale has been stimulated and created through the assistance given by the Women's Clubs, Chamber of Commerce, other Art and Commercial Clubs. The activity and success of the women's organigations on behalf of the advance sale of tickets has created a wide influence in the Symphony, which otherwise was supported by the musically cultured music students. We predict the influence and community interest will be much broader through this medium of propaganda.

The season opens Friday afternoon and Saturday evening, November 14th and 15th. Sophia Braslau, contralto of the Metropolitan opera, will be the soloist.

The American Concert Series is one of the first to open a regular season, the same to be at the Odeon on October 21st, artist to be Percy Grainger, pianist. Many well known stars will appear on succeeding dates.

People's Concert Course, under the direction of Elizabeth Cueny, will present at the Odeon October 24th Frances Alda, soprano, and Erin Ballard, pianist.

MARGARET DOBYNE.

———♯♯♯———

Brail—Mrs. E. Fraley, contralto, of the Brail School of Music, sang at the Tabernacle Baptist Church on October 4.

Dr. Carver Williams

Mrs. L. A. Torrens

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ANNA GROFF-BRYANT PRESENTS ARTISTS IN GALESBURG

The World Famous Artists' Series of Concerts presented in Galesburg is this year greater and more important than ever before and includes such superb artists as Galli-

AMELITA GALLI-CURCI

Curci and Schumann-Heink, the former of whom sang to immense enthusiasm on October 6 and the latter being dated to appear on October 28, when she will have, of course, a capacity house.

Among the other artists who are to ap-

ERNESTINE SCHUMANN-HEINK

pear in this course are Jascha Heifetz and the Sistine Choir Quartet.

The Galesburg Musical and Allied Art Series, also under the management of Mme. Groff-Bryant, will this year present Frances Ingram, Madeleine Brard, famous French pianist; Tollefsen Trio, Irvin C. Cobb, lecturer; Ellis Parker Butler, lecturer; Lada, dancer; Lorado Taft, lecturer, and Charles Burkholder, lecturer.

CONCERT AT FLORENCE R. BRAIL SCHOOL OF MUSIC

On Saturday evening there was a fine audience at Kimball Hall and much enthusiasm for the work of the pupils of several members of the Faculty of the Brail School of Music as well as some of the members of the Faculty also, who graced the program with their presence.

To detail the last named first, Miss Lelia Jesty, a splendidly intelligent and excellently routined musician with a fine soprano voice, who has lately joined this faculty, sang a group of pieces comprising "Ah Love but a Day," "Down in the Forest" (Ronald), and "If No One Ever Marries Me" (Lehmann), in a way to prove of exceptional charm to the audience.

In the first named she disclosed the fact of brilliance and power in fine degree; in the second she handled the pianissimo top notes admirably and in the last she conserved the quaint humor of the text in a way to make it altogether effective, while in all of them there was an attention to enunciatory values which was as fine as it was unusual, and a full quota of musicianship in all other particulars.

Two Jesty pupils appeared, Hazel Williams, the possessor of a fine, low voice, which showed to advantage, in spite of a sore throat, in Whelpley's "The Nightingale Has a Lyre of Gold," and with Miss Jesty and Mrs. Evalyn Fraley scored a complete success in the cunning trio "Rocking Time" (Rhys Herbert).

Mrs. Fraley, soprano, has a splendid personality, a good voice and excellent musicianship, and her singing of "I Hear a Thrush at Eve" (Cadman) "Beauteous Eyes" (Tosti) and the delightful "Pirate's Dream" (Grant-Schaefer), were much liked by the audience.

A third pupil whose singing was also enjoyed was Edith Alexander, whose number was "A Lesson From the Violet" (Marks).

FLORENCE R. BRAIL

The work of all these pupils and that of Miss Jesty herself was so fine in every particular as to augur complete success for this Department of the School.

Ruth Roloff, another faculty member, showed skill and finish in an interesting reading, and Richard Broemel, the violin teacher, himself played a fine accompaniment, and in the playing of his little pupil, Jake Gottlieb, proved to be also a successful teacher.

The piano numbers were given by pupils of Florence Brail, except in one case, and though they were mostly very young, they certainly proved again, and conclusively, that she is a painstaking and an artistic teacher.

The cunning Old English dance "Dorothy" was played by Sherman Anderson with Mrs. Colby at the second piano, and "Le Secret" (Gautier) by Corinne Dubowich, with Miss Brail at the second piano; this very talented little girl (Miss Dubowitch) playing also a Hayden Sonata in a way to astonish the audience through her intelligence and her style.

Anna Brenman, a young girl with astonishing power, especially in the left hand, played an Etude for left hand alone (Bachman), and the "Polonaise Militaire" (Chopin), and Miss Elaine Tomasso (a young member of the faculty), was scintillant in her performance of the Scherzo in B Flat Minor (Chopin).

All these piano pupils were so exact in readings, pedal manipulations and in general interpretative thought as to reflect very great credit on the School and to show also its constant and gratifying growth.

C. E. W.

Does It Pay?

Max Kramm, one of the leading Piano Teachers of Chicago, says it does.

Mr. Kramm's Letter

October 12

Dear Mr. Watt:

It might interest you to know that the ad now running in your paper has been successful beyond expectations. There is no doubt in my mind that for a Chicago artist, trying to reach the right people, your paper stands today in a class by itself.

Sincerely yours,
MAX KRAMM.

MAE GRAVES ATKINS WINS SUCCESS WITH ROCKFORD MENDELSSOHN CLUB

The daily press comments as follows:

Rockford Mendelssohn Club could scarcely have arranged for its opening concert a more delightful and satisfying program than that of yesterday, giving as it did the club members and their guests an opportunity to hear an artist whom Rockford proudly claims as its own.

The hall was filled to its capacity and the singer as she appeared for her first number received a most cordial greeting.

Mrs. Atkins' voice, always beautiful in quality, has developed through her studies of the last several years, especially under Mme. Sembrich in New York, even beyond the most sanguine hopes of her friends, and her singing Thursday eclipsed that of any previous appearance before a Rockford audience.

In the first place she has a perfectly balanced and even scale, and throughout her wide range there is not a thin spot. Perfectly poised, her highest note is taken with the clarity and resonance of a bell and with utmost freedom, while the fullness of the middle and lower registers furnish a wealth of warmth and color from which she can draw at will to give expression to any musical emotion demanded by a composition.—Register-Gazette.

Mrs. Atkins returns to Rockford after a splendid development of her gorgeous voice in eastern studios, together with her public concert work of the past year, all of which have broadened her vocal and interpretative powers and fulfilled the prophecies of her vocal gifts.

Every number yesterday served to give some special phase of her vocalism which increased the enthusiasm of applause with which she was greeted and called for added numbers as encores.—Rockford Republican.

MAE GRAVES ATKINS

———♯♯♯———

Lehmann—Mr. and Mrs. Alexander Lehmann entertained Sir Henry Heyman at dinner on board their yacht Strad in Jackson Park harbor.

EXTENSION SERIES

Frank A. Morgan's Musical Extension Series will be given in the Kenwood Evangelical Church and at the Evanston Second Presbyterian Church, Ernest Davis, Boston Opera Company tenor, and Misses Helen and Margaret Whitaker opening the series.

These same artists will open the series at Emerald Avenue Presbyterian Church, October 20; Brookline Presbyterian Church, October 24; Calvary Presbyterian Church, October 31; Naperville Woman's Club and Northwestern College, October 25, and Western Springs Congregational Church, October 22.

Margery Maxwell and Vera Poppe open the series at the Harvard Avenue Congregational Church, November 6.

———♯♯♯———

JOHN J. BLACKMORE

John J. Blackmore, the well-known pianist, gave a dinner for a number of prominent Pacific Coast musicians last Wednesday evening, including Mrs. Elizabeth Richmond Miller, voice teacher; Mrs. Henry Hibbard and Bertha Farner, the charming soprano, who is so well known throughout the West.

———♯♯♯———

Athletic Club—Charles W. Clark and Gladys Swarthout will give a song recital before the Chicago Athletic Club next Sunday afternoon.

———♯♯♯———

Sturkow - Ryder—Mme. Sturkow-Ryder gave a piano recital at Flint, Mich., on October 9 and a lecture recital the following day.

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LYELL BARBER IN PIANO RECITAL

The first of the Sunday afternoon recitals promised by Miller, Resseguie & Tufts took place at Kimball Hall on October 12, and that the audience was made up largely of the personal friends of Lyell Barber (big as it was) was proven in the extraordinarily enthusiastic applause which greeted his every entrance and exit.

The entrance applause was because the audience liked Mr. Barber, and the exit applause because they liked his piano playing.

And this was, truly, very remarkable and very beautiful.

The Handel and Beethoven works, which first engaged his attention, were played with so fine a musical feeling as to leave nothing to be desired, and in refinement of tone as well as in delicacy of nuance the Beethoven especially was superb.

This was the Op. 53, and while the Allegro and Adagio are full of variety and fine in ideas, the Rondo, you will remember, is of interminable length and great paucity of musical motif, although the usual inventiveness of Beethoven is fully in evidence.

This movement, so often uninteresting, because played merely from the technical standpoint and without sufficient shade or color, was made into a living, glowing thing through the taste, the musical feeling and the technical perfection of Mr. Barber, and at its close the audience felt that it could have been much longer and still vitally enjoyable under such treatment.

The Chopin group was distinctly fine also, and one would have to go to many score piano recitals before running across another so beautifully played melody as was the case with the intermezzo portion of the Fantasie Impromptu, Op. 6.

The next group was ultra modern in trend, including Faure, Debussy and Ravel, and these, unless played in the proper manipulation, may easily become deadly dull, for, outre as most of this school is, to me it

LYELL BARBER

is its deadly monotony which condemns it.

Mr. Barber, however, besides having full appreciation and sympathy with the works presented, has also (in the virtues scheduled above) the exact paraphernalia with which to deal technically with this material, and the result is that it was possible to listen to this group, not alone with tolerance, but also, as was very evidently the case throughout the audience, with a full desire to hear more of it than was scheduled.

The program ended with works of Paderewski (at his most emphatic period) and Liszt, and as this is a genre of composition in which Mr. Barber always excels (he is young still, you know), the audience was sent away in a most happy frame of mind and carried to its many homes the impression that "when Lyell Barber plays again, I want to be there."

C. E. W.

———♯♯♯———

NEW ENGLAND CHURCH

The first Musical Service of the season will occur on Sunday evening, October 19, at 7:45. The guest soloist of the evening will be Clarence Eddy, America's most distinguished organist, who will play three groups of organ numbers. Irene Belden Zaring is organist and director.

The following program will be presented by Mr. Eddy and the quartet and choir of the church:

Prelude—
Hosannah ..... Theodore Dubois
Elevation in G ..... Edith Lang
Paraphrase on Gottschalk's Last Hope (new; dedicated to Clarence Eddy) ..... Karl Theodore Saul
Mr. Eddy

Anthem—The City Beautiful ..... Federlein
Solo by Elsa Kressman

Offertory—
Basso Ostinato ..... Antoine Arensky
The Holy Boy (new) ..... John Ireland
Festal Fantasie on The Battle Hymn of the Republic ..... Ralph Kinder
Mr. Eddy

Solo—By the Waters of Babylon ..... Howell
Clarence L. Neu

Postlude—
Introduction and Fugue ..... Porpora-Bossi
Speranza (Hope) (new; dedicated to Clarence Eddy) ..... Pietro A. Yon
Concert Variations (dedicated to Clarence Eddy) ..... Joseph Bonnet
Mr. Eddy

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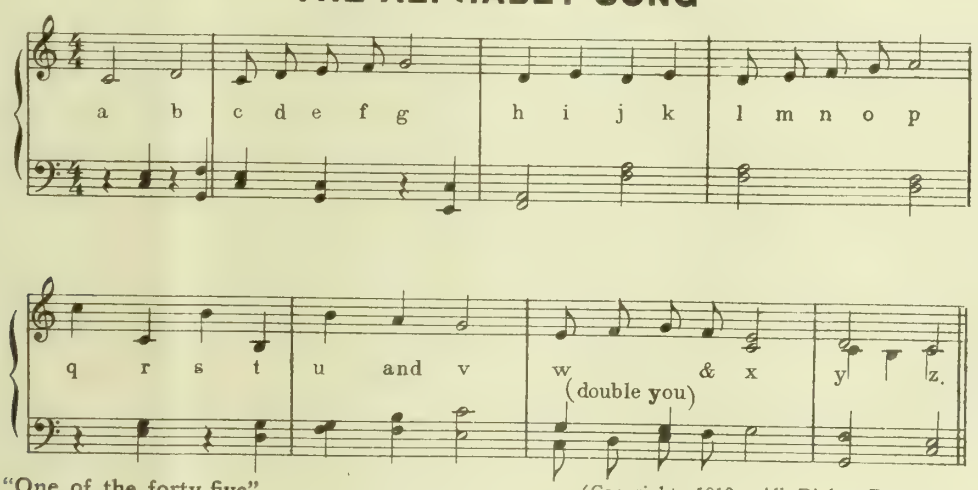

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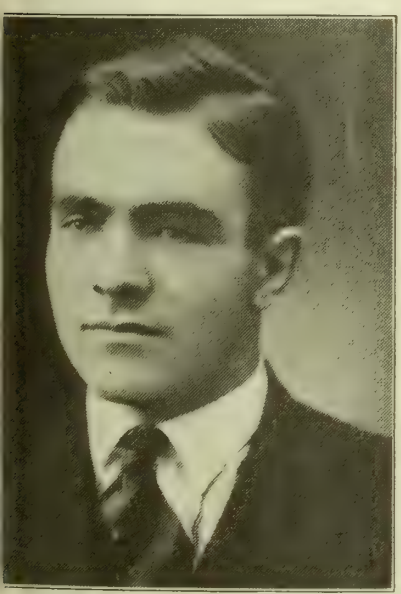
"It is only right to say of this singer that one hearing of this man insures a return engagement."—NEW YORK TIMES.



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MARIE KRYL HAS A FINE VACATION

The accompanying picture shows Marie Kryl at her summer home on Lake Leelanau, where she spent the heated term and where she devoted a great deal of time to the preparation of her fall programs.

She also devoted many hours to health-giving pleasures, for she is an expert horsewoman, as well as swimmer, golfer and motorist.

After her unpleasant experience of a year ago, when she nearly lost her life in Lake George, she decided this year not to spend much time in swimming, but found ample opportunities for the exercise of her other recreational talents.

Previous to going abroad late this fall, Miss Kryl is fulfilling many concert engagements in this country.

WILLIAM LLOYD ROWLES

The following matter, relative to William Lloyd Rowles, is gleaned from a new circular being sent out by that young baritone, who has recently been engaged as director of the Chorus Choir at the Fourth Congregational Church, Chicago:

Mr. Rowles is the possessor of a rich, resonant bass voice, and he sings with much style and breadth of feeling. He has had extensive concert and church experience, and has also sung in oratorio. His repertoire embraces the best in song literature, and he displays much intelligence and discrimination in his interpretations.

Mr. Rowles received his training at Hedding College, Abingdon, Ill., and at the Columbia School of Music, Chicago, under the direction of John Karl Jackson, who is responsible for the development of his voice. His experience covers a number of years in recital, concert and church work, and for the past year he has been intimately associated with the musical life at Camp Grant, Rockford, Ill.

Over six months were spent in the capacity of Camp Entertainment Director for the Army Y. M. C. A., where he was responsible for the securing of many of the most prominent people in the musical and dramatic profession to give entertainments for the soldiers. Mr. Rowles also used his own unusual gifts on many occasions, both in singing and in accompanying for various singers, an art in which he excels.

He has also contributed generously of his services to the people of Rockford and surrounding territory for concerts and benefit entertainments in the interests of the Red Cross, Y. M. C. A. and Liberty Loans. Mr. Rowles has always considered it a patriotic duty to assist in all efforts toward the winning of the war, and is eager to do his part as a musician in addition to fulfilling his duty as an American soldier.

Recent Engagements

Mr. Rowles has appeared in many concerts during the past few years, a few of the recent ones being: Portage Lake Hotel, Portage Point, Mich.; Ravenswood Club, Chicago, Ill.; Second Congregational Church, Rockford, Ill.; Congregational Church, Sycamore, Ill.; Opera House, Winnebago, Ill.; Chautauqua, Freeport, Ill.; Community Church, Park Ridge, Ill.; Universalist Church, Elgin, Ill.; Belvidere, Ill., etc.

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CECIL FANNING

One of the most enthusiastic receptions ever given a singer in Ohio's capital was that accorded Cecil Fanning by the Rotary Club of Columbus when Rita Jolivet, a French actress and patriotic worker, was addressing the club. Mr. Fanning presented a group of patriotic songs and he closed with Oley Speaks' "When the Boys Come Home." Mr. Speaks, who is a fellow townsman of Mr. Fanning's, was present at the time. When the applause came it was of the roof-lifting variety. There were shouts of "bravo" for both singer and composer, and they were called upon to bow their acknowledgments together. Later Mr. Speaks told Mr. Fanning that he had done the song brilliantly and exactly according to his own ideas.

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Durno—The Jeannette Durno class in public performance will meet in the studio in the Lyon & Healy Building next Saturday afternoon, October 18, at 3:30 o'clock.

F. WIGHT NEUMANN INAUGURATES HIS SEASON

It must have been a gladsome sight to the Neumann vision to see the absolutely sold-out house at the Auditorium last Sunday afternoon and to witness the enthusiastic applause which greeted (almost all) the efforts.

And this augurs certainly and appropriately that Mr. Neumann is to have a fine and prosperous season, for he knows what the public wants and he is keen enough to give it to them in just the most desired proportions.

The public likes and wants Geraldine Farrar, and, not to repeat the strictures before uttered in these columns except to say that all the faults are still in full evidence in her work, we will pass on to the more agreeable task of commenting on the others of the little concert party which appeared on Sunday.

In the case of Arthur Hackett, alternate singer with Miss Farrar, one can feel elation in his possession of all those virtues which Miss Farrar has not and feel a distinct joy that her glaring vocal faults are not in evidence at all in his case.

He sings in tune, he does not "scoop" his tones, and his enunciation is a clarified delight.

A French group was exquisitely done. "Adelaide" (Beethoven) was a classic joy, and in the English text group his was easily the finest and most significant performance of the day.

There was a little disappointment in the work of Claude Gotthelf, accompanist.

He has been heard heretofore when there was positive and varied virtue in his work and indeed on Sunday he gave many evidences of musicianship and good pianism, but, unfortunately, he did not do a good job of accompanying.

Rosita Renard played two groups of piano

ARTHUR HACKETT

pieces and, by turns, tender and vivacious, her whole performance being imbued with skill and clarity for the most part.

She was particularly glib in the famous Strauss-Schulz-Evler "Blue Danube" transcription.

C. E. W.

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LILY WADHAMS MOLINE

Lily Wadhams Moline, organist and composer, is enjoying much success as a teacher and organist at First Science Church, Oak Park. One of her recent compositions, "Memories," for organ, was given by J. L. Erb at University of Illinois recently.

EMMA ROBERTS STAR OF GLOBE CONCERTS

Emma Roberts opened her season at the third New York Globe concert at the DeWitt Clinton High School Auditorium on October 1, when she sang for an audience of over two thousand people. The contralto was in the pink of vocal condition after her summer's rest and gave the club members one of the most delightful concerts they have ever had. Her first group was made up of "Ah, Love but a Day," by Mrs. Beach; Grand Schaefer's "The Eagle," "The Ol' Ark's a-Moverin'," by Guion, which had to be repeated, and Chadwick's "The Danza." As an encore she gave the Loomis arrangement of "The Chattering Squaw," which she is singing this week with orchestra at the Worcester Festival. In the second part of the program she gave Dalila's air from the Saint-Saems opera and was forced to add two extra numbers, another Negro spiritual "Didn't It Rain?" by Burleigh and MacFadyen's "Inter Nos" before the audience would let her retire. Walter Golde furnished unusually satisfactory accompaniments.

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ELIAS BREESKIN AN EARLY WASHINGTON SPECIALIST

Elias Breeskin is announced for a violin recital at the Belasco Theatre, Washington, on Sunday afternoon, Oct. 19th, under the direction of Abraham Botkin. His first New York appearance for the season is scheduled for Oct. 26th at Carnegie Hall, when he will be one of the principal artists at the concert to be given by the United American War Veterans' Association.

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CARPENTER CHAPEL COURSE

Perspicacity is an essential for a choir director—the art of discerning possibilities in people and places. George Lee Tenney is one of the far-seeing, and as generous as he is wise, in putting opportunity and talent into contact with one another. As the extremely successful head of the musical forces at New First Congregational Church, he has added new evidences of his many-sided ability in the continual novelty and interest he arouses in his workers and the great following which fills the church whenever he presents his large festivals. The famous choirs are in the best sort of shape, doing splendid work in the Sunday services, maintaining tradition and setting new standards at the same time. Mr. Teney handles things so easily that there is small suggestion of the enormous labor he puts underneath every one of his successes. He casually remarked, the other evening, that when this season's plans were fully carried out they would reveal thirty-seven elaborate affairs—a list to stagger any but the brave and efficient.

A year or more ago Carpenter Chapel was given to the church by Mr. and Mrs. Andrew Dole. Mr. Tenney's discernment at once saw opportunity for a course of concerts on a smaller scale than the Festivals, and he inaugurated them on last Friday. His spirit saw also a chance to utilize talent in his own fold, and the first concert very appropriately was given by those who had long been identified with the choir and had come from the ranks by reason of special gifts and more special attainment. Four loyal, hard-working young people made up a quartet which gave an excellent account of itself and had a many and agreeable earmark of Mr. Tenney's coaching. The vehicle used was the clever "Nonsense Songs" cycle of Lehman, and it was very well done indeed. Each singer was heard, as well, in a group of solos, and won liberal applause. Leon Jones is the regular tenor of the church quartet, Florence E. Boydston has a rich contralto and has recently been chosen for the South Congregational Quartet, and Emma N. Ewen, a very good soprano, has a fine record for excellent work. William A. Morse, the latest to be put forward by Mr. Tenney, has come along so rapidly that he is now the regular bass-baritone of the church quartet. The voice is large, virile, of fine fiber and wide range. The training has made it mellow and pliable, and the style is undeniably good. As for enunciation, he leaves little to be desired. He used Speaks' "To You" as an example of quiet manner, and Foster's "King of Ireland" for bravura, being effective and able in both. Some resonant, vibrating top notes made the latter number brilliant and dashing. This is a voice and personality which will bear watching.

Philip Manuel was heartily welcomed back, after his military service, and supplied model piano background. Mrs. Della Burnell, also from the choirs, contributed a group of piano numbers acceptably.

ALBERT COTSWORTH.

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CHICAGO MUSICAL COLLEGE CONCERT

The opening of the Saturday Morning Series of concerts at Ziegfeld Theater occurred on Saturday morning and again was the strength of the Chicago Musical College proven in the splendid audience present no less than in the worth and beauty of the program presented.

To begin at the end: Jane Anderson, an artist pupil of Alexander Raab, who has been heard often in fine surroundings and who was awarded honorary mention at the Orchestra Hall contest last spring by the jury headed by Ysaye, played the F Sharp Etude of Arensky with a speed, evenness and clarity which left no chance whatever for criticism, and in the "Soiree Vienne" of Schubert-Liszt (No. 6, I think), she gave a display of virtuosity which was astonishing for the students' rostrum and would have been notable anywhere.

Miss Anderson is charming in every way and her pianism is exceptional to such a degree that it is certain that she will have an unusual career.

Preceding her Bertha Kribben, a young artist violinist, who has been heard in professional work often but who still keeps to her lessons with her master, Leon Sametini, was heard in the Mendelssohn Concerto and played it with a strength of tone and of purpose as well as with a wealth of finish and charm which made it notable and which proved her to be an unusually gifted and trained artist.

The third student of the program who may easily be called professional in attainment was Elsie Weiskopf, a pupil of Rudolph Reuter, who played a piece of Korngold so carefully and so brilliantly as to give it values which in itself it could never possess, and in the Wagner-Brassin "Ride of the Valkyrs" she displayed a steadiness of rhythm, a conservation of melody (not easy in this terrific arrangement), and a constant attention to style and nuance which marked her as exceptional to the last degree.

"Lotus Land" (Scott) was well done by Valeria Brown (pupil of C. Gordon Wedertz), and the piano numbers included further the Fantaisia in F Minor (Chopin), played by Nevorah Bergman.

The vocal numbers included "Vilanelle" sung admirably by a young woman not on the program, who was so indistinctly announced by Mr. Borowski that no one knew her name; "Gloria," that brilliant work of Buzzi-Pecia, well done by Edward Freeman, "Ishtar" (Spross) and "The Robin Woman's Spring Song" (Cadman), sung by Madeline Reed and the "Louise" soprano aria, sung by Lygia Zabrocki.

C. E. W.

HINSDALE, ILL.

Emmanuel Choir, La Grange, fifty boys and men, under the direction of William Ripley Dorr, gave a concert last Sunday night at the Hinsdale Sanitarium, Hinsdale, Ill. Following the concert, the boys and men of the choir were the guests of the Sanitarium management at supper. The program was divided into two parts, the first of secred music, the second of secular. Among the sacred numbers were Cherubini's "Veni Jesu" and Tschaikowski's "Legend," the latter being sung without accompaniment. David Meyers and David Linn were the soprano soloists, and M. H. Serns, tenor, and Reid Hilliard, bass, sang solos in the secular part of the program. George Leland Nichols played Liszt's D Flat Etude between the two parts of the choir's program.

CHICAGO CONCERT ENSEMBLE

Sunday afternoon the first of the Chicago Concert Ensemble programs, George Dasch conductor, drew a capacity house, as always.

The program was lovely in content and given with rare good taste and a refinement that is always present in the artistic and musicianly baton of Mr. Dasch. The enthusiasm shown by the people attending these concerts is proof of their real worth, for it would be difficult indeed to find a more restful atmosphere than that of Fullerton Hall on Sunday afternoons when Mr. Dasch gives out in large measure the best in music literature.

SYBIL COMER IN RECITAL

Sibyl Sammis MacDermid will present Sybil Comer, soprano, in recital on October 24, at 8:15 p. m., at Letitia V. Barnum Recital Hall, Fine Arts Building.

The Sibyl Sammis Singers will give a program at the Homewood Presbyterian Church, Friday evening, October 17.

Thatcher—J. Edward Martin has been engaged as bass soloist at the Third Presbyterian Church. Miss Leona Kramer sang at the Hyde Park Club Thursday night, October 16, and will sing at the Arche Club on December 12. Mr. Martin and Miss Kramer are both students of Burton Thatcher at the Chicago Musical College.

South Congregational Church—South Congregational Church announces a Harvest Home Pageant and Festival on Friday, October 31, when Maunder's "Song of Thanksgiving" will be given.

ALICE VERLET

An error crept into Music News columns recently when an announcement was made that Mlle. Verlet, lyric coloratura of Grand Opera, Paris, had gone to Belgium. Mlle.

ALICE VERLET

Verlet's mother sailed in August and will remain in Europe until next spring, when the singer will join her for a short visit, and both will return to America. Mlle. Verlet has just returned to New York City from a tour in the West of forty-five concerts and leaves immediately for a three weeks' tour through eastern Canada, opening in St. John's, N. B. She is very enthusiastic over her success with the songs of American composers, and included among many on her programs and for encores are "From the Land of the Sky Blue Water" (Cadman), "Till I Wake" (Amy Finden), "Thy Beaming Eyes" and "Idyll" (MacDowell), "Lullaby" (Monna Zucca), "Little Grey Home in the West," and a very charming semi-popular number by her accompanist, Victor Young, entitled "When I Met You," has been received with more than passing favor and repetitions requested.

Mlle. Verlet has always been a big favorite in Canada, and her appearances in Montreal have never been less than triumphs. Her tour this autumn has been very successful, and the ending of the war has brought to her, as to many others exiled from home, great peace of mind, which is reflected in the beautiful singing she is doing this season.

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MACLEAN COLLEGE

Miss M. Catherine Lyons, who is acting as dean of Maclean College of Music, Dramatic and Speech Arts, is also head of the department of Dramatic and Speech Arts, where she is doing much distinguished work.

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Towner—Hundreds of musicians throughout the country will be distressed to hear of the death of the veteran song writer D. B. Towner, which occurred suddenly at Longwood on October 3.

HANS HESS PRAISED AT THE ROCKFORD MENDELSSOHN CLUB OPENING CONCERT

This was the third appearance of Mr. Hess in Rockford. Time has but added to the cellist's fame and achievements and his numbers yesterday were finished and artistic in the highest sense. Mr. Hess brought with him a rare old cello which has recently come into his possession and of which he speaks with evident pride and delight, a creation by Carlo Bergonzi in 1751 Cremona. Mr. Hess draws from his cello a rich full tone and with his ample technique and warmly musical temperament he reveals all the beauty of his widely varied numbers. He played it as a maestro. The simple dignity of Mercello Sonata to which he added one of his most delightful numbers, the Boellmann Variations for his first group. To the Kol Nidrei, which introduced the second group, Mr. Hess added a charming Rondo by Boccherni, Adagietto by Loomis and a gay melody by Popper. A happy climax was reached in the Allegro from the Lalo concerto and the applause which would not cease brought one of the gems of the program, when he graciously added the Berceuse.

To Mr. Hess' splendid artistry was added the faultless and most finished accompaniments of Mrs. Hess. The pianist is an accomplished artist and as accompanist to her husband she adds the complete symmetry of the compositions.—Rockford Morning Star, October 10, 1919.

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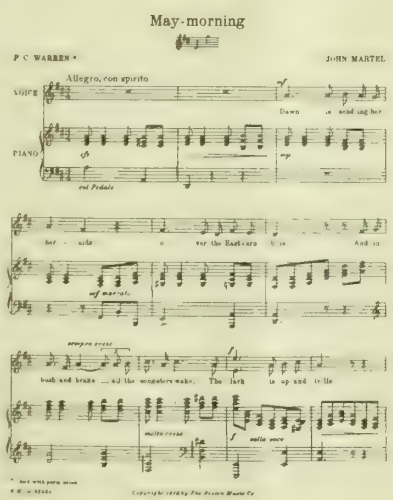

Ash, Ivy	The Simple Prayer, high, med., low.
Carvel, R.	Steadfast, high, low.
Crews, Lucile	Nocturne, med.
Crist, Bainbridge	Little Old Cupid, high, low
Crist, Bainbridge	Mistletoe, high, med., low
Densmore, John H.	Kiss Me Good-Night, high, low
Gaynor, Jessie L.	Sweet Is Tipperary, med.
Gilbert, H. F.	Homesick, med.
Heyman, Katherine R.	Dorian Lullaby, high, low
Housman, Rosalie	The Rim of the Moon, high, low
Huerter, Charles	Four Leaf Clover, med.
Huerter, Charles	Thou Art Weary of the Day, med.
Huerter, Charles	Sing Her Your Song, high, low
Huerter, Charles	A Summer Song, high, med.
Jewell, Lucina	September, high, med., l w
Nevin, Ethelbert	Narcissus, high, low (75c net)
Pierce, Seneca	Exaltation, med.
Seiler, C. Linn	Shamrock, high, med., low
Stickles, William	The Lass o' Killean, high, low
Stickles, William	The Whip-pu-will, high, low
Stoessel, Albert	Moonlight, med.
Turner, Arthur	In Flanders Field, med.
Waller, Frank	Her Dream, high, low
Zucca, Mana	Daddy's Little Boy, high, low
Zucca, Mana	Sleep, My Darling, high

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WILL THE MAGAZINES BE FORCED TO MOVE FROM CHICAGO AND NEW YORK TO SMALLER CITIES?

The New York music magazines are, at present, either suspended or very much delayed in publication on account of the labor situation in that city; and all other magazines, weekly and monthly, are seriously affected also.

Some of them have already moved away from New York and others are considering that step.

In Chicago the situation is not so bad as in New York, but the cost of production is so great that there is, at present, no possible chance of any profit whatever in the publication of a paper devoted to music, or any other of the fine arts or educational interests.

All these factors were hard hit by the war, and although recovery to normal conditions is now well under way it will not be complete for months and the time when these interests will begin to share in the unusual prosperity, which has even now overtaken some branches of business, is still far in the distance.

For music, the first to suffer from the shock of war or other untoward conditions, is also the very last to recover.

It follows then that extortionate demands of the labor unions cannot be met by papers of this class, and when they reach a stage of acuteness such as that now prevalent in New York, there is nothing to do but to suspend the publications. The printers can pass the burden along to the publishers, but the latter cannot transfer it to the advertisers and the subscribers.

It is to be hoped, therefore, that the unreasonable demands will stop—both in New York and Chicago, short of that impossible point which would be just as disastrous a point for the printers and engravers as it would be for the publications themselves—for, of what use would it be to demand enormous pay for a certain class of work if there was none of that work to be done?

The Editor of Musical America, which is one of the New York music papers hard hit by present conditions in New York, printed in the last issue of that paper the following characteristic and significant editorial:

A Crisis in the Printing Industry

On October first, by the time this issue is in the hands of its subscribers and readers, a strike the most serious the printing industry has ever known will most likely have been declared. It will mean that in the New York district no publication or book will be isued, except the daily papers, which have an agreement, it seems, with the printing unions that lasts till June of next year.

The printers demand a 44 hour week, which alone would mean an immediate addition of 12 per cent to the existing cost. Besides this they also demand a raise of $14.00 a week to each member of the unions. There are also numerous other demands concerning overtime, work on holidays, color work, etc., etc. These demands, it must be remembered, come on top of all the other concessions that have been made from time to time, especially during the war period, and would virtually mean that the press feeder would receive a salary of $50.00 a week to begin with, and all the other printers, typesetters, pressmen and others, proportionately larger sums.

If the employing printers meet these demands they will pass the new burden to the publishers of periodicals. That would mean the complete elimination of the small margin of profit which has remained as a result of the constantly increasing cost of every item which enters into the production of a periodical; in fact it would result in ruinous and prohibitive conditions under which the average publisher could not exist in business.

The organization of publishers has offered an increase of $6.00 a week on the existing high schedule, and to abide by the arrangement made with the international union of printers to accept the 44 hour week, the same to date from May 1, 1921. This offer of compromise has been flatly rejected by the New York local unions, two of which have broken away from the international union. The New York unions insist that the 44 hour week go into effect at once. Thus they repudiate the agreement made with their own International organization.

A comparison of figures has shown that in twelve leading cities of the United States, $100.00 worth of printing would cost $168.00 in the city of New York. And this additional burden, it must be remembered, comes at a time when the publishers are bending under the weight of greatly increased cost of paper, of cuts, the greatly increased cost and trouble of the Zone Postal law, with all its restrictions, and poor postal service.

It comes at a time, too, when the editors, reporters, writers and correspondents for the various periodicals, while generously loyal to their jobs and their employers, have a natural right to consideration, owing to the greatly increased cost of living. It comes, too, at a time when every business in the publishing industry has been heavily taxed on its income, its profits.

What is the result?

The publishers of over 160 periodicals, weeklies, monthlies, books, have unitedly determined to suspend publication indefinitely until the printing situation is "stabilized."

Practically, the New York unions have broken away from the international brotherhood and, spurred on by the radical element, have determined, as all true friends of organized labor must regret, to go the limit. They have forgotten that after all is said and done the job, as it has been called, can stand only so much, and that when they make demands which make it impossible for the publisher and printer to make both ends meet, they virtually kill the job.

They have also forgotten that publications of any similar character and standing are conducted on the basis of contracts with subscribers and advertisers which must be fulfilled at certain specific times, at certain specific prices. So that not only are their demands unreasonable in themselves and beyond the power of the publishers to grant, but they are formulated without giving the publishers even the physical time to adjust their business to a new condition of cost.

No one believes more thoroughly in the right of labor to organize, to collective bargaining, than we do. No one believes more thoroughly that the working man is entitled not only to a fair, but a good living, that he is also entitled to the opportunity and power for reasonable, healthful recreation, in every form. But at the same time we cannot but express our conviction that the radical element in the labor unions has lost its head and is now driving things to an issue which threatens to deprive organized labor of the good will and the sympathy which it has won.

It seems that 90 per cent of all the periodicals published in this country, outside the daily press, are printed and published in the city of New York, where we have the best equipped printing plants and take them as a whole, the most intelligent, capable printers. Unfortunately, carried away by the successes which they have won in the way of securing better terms as well as more wages, the conservative element in the unions has been overborne by the radical element.

What will be the outcome?

Already the movement is on foot on the part of the publishers of the great magazines of national circulation to move their publishing and mailing departments from New York. This will no doubt be considered by the leaders of the unions as mere talk, bluff, but the discovery of the wholly disproportionate cost of printing in New York to what it is in other cities, can have no other result.

The publishers are going to leave New York City, so far as the mechanical department of their business is concerned, whether there is a strike or no strike.

Enterprise will always seek the place where it can secure the best terms, and above all, something like stable and decent conditions to work with.

Before the close of 1920 the largest publishing houses, the largest printing plants, will have left the city of New York. Within three years no publication of any standing or circulation, outside the daily press, will be printed and issued from the city of New York. This will affect millions on millions paid in wages and twenty-five to thirty-five thousand wage earners.

There is nothing that now can stop the movement, which has been brought about through the inconsiderate action of what we believe to be after all only a small element in the unions, and which we do not believe is really endorsed by organized labor, as such. For we are of those who are profoundly convinced that the great majority of the wage earners are just as fair, just as intelligent, just as disposed to do the right thing as are the great majority of their employers. It is sad, however, to have to realize that in these times of strain and stress, reason and justice seem to have given way to the cry of the agitator, who says: "Grab all you can and let your employers 'pass the buck' to the purchasing public."

Out of this crisis, the greatest the publishing and printing industry has ever faced in New York, will come better conditions. Relieved from the restrictions of the arbitrary rulers of the unions, the publishers will be able to work to better advantage. And the printers, the wage earners themselves, will be able to live under better conditions. For they, too, will be relieved from the strain of the high cost of living, the profiteering of selfish landlords, the strikes and the interruption to traffic and transportation which threaten to make life in New York unbearable.

For these reasons, whatever happens, we ask the consideration and patience of our subscribers, readers, advertisers. We shall do our part to the best of our ability, in maintaining our organization, in issuing our publication and in carrying out our contracts, to the extent that it is humanly possible.

JOHN C. FREUND.

The Literary Digest Solves a Problem

The following item is copied from the Chicago Tribune of last Monday morning:

LITERARY DIGEST OUT; NO TYPESETTERS EMPLOYED

New York, Oct. 12.—[Special.]—The possibilities of publishing a magazine without the use of typesetters became apparent today when a copy of the issue of Oct. 18 of the Literary Digest, just off the press, was exhibited. The entire magazine, comprising eighty pages, is printed from plates made by photographing the original typewritten copy.

The new form in which the Literary Digest appears is the result of an attempt to print a magazine by dispensing entirely with the need of setting type. Each page is in effect a photographic copy of the original article as written on the typewriter.

———♯♯♯———

Johnstone-Bishop—Mrs. Edna Marxmiller-Sherwin, one of the leading sopranos of Los Angeles, who is in Chicago studying with Mme. Genevra Johnstone-Bishop at the Chicago Musical College, sang with great success at the opening meeting of the Ohio Society, at the Congress Hotel, on October 9.

———♯♯♯———

Shaffer—Roena Mulford, soprano, pupil of Helen Louise Shaffer, sang for the Woodlawn Mothers' Club at the Woodlawn Presbyterian Church, on September 24, in the afternoon, and for the Khaki and Blue Club the same evening. She will sing this (Friday) evening for the Woodlawn Woman's Club.

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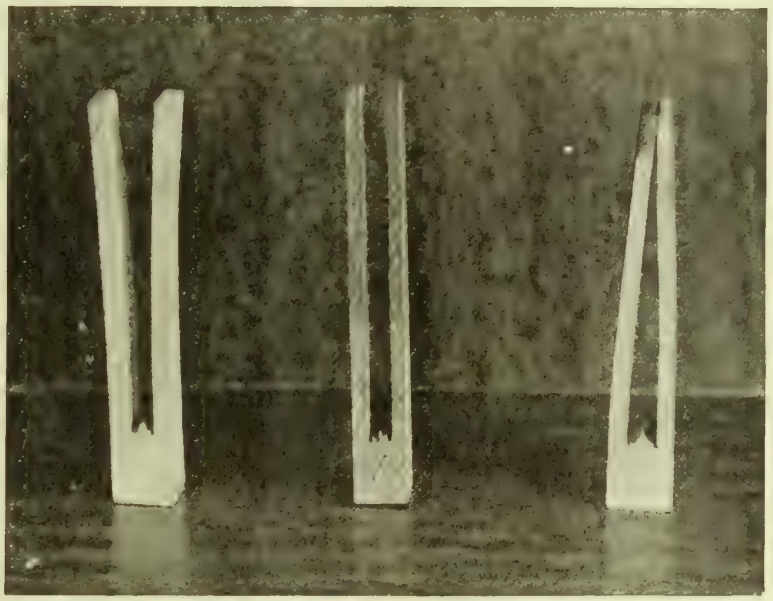

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Clara Edmunds Hemingway's "Twilight," a song for low voices, cello and piano, with lyric by Sara Teasdale, is used by the following list of teachers:

Charles W. Clark, Bush Conservatory, Chicago; D. A. Clippinger, Kimball Hall, Chicago; Rose Lutiger Gannon, Chicago Musical College; Edward Clarke, Lyceum Arts Conservatory, Chicago; Grant Kimbell, New York City; Richard De Young, Dearborn Lyceum Arts, Chicago; Grant Hadley,

CLARA EDMUNDS HEMINGWAY

Kimball Hall, Chicago; Elizabeth Foresman Bagg, Kimball Hall, Chicago; Agnes Leisi Beebe, McClurg Bldg., Chicago; Florence Chaiser, Oak Park, Ill.; Margaret Lester, Fine Arts, Chicago, and Gary Conservatory; Mary Highsmith Lyding, Chicago; Ben Claire Crow, American Conservatory, Chicago; Carl E. Craven, Fine Arts Building, Chicago; Hugh Rowland Roberts, Valparaiso University, and Gary, Ind.; Mrs. L. E. Kohler, Gary, Ind.; Alice Geer Ferguson, Gary, Ind.; Clara Edmunds Hemingway, Gary, Ind.

Recitalists who will sing "Twilight":

Charles W. Clark, Grant Hadley, Eleonora Olson, Edwin C. Edmunds, Mrs. L. E. Kohler, Hugh R. Roberts, Edward Clarke, Roger Bromley, Elizabeth Lennox, Ethel Martha, Marjorie Smith, and the composer.

A few of the other singers of this song:

Ernestine Hyatt Villalon, Maybell Marsh, Dr. A. J. Baumgartner, W. J. Rooda, Mrs. E. M. Pripps, Mary Ray, Florence Hemingway.

♮ ♮ ♮

Organists Using Their Own Transcriptions of This Song

Harold Hamilton Hall, concert organist, First Church of Christ's Disciples, New York; Alice Margrethe Olsen, concert organist, Director Gary Conservatory of Music and Fine Arts; Mrs. H. G. Markham, concert organist, First Congregational Church, Benton Harbor, Mich.; Margaret Stedman Chaloff, concert organist, Boston, Mass.; Joseph Saylor Black, concert organist, First Presbyterian Church, Gary, Ind.; Fanny Amstutz Roberts, concert organist, Gary, Ind.

♮ ♮ ♮

Rose Lutiger Gannon, concert contralto, is using the manuscript sacred song, "O Thou Most Holy," words and music by Mrs. Hemingway.

♮ ♮ ♮

Ida Geer Weller, concert-mezzo-contralto, is singing "An Indian Lullaby," from the manuscript "Indian Operetta," (words and music by Hemingway), upon her "Woman Composers," and other programs.

♮ ♮ ♮

Composition Recitals

Mrs. Hemingway is prepared to present five programs of her own compositions this season. Her work as a concert contralto has received wide publicity during the past two years, and she is, already, well-known in the middle west.

———♯♯♯———

Jesty—Lelia Jesty, soprano, of the faculty of the Brail School of Music, sang at the Home of the Aged, on Ingleside avenue, last Thursday.

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ERIE, PA.

In a truly Metropolitan fashion, the local musical season will open on the evening of October 13 with a performance of "L'Oracolo" and "Cavalleria Rusticana" by the Scotti Opera Company, this being the first number on Mrs. McCoy's Artist Course, which will include this year such prominent names as Anna Case, Josef Hofmann, Albert Spalding, Reinald Werrenrath, Pablo Casals and Sophie Braslau. For the past eight years Mrs. McCoy has managed courses which have been noted for their excellence, but the present year bids fair to surpass all previous seasons, both as to quality and quantity of world-renowned artists, for in addition to her regular course, Mrs. McCoy will manage several other big musical events, plans for which are now pending.

Mr. Henry B. Vincent, director of the Community Playhouse, announces some interesting and ambitious plans for the coming year. The Community Chorus will again be a prominent factor of the present season with a performance of the "Messiah" about Christmas time as the most important work of the year. The Community Opera Company has already begun rehearsals for "Pinafore" with Mary Quinn, Jane Feist, Roy Blanchard and other local singers in the cast. "The Mikado" is also listed for performance during the winter. As in previous years, groups of short plays will be given at the Community House from time to time.

The Music Department of the Woman's Club, with Miss Lois Berst in charge, will take up the study of French Music and "Americanization in Music," and the chorus, under Miss Berst's direction, will do several important works, which have not as yet been announced. During the Christmas holidays a pageant will be given appropriate to the season.

Mr. Leo Ornstein, the well-known pianist, will appear in recital at the Park Theater Sunday afternoon, October 12, under the local direction of the Winter Piano Company.

Mr. Peter Le Sueur, principal of the Erie Conservatory and director and organist at St. Paul's Cathedral, reports a large enrollment at the conservatory, with numerous recitals listed for the coming winter. At the church he will continue giving his weekly organ recitals preceding the evening service. The choir will sing the following works during the present year: Portions of "The Messiah," Spohr's "Last Judgment," Sterndale-Bennett's "Woman of Samaria," and Stainer's "Crucifixion."

The choir of Luther Memorial Church, under the leadership of Ernest C. Parshall, will give a performance of Henry B. Vincent's "Prodigal Son" about the first of November, with the regular soloists—Mrs. Homer Kendall, soprano; Miss Julia Karch, contralto; Mr. Parshall, tenor, and Mr. Harold E. Titus, bass—singing the leading parts.

At the First Methodist Church, Mrs. Marion Blanchard-DeGraw directress, an interesting program is outlined for the year, the outstanding feature of which will be a rather pretentious rendition of the pageant, "The Wayfarer," which was given at the Methodist Centenary in Columbus last summer. Miss Alma Haller, the organist, will give a series of organ recitals.

The quartet of the First United Presbyterian Church, which is composed of Faith Argyle McCormick, soprano; Mrs. La Mont Feist, contralto; Bruce Morrison, tenor, and Roy Blanchard, bass, is preparing for a concert to be given in the early winter, the chief number of which will be Cadman's cycle, "The Morning of the Year." Albert H. Dowling Jr., organist and director of music at the First United, will continue his monthly organ recitals, the first of which will be given Sunday, October 5.

At the present writing all Erie is greatly agitated over the campaign which is being carried on to secure funds to build an armory, to be used as a convention and concert hall. Erie has stood in great need of just such an auditorium for a great many years, and the outcome of the present campaign undoubtedly will be an important factor in Erie's musical growth.

ALBERT H. DOWLING JR.

\#\#\#

Brard—Mlle. Magdeleine Brard, the most remarkable young pianist from Paris, arrived yesterday on La France for her first extended concert tour of the United States, which will begin Saturday evening at Aeolian Hall. Mlle. Brard comes to this country under the personal and official auspices of the French government as one of the several notable musical artists who are to appear here this year under the direction of the French American Association for Musical Art, the organization which acts in conjunction with the Ministro des Beaux Arts in Paris. Mlle. Brard's last New York appearance was at the Metropolitan Opera House in concert and previously as the soloist with the Paris Conservatoire Orchestra under Andre Messager.

Louis Simmions

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THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Grace Brune Marcusson

Recent comment:

Mme. Marcusson is a soprano whose excellent voice charmed her hearers. She has dramatic powers that greatly assist in her work and is also possessed of a beautiful personality.—New York Herald.

Mme. Grace Brune-Marcusson, the Chicago soloist, has a voice of great clearness, flexibility and birdlike quality. She sang seven lovely ballads to which the thrilling sweetness of her voice was particularly suited.—Cleveland (Ohio) Plain Dealer.

Mme. Marcusson, in a voice of exquisite quality and range, sang the aria from La Boheme. She captivated the audience.—Grand Rapids (Mich.) Herald.

Mme. Marcusson has one of the loveliest voices ever heard in Portland. It is a pure soprano of remarkable flexibility and is evenly balanced thruout, something very unusual in a high soprano.—Portland (Ore.) Journal.

The program was admirably chosen and suited to display the vocal equipment and wide culture of the artist. Mme. Marcusson's number, "Hear Ye, Israel," from Elijah, was given a notable rendition, purity and sweetness of quality being combined with remarkable flexibility in the upper register. The group of songs served to display the many beauties of the voice and the versatility of the singer.—Rockford (Ill.) Republic.

♮ ♮ ♮

Ernest Davis in Maine

Ernest Davis, the popular big tenor, scored an ovation at the Maine Festival on his appearance with Mme. Alda October 3. The critic of the Bangor Daily News went into raptures over Davis' work. After due appreciation of Alda's work, the Bangor Daily News says:

"The appearance of Alda, which was enough alone for any one concert program, was only a part of the richness and abundance which Director Chapman had provided for the patrons of the Friday night concert at the Auditorium. Another star, and the word is used in no idle way, was presented in the person of Ernest Davis, who sang for his programmed number Celeste Aida, from the opera "Aida" by Verdi, in which he scored an arousing ovation. He responded with three encore numbers of which the audience seemed to never grow weary.

"Davis has a beautiful voice and a thrilling range, and he sings with rare charm and genuine interpretation. His stage presence is commanding and he has a magnificent voice under perfect control and sings with the most excellent taste and with great ability.

"While Davis seems fitted for operatic work, both by the tonal qualities of his voice and the lyric dramatic qualities of tone, he also finds himself well adapted for the concert stage, and his work here was most commendable from every standpoint. But the appealing thing about his buoyant personality is a whole-hearted enthusiasm and excellent idea of dramatic values that gives convincing and genuine portrayal to his histronic numbers. He sings the music of Verdi as none have sung it here with the possible exception of Hippolito Lazaro, the great Spanish tenor, who made such wonderful success at the last festival.

"Director Chapman has done to Bangor and the people of eastern Maine, by bringing here such an array of artists as he has done this year, an inestimable boon, and not a small part is due for his excellent judgment in adding to that long array of capable musicians such an artist and wonderful tenor as Ernest Davis."

♮ ♮ ♮

Orchestra Plans

Certain new and far-reaching plans for the Chicago Orchestra were made known yesterday in connection with Mr. Stock's return. In continuance of the policy pursued for several seasons of furthering in every way possible the development of the American composer, a scheme is being worked out which it is believed will prove of even more practical benefit to our native creative talent than has the adopted plan of giving frequent public performance to American compositions. Mr. Stock proposes to hold a series of manuscript rehearsals at given intervals during the winter, either he or Mr. DeLamarter directing. At these rehearsals manuscript compositions by native writers will be played through and thus afford their authors a chance to hear in actual performance just what they have produced. They thus will be able to judge whether or not the effects they have wished to secure are really "there" or whether they exist only on paper. Composers are invited to submit scores which they wish thus played, sending them to Mr. Stock at Orchestra Hall.

The success of the "popular" concerts has been so pronounced that not only will they be continued, but an additional series called children's programs is to be offered. These will be given at monthly intervals throughout the season either on an afternoon or a Saturday morning and the selections will be such as children and young people will enjoy and which will tend to educate them to appreciation of the more serious symphonic music they will be expected to hear in later years.—Chicago Tribune.

♮ ♮ ♮

May Peterson Wins Hearts of Music Lovers

May Peterson won a permanent place in the hearts of Tacoma music lovers.

With her sweet, clear voice and unaffected manner Miss Peterson, Metropolitan Opera House star, literally took the audience by storm. The mild evening made the great amphitheater delightful, while the audience was brought to an appreciative frame of mind by the Tacoma Symphony Orchestra, which, under the direction of John Henry Lyons, played some spirited and entertaining numbers between 7:45 and 8.

However, the great treat was the popular singer herself. Not since the appearance of Schumann-Heink in the first of the summer concert series have any artists won their audiences to so great a degree as the magnetic prima donna of last evening's entertainment. Miss Peterson appeared in a chic sport suit of soft blue broadcloth trimmed with fur and wore a huge picture hat. It was a relief to the concertgoers to feel sure their entertainer was comfortably gowned.

"Jag Trot" (old Swedish folk dance) was a most popular number and was sung in a fantastic and unique manner. The Jenny Lind version of the Norwegian Echo Song, as sung by Miss Peterson, had a magnetism all its own and the blending of the vocal and the accompaniment was most skillfully performed. The clear, flute-like tones of her lovely voice found a happy medium in this selection.

Sung by request, "The Land of the Sky Blue Water" was most happily received with hearty applause.

La Gavotte (Manon) from the Opera Comic, the opera in which Miss Peterson gained such noted success abroad, proved an effective number for her range. "Songs My Mother Taught Me" and "La Partida" were heartily encored, which gained from the gracious singer the "Coo Coo Song," sung with a new sprightliness

One of the biggest drawing cards of the evening was "Oh, Whistle and I'll Come to You, My Lad," an old Scotch song which brought whistling from the crowd for several minutes afterward. They were rewarded with "Carry Me Back to Old Virginny," which brought tears to the eyes of many by its tender interpretation and mellow shading of notes.

Herself resembling a lovely rose, the dainty singer, who was weighed down with huge bouquets, proved an inspiration for "The Last Rose of Summer," which was requested, and responded to with unusual vocal expression and great depth of feeling by the artist. Bouquets, large and small, continued to pour into the singer's arms and one wee tot picked her way clear through the rows of machines to make her offering of brilliant red sweet peas and was rewarded with a kiss by the famous lady herself.

Of engaging and magnetic personality, and with a very self-possessed manner, Miss Peterson proved herself an unusually happy entertainer.

If before the last group of songs there was any person in the audience not quite won over to Miss Peterson's magnetism, they were compelled to throw off this feeling when the vivacious artist, seating herself at the grand piano, played and sang in a spirited manner "Comin' Through the Rye" and "Dixie." Perfect enunciation, a beautiful voice and sparkling youth together, make these old songs a joy and inspiration to all.

After the entertainment Miss Peterson was swamped with new admirers and friends previously made in Tacoma when she was here in March.

The Tacoma Symphony Orchestra was especially enjoyed in the "Toreador Song" from "Carmen" and the "Mock Morris Dance" by Grainger. A number of popular songs lent a breezy "jazz" to the selections which were both welcome and entertaining.

Edgar E. Coursen at the piano accompanied with his usual skill and grace.—Tacoma Sunday Ledger, Tacoma, Wash., Sunday, August 3, 1919.

♮ ♮ ♮

Some European Notices of Clarence Eddy

LONDON

A great master of his instrument.—Observer.

His technical powers are beyond criticism.—Times.

A performer of very conspicuous abilty.—Telegraph.

Clarence Eddy had no difficulty in proving himself a master.—Post.

One of the greatest masters of the art of organ playing.—Musical News.

A masterly display of legitimate organ playing and refined musicianship.—Musical Standard.

LIVERPOOL

In every department Mr. Eddy showed himself a master. Not only has he a phenomenal control of the mere mechanism of the instrument, but he possesses a genius for perfect combinations.—Post.

EDINBURGH

Mr. Eddy displayed great executive ability, and brought out in a marked degree the capabilities of the fine instrument.—Scotsman.

GLASGOW

Mr. Eddy's chief claim among eminent organists of the time rests on his virtuosity.—Herald.

BELFAST

In Guilmant's Fifth Sonata we heard Mr. Eddy at his best, and really fine playing it was. Finger technic, pedaling, registration and conception—all alike magnificent.—Telegraph.

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Cecil Fanning in San Francisco

[The following article by Alfred Metzger, editor of the Pacific Coast Musical Review of San Francisco, Calif., is from the edition of May 10, 1919, and is relative to the song recital given by Cecil Fanning in San Francisco on May 4.]

If anyone would ask us whom we considered the finest American male concert singer we should unhesitatingly say Cecil Fanning, after hearing him at the Columbia Theater last Sunday afternoon under the direction of Mrs. Jessica Colbert. He not only impressed us as an ideal concert singer, for which impression we shall give reason later on, but his program was so essentially dignified and representative that it stands out as the best concert offered to our public this season. In the first place, Mr. Fanning is the fortunate possessor of a baritone voice of genuine warmth and of a quality unassailably associated with the genuine timbre of such a voice. It is neither a high baritone with dramatic tenor ambitions, nor a basso cantante telescoped into a baritone. It is a real, honest-to-goodness baritone—a voice far rarer than many of our readers would admit in these days of vocal uncertainties.

Another advantage of this splendid vocal organ is its resonant depth, its full, rich and ringing middle register, and its smooth and flexible high tones. Then Mr. Fanning possesses personality and temperament, two absolutely important features of a successful singer. Indeed, his temperament borders on genius, if it does not actually reach it, and we cannot imagine a more impressive, more artistic and more intelligent interpretation of Loewe's Archibald Douglas than the one Mr. Fanning gave us last Sunday.

Added to this astounding temperament is a clear, concise and easily comprehensive enunciation of the English language. If you wish to have English sound pleasing to the ear and just as smoothly and musically as a foreign tongue, listen to Mr. Fanning and try to emulate his example. It is impossible to sing better in English than Mr. Fanning does, and we know whereof we speak. Not the least of Mr. Fanning's numerous artistic advantages is his splendid skill of selecting his programs. He first chose the dramatic or romantic school such as the aria by Gretry and Massenet. Then he gave us a group or delightful French songs by Bemberg and Debussy, which group he concluded with the descriptive declamatory ballad of Loewe's Archibald Douglas, and as conclusion he sang a group of compositions by American composers which were really worth while and represented the best musical creations by leading American masters. He needed not to apologize for his selecting them. A delightful surprise was one of the composer's presence in the audience, thus giving us the pleasure of his personal accompaniment to his song, "The Doeskin Blanket," by Charles Wakefield Cadman, written to words by Cecil Fanning. Both words and music are simply exquisite, and we trust the composition will be popular with our singers. All we can say is that anyone who did not hear Cecil Fanning has missed an opportunity to hear a truly great American artist.

We cannot express all the pleasure received from H. B. Turpin's accompaniments, particularly his smooth and flowing performance of Archibald Douglas. He has a limpid touch, plays with such excellent phrasing and certainty of execution, and seems to be in such splendid rapport with the soloist that the program numbers seemed to be ensemble works, rather than solos with piano accompaniment. Verily any of you who missed the Cecil Fanning program have nothing to be proud of. The program was as follows:

Air from Richard Coeur de Lion (1784).....Gretry
Air from Herodiade (1883).....Massenet
Four Preludes .....Chopin
C minor
C major
F major
C sharp minor
Two Etudes (Revolutionary) .....Chopin
E major
C minor
Partout ou l'amour a passe.....Bemberg
Noel des enfants qui n'ont plus de maisons....Debussy
Archibald Douglas .....Loewe
Two Poems of Quest (1918).....Allan Bier
Poissons d'Or (Goldfish).....Debussy
The Last Leaf (Oliver Wendell Holmes).....
.....Sidney Homer
Boy o' Mine, Goodnight! (Burr)....Weston S. Wilson
I Did Not Know (Charles H. Towne).....
.....Frederick W. Vanderpool
The Doeskin Blanket (Cecil Fanning).....
.....Charles W. Cadman
March Call (written for Cecil Fanning).....
.....Francesco de Leon

♮ ♮ ♮

Lucille Stevenson at Lockport

The songs selected by Miss Stevenson were very difficult of rendition and could not have been attempted by a lesser artist. A wonderful legato was evident through all her songs and "Les Silhouettes," by John Alden Carpenter, was delivered in such a manner as to make it one of the most exquisite bits of singing in the Festival.—Prof. Robt. A. Bartholomew, in Lockport Union-Sun and Journal.

Last evening's concert presented Lucille Stevenson, soprano; Edna Gunnar Peterson, pianist; Cecil Burleigh, violinist-composer, and the Rubinstein Chorus of Buffalo. It is always a keen pleasure to hear an artist like Miss Stevenson, who adds to her large vocal endowments and command of vocalization such musical understanding and authority. She always gets into the sense of the songs she sings and makes them vital.—Mary M. Howard in Lockport Union-Sun and Journal.

♯ ♯ ♯

Henderson—Glen Henderson was accompanist for the song recital of Theodore Harrison at Kalamazoo last week, doing excellent work.

♯ ♯ ♯

Martino—An important article for voice by Alfredo Martino, the successful voice teacher, is held till next week.

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AMERICAN OPERA AT PARK THEATER, NEW YORK

In announcing the opening of the season of opera by the Society of American Singers at the Park Theater, which begins on Monday, October 13th, with Von Suppe's "Boccaccio," William Wade Hinshaw, general manager, says that it is the hope of the American singers to become a genuine "People's Opera Company" worthy of the stanch support and patronage of music lovers in whatever station of life, and that not only has the program been arranged to give the greatest possible pleasure to the greatest number, but the prices kept so low that no one will be deprived of the opportunity of hearing the splendid repertoire of grand, light and comic operas.

A large coterie of artists of high rank in their several lines, consisting of two full sets of principals, has been engaged, so that both grand opera and comic can be given in alternating fashion throughout the season, the principal roles in every performance being represented by well known grand and comic opera stars.

The repertoire will be taken from three kinds of opera: Grand opera, light opera (opera comique), and comic opera (operettas and opera bouffe), and will include the following works: "Madam Butterfly," "La Boheme," "Faust," "Lohengrin," "Tannhaeuser," "Cavalleria Rusticana," "Trovatore," "Pagliacci," "Haensel and Gretel," "Impresario," "Maid Mistress," "Secret of Suzanne," "Tales of Hoffman," "Boccaccio," "Geisha," "Chimes of Normandy," "La Mascotte," "Robin Hood," "Fencing Master," and eight Gilbert and Sullivan operas—"Yeoman of the Guard," "Princess Ida," "Mikado," "Pinafore," "Iolanthe," "Patience," "Gondoliers" and "Pirates of Penzance." Every opera will be given in English and special stress laid upon the clarity of diction of all artists.

The following artists will appear in the various operas:

Sopranos, Mezzos and Contraltos—Gladys Caldwell, Elizabeth Campbell, Fely Clement, Kate Condon, Marcella Craft, Blanche Duffield, Lucy Gates, Gladys Gilmore, Dicie Howell, Lady Tsen Mei, Ruth Miller, Helena Morrill, Hari Onuki, Virginia Rea, Ellen Rumsey, Gertrude Shannon, Irene Shirley, Cora Tracy, Grace Wagner.

Tenors—Richard Bold, Ralph Brainard, Craig Campbell, Francis Maclennan, Riccardo Martin.

Baritones and Basses—Morton Adkins, David Bispham, William Danforth, Jack Goldman, Graham Marr, Eugene Martinet, Frank Moulan, Bertram Peacock, John Quine, Henri Scott, Burton Thatcher, Herbert Waterous.

###

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Mario Salvini, the eminent Italian vocal instructor of New York, strongly advocates the promotion and development of native talent. He believes that there should be a national conservatory in America, and with the view of fostering and encouraging artistic gifts he is offering scholarships to the value of $2,000. Competent judges will decide who the fortunate winners of the scholarships are to be, and the tests will thus reflect great credit upon successful candidates as well as being of financial benefit in advancing their careers.

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Cyrena Van Gordon at Aeolian Hall—Helene Kanders and Maximilian Pilzer at the Hippodrome

That the number of concerts and recitals will exceed the past season no one doubts, and I am beginning to be swamped with announcements which attest an increasing list of debutantes, old favorites, etc., but the importance of a musical season should be judged by the quality of entertainments and entertainers and not by the quantity.

Aeolian Hall opened its doors on Sunday afternoon, October 5, with a song recital by Cyrena Van Gordon, mezzo-soprano of the Chicago Opera Association. The Anglo-Saxons should feel somewhat proud of the fact that they are destined to be vocated for the greater musical arts than opera. The Anglo-Saxons, usually, are possessors of voices adapted for concerts and recitals. A small number of them are really fit to cope with the operatic requirements. Cyrena Van Gordon belongs to the latter class, and few operatic exponents are happy in the recital rooms. Miss Van Gordon will always, as long as her voice lasts, be satisfying in operatic interpretations. But to render a recital program requires more than voice. Artistry, interpretation, expression and feeling.

Miss Van Gordon was pleasing as far as the voice was concerned, though off pitch singing was not absent, but, "Come, Beloved," by Handel, had everything save the spiritual expression. "L'Heure Exquise" by Polderiski was the most pleasurable rendition of the French group. The program, save for "Coucher de Soleil," "Le Irefle a quatre femilles" (Rene Lenormand) and "Tes Yeux" (Rene Rabey) was not pretentious. Miss Gordon's French enunciation is equal to an Italian's English diction. The program was opened with Bishop's "Should He Upbraid," followed by "Pastoral" (Carey); "O Mio Fernando" ("Favorita" by Donizetti), an aria not welcome in concerts. "A Toast" by Salter, "In the Steppe" (Gretchaninou) "Moonlight and Dreaming" (Cesare Sturani), "The Last Hour" (Walter Kramer), "Doushka," (Henry Hadley), and was concluded with a group by the accompanist, Charles Gilbert Spross. There was a fair attendance and Miss Gordon made a beautiful stage picture.

♮ ♮ ♮

At the Hippodrome, simultaneously with the Aeolian Hall, the doors were thrown open for a concert arranged for the benefit of the Humanitarian League. The huge auditorium could have held a larger audience, but one is rather inquisitive about the cause of the limited number present at this event. Either the Humanitarian League is not a popular organization or Mr. Ossip Gabrilowitch is no drawing card. Rather the latter, because the League featured him as a box office test. When I entered the Hippodrome Mr. Gabrilowitch was playing exquisitely "Sonate," op. 27 (Beethoven) and then followed Mr. Baklanoff of the Chicago Opera Association. His singing of the prolog from "Pagliacci" was characterized by affectations for "effects" which were not of commending nature. The short breath, the off key singing and the tremolo could not entitle him to praise. Helene Kanders was heard by the writer for the first time. She had no difficulty in convincing her hearers of an excellent lyric voice, clear in the upper register, and powerful enough to cope with the size of the Hippodrome. Except for temporary off pitch, she was indeed delightful in the "Song of Russia" by Rachmaninoff. Also in the Hopak song by Moussorgsky she was at home, singing the above in the original language. Possessed of a striking personality, Miss Kanders will rapidly gain admirers.

Maximilian Pilzer, we hope, will appear more often this season. If Mr. Gabrilowitch's qualities as a soloist are undeniable, one can not be as enthusiastic about his support in sonata renditions with violin. Mr. Pilzer's musicianship carried him to a successful interpretation of Franck's "Sonata." Without the pianist's support he would have been able to bring out the noble melody of the Franco-Belgian composer. The violinist showed many gifts in the execution of Brahm's "Hungarian Dance No. 2" "Serenade" (Drigo-Auer), and "Caprice Basque" by Sarasate. His technic is superb, the tone is large and the intonation always correct. He was accompanied at the piano by his talented sister. The program was a generous one and each interpreter had the choice of his own accompanist. Emil Polak officiated for Mr. Baklanoff, Lazar Weiner for Mr. Woolf, who was also one of the soloists in the capacity of the cantor, and Paul Eisler for Helene Kanders.

J. de V.

HELENE KANDERS

♮ ♮ ♮

At Aeolian Hall Stella Genova, soprano, gave a recital of songs on Monday evening, October 6. Lawrence Munson assisted at the piano.

♮ ♮ ♮

Robert Schmitz Is to Play With the Boston Symphony Orchestra

What seems to be an interesting feature for the coming season is the announcement that the brilliant French pianist is to be the soloist with the Boston Symphony Orchestra, Pierre Monteux, conductor, on February 13. The date of his appearance is not quite certain, but it is most important to record Mr. Schmitz's appearance with the Hub Symphony. Another striking feature of his appearance is the appreciation of Mr.

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Schmitz towards American compositions. He will play the concertino from the pen of John Alden Carpenter. This will be the first performance of Mr. Carpenter's work, and it is expected to obtain an unusual success, especially when interpreted by such a brilliant pianist as Robert Schmitz. His New York recital is scheduled for December 3 at Aeolian Hall. More details will follow.

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"Shanewis" to Tour?"

With no intention of divulging a secret a friend told me, quite innocently, that Cadman's superb Indian opera "Shanewis" is to be featured this season before American audiences and especially in those communities which have not yet had the fortune to listen to Mr. Cadman's work. The Franco-American Association for Musical Art is to be the sponsor of "Shanewis," I am told. And, by the way, what has become of that American organization whose purpose was to produce English operas for the furthering of American music? A list of patrons was announced, among them Messrs. Otto H. Kahn, Reginald De Koven, John Philip Sousa and others.

If this "Shanewis" presentation is the first step towards the accomplishment of a worthy cause, then The Music News applauds it most heartily. It is also whispered that Joseph Carl Breil is to direct an operatic company consisting of Anna Fitziu, Riccardo Martin, and others with an elaborate orchestra. If the plans go through successfully, and let us hope they will, the tour is to commence November first.

The Californian's work will not fail to impress the audiences, because "Shanewis" is without doubt an inspiriting opera. Later I was informed that the tour of "Shanewis" is practically assured.

♮ ♮ ♮

Bernardo Olshansky in Recital

They say that it is much easier to criticise than to sing. But does a vocalist prefer the critic's silence to his constructive reviewing?

Mr. Bernardo Olshansky has so many qualities that it is worth while to analyze his defects. The capital fault of his recital at Aeolian Hall on October 7 was the off-key singing. Possessed of an excellent basso cantante voice, the results of his vocalization would have been more satisfactory had it not been for the flat singing for which one could not blame any teacher. The lower register and the medium are of splendid material, the upper is limited and forced. His falsettos are artistic and employed intelligently and with much effect. Mr. Olshansky is destined to be a welcome factor to the concert halls and with the elimination of his faults he will place himself in the rank of satisfactory recitalists.

His Roumanian group was very pleasing and his singing of it compelled encores. It was a welcome novelty, and after the renditions of the Roumanian folk-lore melodies the large audience rewarded him with warm applause. His program included songs by Haendel, Gluck, Buonamici, Bemberg, Trucco, Marie Bachmann, Bimboni, Lishina, Gretchaninow, Stolipina, Gastaldon, Donaudy, Cecil Forsyth, Waghalter, Jiacchia and Woodman. Perhaps the off-key singing was also due to his accompanist, Mr. Karl Leitner.

J. de V.

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De Luca, Ill in Italy, Will Come in November

Word comes from Rome that the popular baritone of the Metropolitan Opera is at present ill and will not be able to return before November. He was scheduled to appear at the Hippodrome on October 12 with Carolina Lazzari, Charles Hackett and Frances Alda, but Thomas Chalmers of the Metropolitan will substitute for him.

♮ ♮ ♮

Michael Penha Returns

The excellent Dutch pianist returned to New York from Holland Wednesday, October 8. Showing his delight at being back on the American shores, he asserted that, musically, Holland has only little to offer at present.

♮ ♮ ♮

Destinova, Not Destinn

Emmy Destinn announces that she likes to be known as Destinova, the old name sounding too Teutonic. Manager Gatti-Casazza of the Metropolitan was the spokesman for the Bohemian soprano, and says that the prima donna will adopt, forever, the name Destinova.

♮ ♮ ♮

The New Symphony Orchestra Proves Inferior to the Older Organizations

The initial concert of the season by the New Symphony Orchestra was given on Thursday evening, October 9, at Carnegie Hall.

When the listener was led to the Fifth Symphony of Beethoven he could easily draw comparisons with the older organizations of which Messrs. Josef Stransky and Walter Damrosch are the conductors. The brass instruments of the new organization exhibited, not infrequently, roughness and louder playing than one would care to listen to, the wind and the reed sections displaying lack of finesse, grace and co-ordination. Naturally, it is a difficult task to perfect an ensemble of some one hundred players in such a short time as a few months, but why not wait until some real good ensemble is effected? Meanwhile the glory of the older organizations is still a matter of delight for those who support them. Beethoven, Mozart, and others are what we all know them to be, but their inspiring music must receive consideration from the interpreters. It isn't sufficient to feature Caesar Franck; he must be played and interpreted with the best of the musicians' abilities—if they have any. The Bowery may exploit Wagner, but would the latter, if he were alive, permit the jazzing of his masterpieces? Mr. Arthur Bodansky, also of the Metropolitan, is a capable leader and with his extreme musicianship he will be able to give us better performances. There should be the double quality, or rather the triple "quality," in an orchestral concert. First, a good ensemble of players, second, the leader, and third, a choice program.

J. de V.

♮ ♮ ♮

Max Rosen in Recital

Still boyish in appearance, but more mature in his art, Max Rosen returned to Carnegie Hall on Saturday afternoon, October 11, for his first recital of the season. One factor, and a potent one, for a youngster especially, was the capacity house present to greet the return of a favorite violinist. He was heard by the writer in the "Chaconne" (Vitali). If we return to the accomplishment of the past two seasons it is only because one likes to record the strides made. The third season finds Rosen more equipped for complicated compositions; his technic has grown to the extent where praise must be bestowed on his progress. His tone has gained in volume, and where the intonation of the past seasons left something to be desired, today he is practically a new violinist but fully qualified to rank with the best of the younger set. Notwithstanding that the "Concerto F Sharp Minor" by Ernst was not all accurately rendered, he gave otherwise an exhibition of technic which was admirable for the agility and the facility in overcoming difficult passages. In both executions he displayed poise, assurance and a mastery which insure his future. Besides several encores his program consisted of "Pastorale" (Scarlatti-Franko), "Mazurka" (Chopin-Kreisler), "La Gitana" (Kreisler), Romanze E Minor (by himself) and "Scherzo Bizarre" (Victor Kuzdo). Demonstrative approval was tendered and it was fully deserved. Frederic Persson gave an admirable accompaniment at the piano.

C. E. S.

♮ ♮ ♮

Richard Buhlig gave the first piano recital of his announced "Series of Seven" at Aeolian Hall, on the evening of October 10.

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Samuel Gardner, violinist, gave a recital at Aeolian Hall on October 11.

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ELSIE BARGE

Miss Elsie Barge will enjoy one of the busiest seasons of her career. A number of tours have been booked by her manager. On October 9, 10 and 14 Miss Barge had splendid success with Frances Ingram at La Salle, Mount Carroll and Chicago, Ill.

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Born in Italy, of French parentage, Mme. Josty-Hammond, the New York vocal teacher, enjoyed from the beginning unusual advantages. Her success as a singing teacher is attributable, she says, to insistence upon a perfect enunciation of Italian vowels as a basis of correct tone production in any language.

"In this day of vocal mutilation, where words are so often indistinguishable," declared Mme. Josty-Hammond to a representative of Musical America, "it is a real delight to enter a studio where every syllable is clear to the auditor.

"In speaking or singing Italian articulation is imperative. There is no possibility of slighting the vowels, as is so commonly done in other tongues, and this very largely accounts for the beautiful singing of the Italians. I, therefore, employ 'la lingua Italiana' as the very foundation of singing, and this enunciation, properly applied, enables one to sing with equal effect in all languages and removes the strain and compression which so often destroy the color of the tone. It produces a clearness and freedom of sound that cannot otherwise be attained. One cannot question the virtue of the method, for unimpeded emission necessarily signifies an open throat, and flexible tongue.

"The latter, operating upon a well-supported breath," continued Mme. Josty-Hammond, "produces that warmth and penetration so peculiar in the Italian voices. There is no physiological difference between the Latin and the American construction and the same laws apply to both. It is these laws that I apply to American singers and demonstrate convincingly their infallibility. My pupils are indeed standing proof of their efficacy, as was shown in the recital last spring at Carnegie Hall. There is in my studio no singing of arias by beginners. There is, first of all, a conquest of the underlying fundamentals and then a gradual ascent through the intermediate stages. And it is truly surprising how quickly pupils reach their goal, for there is nothing to unlearn."

Mme. Josty-Hammond anticipates a busy teaching season and has reopened her studios in the Metropolitan Opera House Building with a large enrollment of pupils. She plans to give several recitals during the season.—Musical America.

———♯♯♯———

JESSIE DE VORE

Jessie de Vore, violinist, who so recently returned from overseas concert work, has resumed her teaching at the Orchard School of Music and the Racine Company Agriculture School in Rochester, Wis., where she reports an unusually large class.

Tuesday afternoons she will teach in her downtown studio, Room 614, Cable building.

Her concert season opened October 4, in Austin, playing with "The Mozart Ladies" for the Masonic Club.

———♯♯♯———

Namara—Marguerite Namara, lyric soprano of the Chicago Opera Company, is one of the four vocal soloists engaged by the New York Philharmonic Orchestra to appear at their series at Carnegie Hall. Mme. Namara will sing at some special guest performances with the French Opera Company in New Orleans as well as with the Chicago Company this season.

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ANNA IMIG

A young singer who has made a splendid impression at Ann Arbor, Mich., where she was an artist pupil of Theodore Harrison and a member of the faculty of the University School of Music, Anna Imig, mezzo-contralto, has come to Chicago and actively entered the concert and church field of this city and will also teach a small class of vocal pupils.

Mrs. Imig is the possessor of a fine personality and a rare intelligence, and these, together with the exceptional training she has had, have combined to bring her very great success wherever she has appeared, including an appearance as soloist at the May Festival at Ann Arbor two years ago.

Among the early engagements she will fulfil in Chicago are two on November 3, the first being a recital before the Austin Woman's Club in the afternoon, and the second being an appearance in the evening in "Elijah" with the Chicago Apollo Club at Orchestra Hall.

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AMERICAN CONSERVATORY

The concert last Saturday afternoon of the American Conservatory at Kimball Hall was one not soon to be forgotten. It was given by Hugh Porter, organist, and John T. Read, basso, with Miss Esther Hirschberg at the piano.

Mr. Porter was in splendid tune and handled the none too tractable organ with a master hand. He evinced a remarkable technique, an accurate memory and quick perception in the management of his instrument, especially in his brilliant closing numbers, the Schubert "Marche Militaire," which takes clever registration as well as technical facility, and the Widor Symphonie No. 5, which is tremendous in its requirements.

Mr. Read sang with style and good interpretation. His work is always most sincere and musicianly. The program is appended:

Marche aux Flambeaux ..... Guilmant
Andante from Sonata IV ..... Bach
Mr. Porter
Belshazzar ..... Schumann
At Midnight ..... Bruch
Koptic Song ..... Bruch
Mr. Read
Two Sketches ..... Brewer
Autumn
Springtime
Toccata from Suite Gothique ..... Bellman
Mr. Porter
Uncle Rome ..... Homer
Nobody Knows (Negro Spiritual) .....
Smuggler's Song ..... Kernochan
A Red, Red Rose ..... Hastings
Mr. Read
Marche Militaire (arr. by W. T. Best) ..... Schubert
Symphonie V ..... Widor
Allegro cantabile; finale
Mr. Porter

MARY CARVER WILLIAMS.

———♯♯♯———

STURKOW-RYDER AT FLINT, MICH.

Mme. Sturkow-Ryder played the following program (and encores) in her very successful recital at Flint last week:

Air and Variations in D minor ..... Handel
Siciliano ..... Scarlatti
Capriccio .....
(Encore, Chopin Etude)
Sonata, Quasi Fantasie (Apres une lecture du Dante) ..... Liszt
(Encore, Liszt Consolation)
Fantasie Pastoral ..... Sturkow-Ryder
(In the Park)—The Sunday crowds—The Avenue of trees—The foxes—The deer park and kangaroos—The jolly throng—Sea lions—The polar bear—The monkey house—Eleven o'clock and the chimes—The Bengal tiger—The big boa constrictor—The children at play—The aviary—Pelicans and ducks—Prairie dogs—Back to the cars
(Encore, Imps, by Sturkow-Ryder)
Polichinelle ..... Rachmaninoff
The Lark ..... Glinka-Balakirew
Musical Snuffbox ..... Liadow
Waltzes (from the opera of Eugen Onegin, Papst paraphrase) ..... Tschaikowsky
(Encores, Prelude by Arthur Foote, Etude Japonaise, by Poldini)

———♯♯♯———

ERNEST DAVIS IN CHICAGO

Ernest Davis, the splendid young American tenor, who made his first successes in Chicago and who is now one of the most popular of the younger generation of singers in New York City, having just completed an important engagement at the Maine Festivals, is in Chicago and vicinity for two weeks, where he will sing in a number of the Frank Morgan Extension concerts.

From Chicago he will go to St. Louis, Minneapolis (Apollo Club), Winnipeg, Can., and Montgomery, Ala., after which, in December, he will return to New York, where before the close of the season he will have two recital appearances.

THE CAMEO CLUB

Chicago responds but stonily to anything of the musically Bohemian order and yet a few such organizations as the newly formed Cameo Club could do wonders in lightening up the austerity of the situation and establishing that cordiality among musicians of the city which has been so conspicuous through the years by its absence.

And, undoubtedly also, one has but to attend a single meeting of the Cameo Club in order to be impressed with its desirability and the fact that it is vitally different.

This being true, there is every reason to think that it will be a rapidly growing institution and that its success will be the impetus which will mean the inauguration of other such ventures.

The second meeting was held last Friday evening at the studios of Elizabeth Guion Dormer at 1142 Michigan Avenue and it proved to be a rare delight to the select company present at that time.

It was called "An Oriental Evening" and was devoted to Japanese and Chinese music and literature, with about an equal division of program between the two countries.

There was, first, a "Greeting" from the President of the New York Cameo Club, read by Lida Leighton Jones, and there was also an Oriental play, "The White Emblem," written by Joseph Le Roy Dennee, and read with much style and correct feeling by Elizabeth Guion Dormer, who as President also presided throughout the meeting with charm and authority.

ELIZABETH GUION DORMER

The big item of the evening, however, lay in the address by Ida Mansfield Wilson on "Japan."

As Mrs. Wilson has been to the Land of the Rising Sun three times and has had exceptional opportunities to study its people and customs, and as she is herself a woman of charm and skill, she succeeded in pleasing the little audience mightily and in making them wish for "more," even though it was nearly 11 o'clock when she had finished her illuminative and illustrated talk.

Mr. and Mrs. Dey M. Hough read some Chinese poems delightfully, Otoya Mitzuki, a Japanese baritone residing in Chicago, sang some songs in his native tongue, and some of the Fay Foster Japanese song pictures in English with very good effect.

Miss Sadie Vanderbosch gave a pleasing operatic touch to her rendition of "One Fine Day," from "Madame Butterfly," and besides playing good accompaniments throughout Mrs. Edward Miller played some little Chinese sketches very adroitly on the piano.

The rooms reflected the fine taste of Mrs. Dormer in their quaint and charming decoration, and many of the guests were in full Chinese or Japanese dress.

There were burning joss-sticks all about—the lights were properly subdued, and altogether there was "atmosphere" as well as real values and the function throughout proved conclusively that the Cameo Club has brains and talent a-plenty among its members and that, with time to grow, it will become a standard institution of the art life of Chicago.

C. E. W.

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ROSE LUTIGER GANNON

Rose Lutiger Gannon, contralto, gave a recital for the Ravenswood Woman's Club October 13 and at Racine, Wisconsin, October 15. Two of Mrs. Gannon's artist pupils who made a great success in Recital at La Porte, Indiana, are Edna Wilson and Ruth Nuss.

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The Elderly Person

It is appropriate to speak of Clarence Eddy as a veteran, but more because of the fact that he began very early, and by that token has won the honors of years before Father Time has crusted him very markedly with the rime which falls inexorably from the hour glass. Mr. Eddy is of the type which most men seek to emulate. When ripeness draws near, a clear-headed man eagerly desires to radiate vigor, sound health, alertness, directness of speech, method of movement, poise, keen vision, steady nerves, good judgment, easy motion, abounding humor, kindliness of thought and action, patient consideration and generosity, and then house them all in a compact, sturdy figure which stands guard over the inner man, so guiding and influencing the outer one. That is the sort of veteran Mr. Eddy has grown into. True, some of us remember the days when there was a long, silky, brown beard of much fineness of texture, in place of the crisp gray mustache now cultivated, and, like a lot of other people, he holds his own best with his hat on. But no years can alter that firm set of head upon erect shoulders and the clearness of his glittering eyes, which see a long way forward and deep down, and are wary or cordial, as the wisdom of the moment dictates.

A long-ago memory of him is of a recital which he came to give on a rebuilt organ whereon the Elderly Person was holding a sort of pioneer outpost. The reconstruction was in the care of good old Octavius Marshall, of blessed memory among Western organists. Marshall knew his man pretty well when he wagered that the first thing Mr. Eddy would do would be to pull out a pocket rule and measure the height of the bench and call Marshall down because it was one inch too high! But that was exactly what happened.

Those were the days of the flowing beard, spoken of, and of extremely fine boots. And, also, when Dubois' "Cantilina Nuptuale" and Shelley's "Russian Romance" were new; when Haupt dictated the speed and rhythm for fugues. They stand also for the way Mr. Eddy still keeps his programs up to the last minute in charm and novelty. His current lists fairly bristle with the new things, just as they did back yonder.

His return to Chicago, as one of the department heads in Chicago Musical College, is occasion for congratulation and opportunity for retrospect. The Elderly Person knew well a fine-grained man who said once: "I don't know whether I count for anything notable otherwise, but I do know that I did a good turn for Chicago when I brought Clarence Eddy to Chicago to play the organ at First Congregational Church out on Ann street." The speaker was the late Philo F. Pettibone, and the year referred to was in the seventies. Shakespeare does say something about the evil which men do living after them, but certainly Mr. Pettibone's memory deserves well for what he discerned wisely as valuable when this old world was newer.

Sitting in the cozy little refuge which Mr. Eddy has touched with his personality until it reflects the intimate color of a home, it was pleasant to talk of these and other names who had their days of usefulness and service in a certain halcyon period for music in Chicago. And then, to go a bit further backward to the beginnings which enabled a very young man to so quickly put his mark on a new community and fit into a wider movement.

It ought not to be surprising to learn that Mr. Eddy played a pipe organ in a service at the age of thirteen. He confessed, with a little laugh, that he remembered even yet the qualms and terror of that inauguration —how his feet trembled so much that the only way he could brace himself was to put his right foot on the balance swell and pedal with his left one. It may be that the boy was not far away from the "one-legged organists" of our later date. Does it grant them absolution? Perhaps they are scared. At fourteen he was an organist and choirmaster in the Massachusetts village which was home. At sixteen he was studying with Dudley Buck in Hartford, and at eighteen playing a three-manual organ in Montpelier, drawing a good salary and pleasing his people so entirely that they were incredulous when he said he would leave them and go to Europe for further study. "Why study any more?" was the quick query. "We will pay you anything you want if you remain on this bench. What more do you need?"

And he was happy at Montpelier, because of the presence at Burlington, not far away, of another young man of his own genus. Together they had the sort of companionship which only the gifted can enjoy and which, while perfectly normal in one way, carries with it the essence of exaltation. Until Samuel P. Whitney met Clarence Eddy the former was plugging away in enthusiastic darkness — making the most of what chances he had. When Eddy unfolded his knowledge of Bach, the ready ears and heart of the other man were open and a friendship ripened which the years never lessened. To hear Mr. Eddy speak of this friend and the many whose names were also uttered is to understand one part of his rich life experience. "The man who would have friends must show himself friendly," and he has known how to make the saying true.

At twenty Mr. Eddy was with August Haupt in Berlin, literally soaking himself at that fountain of erudition, tradition and authority. He brought so much of eagerness and aptitude with him that he absorbed doubly fast. And he won his way so fully that his guide took him into his heart and home. In two years and a half the two had traversed what ordinarily required five years of application. Furthermore, the master told him this for a fact. Which meant, in substance, that the entire literature of Bach had been studied with the greatest authority since the days of the old Cantor himself.

Back in America the Eastern opportunities were finally put aside to accept the promising Western field, with Chicago and First Congregational Church as the starting point. After two years Mr. Eddy went to the First Presbyterian Church, and there remained eighteen years. Nothing was said about it, but the Elderly Person wagers that Philo A. Otis had the penetrating eye to see just what the brilliant young organist would make of the music of that church. And right splendidly did he create tradition in a period when musical history was recording itself in Chicago churches — the very heyday of great quartets as the basis of all effort. They had superb singers in those days. Their fame spread into the interior towns as well. So that when the "Pinafore" delights blossomed, and a "Chicago Church Choir Company" sallied forth the artists were all well known in the field they traversed.

At this time Mr. Eddy was associated with the "Hershey School of Music," and in connection with it, began his series of weekly noon organ recitals. These reached a climax when he gave one hundred successive recitals without repeating any number. At the final one the entire program consisted of new works written for the occasion by eminent composers. It was a great undertaking and has no parallel save as Hugo Goodwin's record of playing one thousand pieces without repetition approaches it. The years established Mr. Eddy as a prominent figure in musical Chicago, and his name and playing became familiar throughout the country. Without doubt he has played in more places than any other organist of these States, although the statement is not made with other than an estimate. And in every place of importance where there is a good organ there is apt to be a good friend for the man so thoroughly friendly. The Elderly Person found himself noting how often his host unconsciously spoke of places and men and added the encomium, "He's a nice fellow; I enjoy going there." On the piano rack there was music, of course. Much of it had that clear script name on it which is another of Mr. Eddy's traits—so direct and easily read. But there was manuscript also, with dedications to the one man who had drawn out something from another. Just how many of these evidences come to him is seen in his programs where a liberal selection of dedicated numbers find place. As happy a part of the Elderly Person's visit as could be noted was when Mr. Eddy showed him these newer things, which afterward graced his first recital in Chicago this season. The insight and pleasure in discovering and enjoying merit will keep such an artist ever young. He enthused, he repeated phrases, he dissected harmonies, he put forward hidden developments, he searched for diverse treatment, he accented choice measures, he sang the richer melodies, he pointed out the study, he scented the atmosphere, and dived into the very soul of the composer and brought his message forth to loving inspection and approval. It is this enveloping spirit which gives his music its unfailing charm. He has absorbed it, understood it and found delight in what he preserves. His is that rare

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THE ELDERLY PERSON.

CLEVELAND BOHNET

Cleveland Bohnet, who scored one of the most distinguised successes at Lockport during the recent festival, has resumed his duties as a member of the faculty of the American Conservatory and looks forward to a successful season.

The following are among the many comments which Mr. Bohnet received in commendation of his appearance:

"Cleveland Bohnet, pianist, made a distinctly favorable impression by his playing of some novelties. 'Song of the Mesa,' by Homer Grunn, was atmospheric, and 'The Flute God,' by the same composer, had a plaintive sweetness like the flute song of a dweller long ago in the land of the sky-blue waters. It was charming music delightfully played. Of two ultra-modern tone sketches by C. F. Griffes, 'Lake at Evening' and 'Night Winds,' the former was a clever conceit. Mr. Bohnet's beautiful touch, skillful pedal effects and poetic treatment of the compositions he played made his work most enjoyable."—Mary M. Howard, Buffalo Express.

"A good pianist is always a treat, and Cleveland Bohnet was such a one. The vehicles which Mr. Bohnet chose to display his talents were all in the mo dern, descriptive style. These compositions gave the artist an opportunity to show his great sense of balance of parts. Never boisterous, but always conveying to the audience the feeling of subdued power, Mr. Bohnet held the attention of his listeners throughout all his numbers. 'Night Winds,' by Charles T. Griffes, deserves especial mention, both on account of the excellency of the composition and the true rendition given it by the pianist."—Robert Bartholomew, Lockport Sun-Journal.

CECIL ARDEN SCORES IN SONG RECITAL—EASE AND NATURALNESS WIN LARGE AUDIENCE AT MIZPAH

That Cecil Arden has a great future before her and may yet be a Schumann-Heink or a Louise Homer was the opinion of an audience which filled the Mizpah auditorium when the youthful metropolitan artist appeared in joint recital with Charles Courboin, organist.

The approval of the audience was evidenced by long and enthusiastic applause, which rendered it necessary for Miss Arden to respond again and again. Her voice is full, clear and sweet, and she is the possessor of those two most to be desired attributes, youth and charm. There was nothing of affectation in her manner of delivery. The lovely tones came with ease and naturalness and yet her program showed the result of careful study.

LILLIAN A. WIESIKE SINGS IN CINCINNATI

Lillian A. Wiesike, soprano, gave a successful song recital at the Cincinnati Conservatory of Music on September 28, presenting the following numbers:

Aria—Then Shall the Lute and Harp Awake (from Judas Maccabaeus) ..... Handel
Romance ..... Debussy
Mandoline ..... Debussy
L'Heure Exquise ..... Hahn
Pastoral ..... Bizet
The Modest Rose ..... E. Stillman Kelley
The Spirit Flower ..... Campbell-Tipton
The Last Hour ..... Walter Kramer
Bird of the Wilderness ..... Horsman

CLARK TO GO AGAIN TO LOCKPORT

Mr. Charles W. Clark has been re-engaged to sing for the American Music Festival next season at Lockport, N. Y.

The program features only American-born artists, all-American music, and all-American composers, and continues for one week during the month of September.

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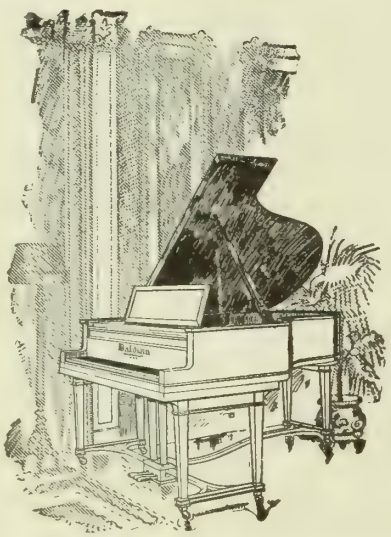

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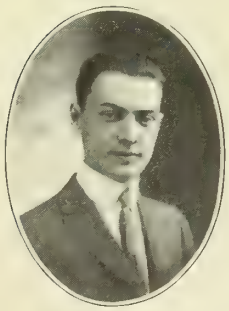

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Editorial

PASSING COMMENT

The question of German language in the United States, either on the concert stage or elsewhere, is one which seems to be taking care of itself very satisfactorily.

Music News has been preaching the gospel of "America First" for a long time, and we still maintain that not only our own artists and our own compositions, but also our own language, should be given first consideration throughout the musical world of America.

The following emphasization of these points by W. L. Hubbard in his music editorial in the Tribune last Sunday is very interesting and significant:

The question, however, is not that of the using or the not using of German music. That anyone truly American in sentiment and ideal did not care during the war to listen to music of German origin was but natural. A people which was heaping so much of suffering, inhumanity and sorrow upon the world could not at that time be mentally associated with a folk capable of producing aught that could afford enjoyment, uplift and beauty. That feeling lingers still in the hearts and minds of many Americans, and its complete passing will require no inconsiderable time, especially where those are concerned whose immediate and personal losses in the wartime have been heaviest.

But the larger general public can afford the more indulgent view. Cherished hatred profits neither individual nor nation. There is no reason why the American music-loving public should be deprived of the masterpieces of German music. There is every reason why it should not be deprived of them; for to deny ourselves of them is to limit our knowledge and our appreciation.

The message any music gives is largely if not wholly a question of the suggestion received from it by its hearer. And that suggestion depends upon the hearer's mental and emotional experiences, which experiences in turn form, when coupled with the immediate mood, his susceptibility and his receptivity. German music, therefore, needs mean only that which its hearer makes it mean. And to the majority of listeners it must contain chiefly beauty and uplift. The great treasure of German music should be kept open to us. To deny ourselves its riches would be to hamper and impoverish ourselves. All the instrumental music of Germany should be at our disposal. All its opera and all its song literature should be ours to use and to judge.

But, while we should welcome German music, there is no reason why the American public should be asked to listen to the German language. That idiom stands at the present time as too synonymous for that which has been hurtful to humanity, both individually and collectively, for the world to care to hear it. We have our own language, and now is the time for us to come to a realization of its worthiness as the medium of art expression and insist upon its using. The time is ripe, in fact, for the doing away with all foreign tongues on the concert and opera stages. The French, the Italian, the Russian, the Scandinavian—all stranger languages—were well banished, not because they are not languages of worth and of beauty, but because for us they are foreign, and we as an English-speaking people should have songs and opera sung for us in the language we understand. German should be banished for an especial and well-grounded reason, but all other foreign speech must also disappear from our entertainment halls if we ever are to become genuine and intelligent appreciators of grand opera and of the great song literature of the world.

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There is much food for thought in the following comment, which made its way to our office last week:

> "The way to get rich is to get money; the way to get money is to get business; the way to get business is to get after it."—Frank H. Kimbrough, Muncie, Ind.

"An innovation in the use of translated folk songs as an Americanization medium was introduced successfully at a Columbus Day meeting held at Public School No. 95, New York, under the auspices of Greenwich House, for the Italian residents in the neighborhood of that settlement. The singing, which was under the direction of War Camp Community Service, included not only some of the American popular and patriotic songs, but three Italian songs, 'Santa Lucia,' 'O Sole Mio,' and 'Funiculi-Funicula.' Frederick Gunther, the prominent bass-baritone, and now a War Camp Community Service song leader, told the audience that Americans liked to sing their Italian songs, and he asked their help in singing them in English. The words were then thrown on the screen, first in Italian and then in English, and the crowd sang the songs in English even better than in their own tongue. That they were pleased by the use of their own folk songs was shown by the outburst of applause at the end of this group. Magistrate Freschi, who spoke on the advantages of learning English, urged the boys in the audience to bring their parents to night school to explain to them all about this meeting and to tell them that they had sung the Italian songs in English. Judge Freschi declared that this use of the folk songs was one of the finest Americanization methods that he had seen."

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The rumor that "Shanewis," Charles Wakefield Cadman's fine opera, is to be given wider circulation this season is most gratifying.

We should certainly like to hear it in Chicago—preferably in our own season at the Auditorium, but, if that be not forthcoming—then in some other way.

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The audience gathered at Kimball Hall last Tuesday night to hear the organ recital of Clarence Eddy was indeed a distinguished one and a great credit to Chicago.

Mr. Eddy is, easily—the dean of the organ playing profession in America, and when he plays, as last Tuesday—all the organists as well as many musicians of other branches feel it a distinct privilege to be present.

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Following are some "sayings" of Andrew Carnegie well worth studying:

(From Carnegie's "Empire of Business")

The millionaires are the bees of the hive, not the drones.

Capital, business ability and labor must be united in any enterprise.

The fashion of trusts has but a short season longer to run.

It is infinitely easier for a young, practical man of ability to obtain an interest in existing firms today than ever before.

Subdivision, specialization is the order of the day.

The habit of thrift constitutes one of the greatest differences between the savage and the civilized man.

I have never yet met a man who fully understood two different kinds of business.

The millionaire who toils on is the cheapest article which the community secures at the price it pays for him, namely, his shelter, clothing and food.

(Continued on page 43)

Sidney Silber
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REMARKABLE SEAT SALE FOR THE OPERA

On Tuesday and Wednesday of last week the Chicago Opera Association sold $25,000 worth of seats. There was a last-minute rush to buy subscriptions before the increase of prices, which went into effect Saturday, October 18.

W. C. Meek, treasurer of the Chicago Opera Association, worked night and day with a corps of four assistants to keep track of the orders that poured in.

"We have been rushed off our feet," he said when seen at the Auditorium. "The fact is, we are going to have a wonderful year. 'The Friends of Opera' have stimulated the sale of boxes, and the newspapers, with their hearty co-operation, have made our advance sale the biggest in the history of the organization."

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Music in Chicago

COLUMBIA SCHOOL FACULTY MEMBER RETURNS

Among the number of young musicians in the Columbia School of Music who answered the call to service for Uncle Sam

ARTHUR OGLESBEE

during the war was Arthur Oglesbee, who has just returned from abroad and will resume his teaching in the school.

Mr. Oglesbee had the unusual advantage in France of attending the University Mountpellier, where he studied for some time. His musical training was developed under the tutelage of Clare Osborne Reed, director of the Columbia School, where he was awarded his degree of Bachelor of Music in 1911. Mr. Oglesbee is a well-rounded musician and has won a high place in the professional world through his many public appearances and from the exceedingly interesting compositions written by him for piano and voice as well as a number of choruses for women's voices which have been produced in public in the concerts given by the Columbia School Chorus under the direction of Louise St. John Westervelt.

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JANE ENGLISH

Some future engagements of Jane English, coloratura soprano, are:

Concert with Mme. Sturkor-Ryder, pianist, and Mr. Charles Lagourgue, clarinetist, at the Kenrose Club of St. Ambrose Church October 30.

Salon Concert at the Blue-bird bungalow of Mr. and Mrs. Lowell Hoit, 6734 Bennett avenue, November 1.

Recital "Songs of Yesterday" at Neenah, Wis., December 2; at Fond du Lac, Wis., December 3, and Wausau, Wis., December 4.

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MAE GRAVES ATKINS

Mae Graves Atkins will give her Chicago recital at Kimball Hall, February 2. Mrs. Atkins will appear with the Apollo Club February 9, and previous to the Apollo engagement she will sing two performances of "Creation," under the direction of George L. Tenney. A song recital at Freeport is scheduled for November 8.

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Wilson—Raymond Wilson, pianist, of Syracuse University, will give a recital at 11 a. m., in Ziegfeld Theater, Wednesday, October 29, under the management of Carl D. Kinsey.

HERBERT WHITNEY TEW STUDIOS

Mme. Colbran-Melius, artist pupil of Whitney Tew, will give a Recital of Contralto and Soprano Classical Songs in the Whitney Tew Studios Monday evening, November 3, at 8:15. Miss Lucy Levy at the piano.

Miss Hazel Renninger, artist pupil of Whitney Tew, will give a Recital of Popular Classics in the Fine Arts Building Monday evening, November 10, at 8:15. Miss Renninger will sing songs by Lotti, Pergolesi, Scarlatti, Ambroise Thomas, Du Parc, Saint-Saens, and a group of American composers. The original keys will be used, which include the soprano and contralto compass.

Miss Harriet Cartwright, Teacher of Theory and Harmony in the Whitney Tew Studios, will give a Pianoforte Recital in the studios Monday evening, November 17, at 8 o'clock. Bach, Beethoven, Mozart, Mendelssohn, Chopin, Ravel and Debussy will be brought forward.

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Davis—Horace Davis, tenor, will sing in Waco, Tex., the week of October 26, with Conway's Band. Joining Mr. Davis in the quartet are Mrs. Van Grove, Miss Muenstermann and Mr. Sykes.

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Barber—Lyell Barber, pianist, has been booked for a piano recital in Streator, Ill., February 19, and March 20 in Hinsdale for the Hinsdale Woman's Club.

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HAZEL DELL NEFF

A singer whose addition to the ranks of the Chicago artists is a matter for sincere congratulation, is Hazel Dell Neff, soprano, who was soloist for the past two years in one of the largest Pittsburgh churches, and who has toured throughout the middle west in concert, besides making various successful appearances in oratorio in Chicago and other cities.

Miss Neff is a musician of rare intelligence and to beautiful voice and good personality has added extensive repertoire and an interpretative ability which has under it broad and far-reaching culture.

From an attractive circular which is used by Miss Neff we cull the following facts:

"'Hazel Dell' is the title of an old ballad our grandparents sang years ago. Miss Neff's parents loved the old song and named their little daughter after it, hence Hazel Dell Neff, soprano. With such a beginning and such a nom de guerre, Miss Neff ought to be and is an artist and singer.

"She has studied and coached the oratorios with Mr. H. W. Owens, Chicago. None know the traditions better than the Welsh.

HAZEL DELL NEFF

She built her repertoire with that master of diction, elegance, polish, style and refinement in singing, Herman Devries, the celebrated operatic coach.

"Miss Neff's voice is a lyric soprano, pure as a mountain stream, warm as a spring zephyr, and as colorful as a rainbow. She has the real prima donna quality and a fluency and flexibility that are a genuine delight in florid arias.

"Her repertoire contains the soprano roles of the standard oratorios and leading operas, as well as from the classic song literature of the various national schools. Then, too, she is zealous in including compositions of our native composers.

"Three transcontinental tours, one of the West Indies and Panama, have been made by Miss Neff. She was soloist with the prize winning Haydn Choral Society at the San Francisco and San Diego Expositions. For two seasons she was a member of the Ernest Gamble Concert Party. She was soloist for two years of the Sixth United Presbyterian Church of Pittsburgh, the largest United Presbyterian Church in America."

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SYBIL COMER

Sybil Comer, the very charming soprano, who is featuring Spanish songs in costume this season, added another triumph on October 10, when she gave a program before the Ambrose Woman's Club. She was immediately sought for future dates, which have already been arranged by her manager, Louise Quealy.

Miss Comer is to give the program at the Chicago Athletic Club on December 14.

Sunday she was the soloist at the Mangasarian services at Cohan's Grand, and delighted a huge audience, which demonstrated its pleasure in her singing.

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ROSEMARY PFAFF

Rosemary Pfaff, the phenomenally gifted young soprano, who at fifteen has the technic, style and repertoire of a routined prima donna, will leave Chicago on the 15th of November to take up her residence in New York, where she will become a pupil of Mme. Delia Valeri.

This teacher is anxious for her to begin at once, and her family is ready now to make the move to the East, but there is just one thing that is detaining them, and that is the multiplicity of engagements which

ROSEMARY PFAFF

have been made for Rosemary on the eve of her departure.

Probably no young artist in Chicago—certainly no one so young as Rosemary Pfaff, has ever had so many fine engagements as has she in the course of a year.

Clubs, societies, churches and various other organizations have kept her busy throughout the twelvemonth passed, but now, since it is known that she will so soon go away, there are not days and evenings enough to accommodate all those who wish to engage her.

And it is not alone in the number of engagements made for this young girl that she is unique, but also in the kind of engagements—for, almost every one of her appearances since she came to Chicago have been with liberal payments attached and in some cases her fee has been extraordinary when her age is taken into consideration.

All the many friends she has made here are sorry to have her go to New York, but all unite in good wishes and the hope that her growth there will be steady and as remarkable as it has been here.

Previous to her departure she will fill the following remarkable list of engagements (including those also of the past week or so):

September 26—Catholic Woman's Country Club at Edgewater Beach Hotel.

September 27—At home of Mrs. Warren Raymond Carman (with Lorraine Earnest and Lulu Jones Downing).

October 7—Windsor Park Woman's Club, M. E. Church.

October 8—British-American Woman's Club, English Room, Congress Hotel.

October 10—Scottish Old People's Home (afternoon).

October 10—Forty-seventh Street Hospital (evening).

October 11—Musicale at home of Lulu Jones Downing (with Lorraine Earnest).

October 12—Musicale given by Mr. and Mrs. Price at Surf Hotel.

October 13—Gary (Ind.) Woman's Club.

October 17—Arche Club (at Kenwood Club House).

October 21—Highland Park Woman's Club (at clubhouse).

October 22—For Cardinal Mercier at St. John's (Belgian) Church, singing "Ave Maria" (Bach-Gounod), with Lorraine Earnest, violinist.

October 26—People's Concert Series at Aurora, Ill.

October 27—At Lyon & Healy Recital Hall, every day for one week.

November 3—American Fellowship Club, K. of C. Hall.

November 5—Lake Forest (Garrett Hall).

November 6—Reception at residence of Mrs. A. B. Melville, Oak Park, afternoon and evening.

November 10—Culture Club, Hotel La Salle.

November 11—Presbyterian Church, Gary, Ind.

November 13—Music Study Class of the Arche Club at residence of Mrs. Tilden, Woodlawn avenue.

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At all of these engagements she will be assisted by Barton Bachmann, who indeed has been the accompanist for Miss Pfaff at almost every appearance she has made in a year and who has shared with her in all the successes.

Mr. Bachmann is a splendid solo artist as well as an expert accompanist, and he is also a fine composer.

Rosemary Pfaff has sung some of his songs constantly throughout the past year, and not only has he been much complimented on these pieces, but also on piano solos of his own composition which he has played constantly as well as on a fine repertoire of standard piano compositions which have made him also extremely popular in each one of the concerts given with the brilliant little singer.

C. E. W.

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WELGE SCHOOL OF MUSIC

The first studio recital of the Welge School of Music will be given Tuesday evening, October 28, at 8 o'clock, at the school, 5819 West Erie street.

Miss Dora Owens, teacher of Dramatic Art, will give several readings, and the following pupils will take part:

Piano—Virginia Ayers, Bernice Siefert, Dorothy Moore, Elmer Hruska, Nancy Cockrane, Bernice Carter, Milo Kroc, Marie Krieman, Tene Graf and Dorothy Jurgens.

Violin—Alois Haid, John Albertelli, Erwin Wilkie, Elvoin Hubbard, Henrietta Hulseberg, Josephine Gnatz, Earl Stege, Fred Stier and Ruth Carter.

Vocal—Laura Romer.

Dramatic Art—Gene Sohn and Dorothy Miller.

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Tew—There will be a song recital devoted to the compositions of Lisa Lehmann, in whose memory the function will be held, at the Whitney Tew Studios in the Fine Arts Building on Monday evening, October 27.

AN EXCEPTIONAL CHURCH PROGRAM

Mrs. Irene Belden Zaring is a woman of great initiative, as well as fine executive ability, and to these she adds a sense of artistry which seeks always the best.

It was no surprise, therefore, when she sent out, last week, announcement of an unusual program to be given at the New England Congregational Church, where she is organist, on last Sunday evening, and the response of the public was such that the audience proved to be one distinctly larger and of finer caliber than most which gather on Sunday evenings anywhere.

The chief attraction was Clarence Eddy, whose fame as an organist is international, and who had chosen for this time a very attractive list of pieces, most of which he played at his recent Kimball Hall recital, and which are reviewed elsewhere in this issue of Music News.

Among these was the manuscript arrangement of Gottschalk's "Last Hope," by Karl Theodore Saul, an American writer who has proved himself worthy of perpetuating the lovely melody which went so far toward making the fame of the early American pianist (Gottschalk) and which is one that can no more die than could "Traumerei" or " Last Rose of Summer."

Mr. Saul has done a splendid piece of work in his paraphrase, and as it will doubtless be published, it will certainly become standard in the American repertoire of organ pieces.

"The Holy Boy," an arrangement of a fascinatingly beautiful carol (John Ireland), again held breathless attention, and all the rest of the program, as scheduled in Music News last week, made instantaneous success, in spite of the fact that the New England organ is much out of condition and at this time disclosed the fact that several of the stops are badly out of tune.

Mrs. Zaring has under her care a really fine, though small, Chorus Choir, and at this time this body sang "The City Beautiful," a stirring anthem by Federlein, with spirit and style, being particularly upheld by the brilliancy of the long obligato sung with power and skill by Elsa Kressman, the solo soprano of the choir.

Clarence L. Neu, a basso as yet not much known in Chicago, sang "By the Waters of Babylon" (Howell) in a way to whet the appetite for "more," Mrs. Zaring supplying a remarkably effective accompaniment.

The quartet ensemble included Miss Kressman, Mr. Neu, Barbara Wait and Clark Shipp, these comprising a powerful and artistic ensemble.

C. E. W.

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The Preiser School of Music

On Friday evening, October 25, will occur the first studio recital of the season, given by pupils of the Preiser School of Music. A very attractive program has been arranged, consisting of vocal, piano, and violin numbers, and several readings. The following pupils will take part: John Barker, Nola E. Johnson, Marie Vandelinder, Signe Elgquist, Hiram Edwards, Alvin Wiersba, Alice Dickson, Marguerite Westphal, Robert Draper, Olive Carson, Rosemary Hancock, Merle Whitted, Marjorie Grandvedt, Bernadine Carlson, Eleanor Nelson, Winston Miller, William Arnt, Einer Sunde, Ruth Donlevy and Marjorie Carr.

A FINE CONCERT AT THE AMERICAN CONSERVATORY

On Saturday afternoon three young teachers of the American Conservatory combined to present a thoroughly attractive concert at Kimball Hall before a capacity audience, which found the work of each of them "very good."

Edna Wilder, the possessor of a lyric

EDNA WILDER

soprano voice of sweetness, which she uses with exceptional facility, was heard in the simple "I've Been Roaming" and "Who Is Sylvia?" to fine tonal advantage, and in "The Lass With the Delicate Air" (Arne) she displayed distinct coloratura adaptability of fine quality.

In "Ah, Love, but a Day" (Beach) she

ADALBERT HUGUELET

approached the dramatic very satisfactorily, and in Speaks' "Morning" rose to real emotionalism.

Her accompaniments were not well played. Charles Mixer, a young violinist with great talent and much skill, played a "Little Song" of D'Ambrosio and "Deep River" with beautiful tonal quality, and in a "Village Dance" (Cecil Burleigh) and the "Spanish Dance," No. 8 (Sarasate), disclosed a very real virtuosity of technic and interpretation.

Nothing daintier than his playing of the "Bird as Prophet" could be imagined, and the song quality of the Charpentier "Melodie" was cello-like in its intensity and breadth.

He had the advantage of exceptional accompaniments by Mrs. Charles Orchard.

Adalbert Huguelet, a pianist who has grown up in the American Conservatory, and who has been heard several times in the concerts of that institution, is a young artist to be reckoned with.

He has appearance, poise, style, technic, and a very distinct and true musical feeling.

His playing of the Brahms Sonata in F Minor was a distinctly scholastic piece of work. Some Debussy was presented with rare intelligence. The glittering "Caprice Espagnol" (Moszkowski) was made still

CHARLES MITCHELL MIXER

more than usually brilliant at his hands. A charming "Scherzoso" of the late Emil Liebling was delightfully read, and in the "Eroica" of Liszt Mr. Huguelet established his place as an artist.

C. E. W.

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GEORGE NELSON HOLT

George Nelson Holt, who has resumed his teaching at the Columbia School of Music after a year's absence in France, has a large and unusually interesting class this season.

He also teaches on one day out of each week at Rockford College (Ill.), where he has some very talented pupils.

Mr. Holt, who is president of the Chicago Artists Association, is a man of great personal popularity as well as artistic development, and his pupils delight to honor him.

Ernest Davis, the Chicago tenor, who now lives in New York, where he has been making a splendid success for two or more years, is a pupil of Mr. Holt and speaks enthusiastically of his work.

Mr. Davis is spending two weeks in this vicinity in concerts of the Morgan Extension Series and is to return on November 20 to be soloist with the Apollo Club in a concert at Orchestra Hall.

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BEULAH TAYLOR PORTER

Beulah Taylor Porter was accompanist for Naomi Scanlan October 13, Renaissance Club; October 22, accompanist for Marion Raymond at Edgewater Woman's Club.

STUMPF PIANO RECITAL

One of the most enjoyable and interesting pupils' recitals that has been heard recently was given at the home of Mrs. L. C. Stumpf and Miss Aimee Stumpf Sunday evening, October 19.

So many good points were brought out in the teaching of these young pupils that one cannot help wondering why many other teachers do not use the same plan to solve their teaching problems, as well as a means for success.

Eight pupils appeared on the program of Sunday evening, giving, as the program numbers, the material used in their course of study.

Edith Kaufman disclosed good rhythmic sense and much tone color in her group. Virginia Berggren has musical feeling and used good pedaling and fine legato. Dorothy Padden has clean technic and a surety about her playing that comes from much study.

Lucy Shaw's playing is tonally good, her technic is facile, and she has strength to aid in her work. Margaret Heidke uses a good tone and has fine, even scale work. Marion White is musical, and she was sincere in her playing. Dorothy Bornhofen has poise and uses good shading. Virginia Lund gave a group of four with ease and good tone.

Miss Stumpf was a fine musicianly aid in the second piano parts. The program in full was:

Jolly Raindrops ..... Spaulding
Happy Birdling ..... Ritter
Children's Waltz ..... Dana
Bugle Call ..... Goerdeler
Cuckoo's Song ..... Schnecker

Margaret Heidke

Voice of the Heart ..... Van Gael
Rose-Fay ..... Heins
Pixies' Good-Night Song ..... Brown

Marion White

The Honey Bee ..... Erb
Dance of the Sunbeams ..... Cadman
Before the Mirror ..... Lemont
Two Little Froggies ..... Cramm

Dorothy Bornhofen

Star Spangled Banner ..... Weber
Mousie Gray ..... Erb
Tinker Bell ..... Dellafield
Grandfather's Clock ..... Maxim
Little Yellow Dog ..... Erb

Virginia Lund

The Girl Scouts ..... Abbot
Elfin Revels ..... Hyatt
On the Meadow ..... Lichner

Edith Kaufman

Will o' the Wisp ..... Lemont
Old Black Joe ..... Rogers
The Circus Parade ..... Grant-Schaefer

Virginia Berggren

Hungarian Dance No. 6 (two pianos) ..... Brahms

Dorothy Padden and Miss Stumpf

Tarantelle ..... Heller

Dorothy Padden

Hungarian Rhapsody (two pianos) ..... Low

Lucy Shaw and Miss Stumpf

Prelude, C minor ..... Rachmaninoff

Lucy Shaw

B. L. T.

♯♯♯

EMORY GALLUP ORGAN RECITAL

Emory Gallup, organist and choirmaster of St. Chrysostom's Church, will give the following program on Sunday, November 2, 1919, at 4 o'clock, at St. Chrysostom's Church, 1424 North Dearborn street:

First Organ Sonata, D minor ..... Alexandre Guilmant
Introduction; allegro; pastorale; finale
Adagio (from violin and piano Sonata) ..... J. S. Bach
Fantasie and Fugue in G minor ..... J. S. Bach
Poem du Soir ..... Joseph Bonnet
Romance sans Paroles ..... Joseph Bonnet
Toccata (from Fifth Organ Symphony) ..... Ch. M. Widor

♯♯♯

MARION RAYMOND

Marion Raymond, soprano, gave a recital for the Edgewater Woman's Club October 22.

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Books and Music

By HERBERT J. WRIGHTSON

Violin Mastery, by Frederick H. Martens. Price $2.50 net. (New York: Frederick A. Stokes & Co.)

Interesting to the general reader, engrossing to the musician, and indispensable to the violinist, this work gives lengthy interviews with the world's great artists of the bow. Each of the twenty-five or so included speaks chiefly on some specific subject, but, of course, incidentally on many other matters. For instance, Ysaye's chapter is on "The Tools of Violin Mastery," Auer's on "A Method Without Secrets," Heifetz speaks on "The Danger of Practicing Too Much," Kreisler on "Personality in Art," Sametini on "Harmonics," and so on. The autographed half-tone portraits form quite an art gallery in themselves. In nearly all of the articles is material which must be of great instructive value to students of the instrument, and in some cases the sidelights by one artist on another of the series form a kind of cross reference quite entertaining. There probably never was such a collection of authoritative dicta on the subject of the violin and violin playing as is contained in this volume of about 300 pages, well printed and bound in red cloth, with a portrait of Ysaye on the cover.

Tree Top Tunes for Tiny Tots, by Helen Phillips Eddy. Price $1. (Oliver Ditson Company.)

The dwellers in the tree tops (more or less) with which these tunes are associated are twenty varieties of birds, from the Blue Jay to the Woodpecker—alphabetically. A cheerful paragraph precedes each song, printed in the center of the large, oblong page, and the songs are easy to sing and not difficult to play. Each one is a page in length, said pages being surrounded by decorative borders full of birds. It is a nice book for very young people and those who entertain them, and has a truly gorgeous cover.

Twenty Sacred Two-Part Songs, for women's voices, compiled by Clifford C. Chapman. (Half Dollar Choral Series, Oliver Ditson Company.)

In choirs and places where they sing, either temporarily or permanently, without the aid of men's voices, these anthems will be of service. Some are arrangements of standard compositions (as Gounod's "Praise Ye the Father," Mendelssohn's "O for the Wings of a Dove"), and many are originally written in the two-part form.

When Washington Was a Boy, an opera for young people, by John Mokrejs. Price $1. (Clayton F. Summy Company.)

The celebrated boyhood of the immortal George Washington certainly offers good material for a young people's opera, and it appears to be taken full advantage of in the present work. Mr. Mokrejs' music contains dramatic elements, without becoming unsuitably "high-brow" in quality. Among the directions it is mentioned that the work may be given with a month's training. The stage properties and scenery required are easy to arrange, and of course include the tree and the ax.

Elements of Harmony, by Emil Barth. Price 35 cents. (Clayton F. Summy Company.)

"A complete study of the material used in harmony," not a harmony instruction book. That is, there is a pretty complete catalog of the triads, seventh chords, and augmented sixths, without, however, any explanation of their use in any way. The exercises in the formation of the chords or notes given will be useful elementary training for harmony students, the booklet being intended partly for study in conjunction with a text book explaining the uses of the material listed.

A Time Table, with exercises, by Hannah Smith. Price 20 cents. (Clayton F. Summy Company.)

A full explanation of "Time," commonly so called, but more accurately designated Measure, or Meter, nowadays. The question of Accent is also treated, and some good exercises in placing bar lines in the right places for long unbarred passages complete the pamphlet.

The School Credit Piano Course, second year (36 lessons). In four books. Price $1.50 each net. (Oliver Ditson Company.)

This course is carefully and systematically arranged, each lesson containing a variety of material for the "training of ears, fingers and mind in piano playing and musicianship." This includes not only the regulation piano work, but some theory and history, the latter being sometimes illustrated with views and portraits. A special feature is that the books may be taken apart, untying a silk cord which acts as a loose leaf binder, and the lessons used separately. This is certainly a novel idea and deserving of admiration for its thoroughness and ingenuity.

Public School Class Method, for the piano, by T. P. Giddings and Wilma Gilman.

The difference between private instruction and class instruction is considerable. This book is a good treatise on the latter. It is practical, covers every detail, and is furnished with illustrations as well as accompanied by a Public School Piano Class Reader (No. 1), which contains excellent first and second grade studies.

Six Miniatures, for Piano, by Ivy Herbert. Price 75 cents net. (Boston Music Company.)

Of recent years there have been many little books of short descriptive or sketch-like pieces, mood pictures and the like. The "silent drama" has no doubt created some demand for these, as material from which to select appropriate fragments of accompaniment. The "Six Miniatures" are well entitled to a place among the best of that class. They show good musicianship as well as fancy.

Portraits, a Song Cycle for medium voice, by David Stanley Smith. Price $1.25. (Oliver Ditson Company.)

A set of five songs, affording an excellent medium for the singer. The theme is a rustic one and the final song, that of "The Scarecrow," makes a good climax, in its ruminations as to the harvest of golden grain which it has protected in the growing.

"Alone" is a masterly bit of tone painting, with a Motive of remarkable originality and impressiveness. The composer everywhere shows quite a genius for conveying the spirit of the text in the music; note, for instance, the beautiful melodic turns in the fourth number, "Rachel."

SHEET MUSIC

Boston Music Company

Songs—John Martel, "May Morning"; David D. Slater, "The Tinker's Song"; Buzzi-Peccia, "Fair Dreams"; Bruno Huhn, "Lo, This Is Our God."

Oliver Ditson Company

Songs—Charles Huerter, "Do, if You Dare," "A Perfect Love," "Dream Children"; Lieut. Gitz-Rice, "You Can't Drive My Dreams Away"; Arthur Nevin, "God Is Everywhere"; Buzzi-Peccia, "Brown Birdeen"; Lily Strickland, "Laddie Mine"; Mary Turner Salter, "Vox Invicta"; "American Negro Melodies," arr. by William Arms Fischer, "Don't Be Weary, Traveler" and "Little Wheel a-Turnin' in My Heart."

Sacred Songs—Bruno Huhn, "The Promised Land"; Paul Ambrose, "O Come to My Heart, Lord Jesus"; Charles P. Scott, "Let Us Love One Another"; Robert Carvel, "O Lamb of God, I Come"; Homer Grunn, "He That Overcometh"; Franklin Riker, "Create in Me a Clean Heart, O Lord."

Duet—Verdi, "In This Solemn Hour" (from La Forza del Destino).

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Piano—H. W. Loomis, "In Chinatown"; Walter Rolfe, "Valse Utopia"; Cecil Burleigh, "A Ballad"; Arthur C. Morse, "Melody Mignonne"; Theo. A. Metz, "Indian Smoke Dance" (one step); Albert Locke Norris, "The Little Charmer," "A Cradle Song," "My Birthday," "The Tented Field"; Louis A. Coerne, "Psyche," "Merry Dance," "Will o' the Wisp," "The Birdling," "The Dancing Bear," "In the Rowboat," "At Drill," "At Sunday School"; Charles Huerter, "Flowerland," "In Fancy Costume," "In Good Company," "Petite Histoire," "From the Olden Time"; N. Irving Hyatt, "Sylvan Dance," "Ballet Dance," "Lullaby," "A Morning Stroll," "A Pleasant Ramble," "A Little Gossip."

W. J. Dyer & Bro., St. Paul

Songs — Edwin B. Abbott, "Harbor Dreams," "Three Words," "Love's Voice Divine."

Carl Fischer

Songs — Beryl Rubinstein, "Ecstasy," "We'll Seek the Grove No More," "The Sailor Boy"; Lully-Brandt, "Au Clair de Lune"; Frank H. Grey, "Since First You Smiled on Me."

Violin and Piano—Auer (transcriptions), "The Lark" (Glinka-Balakireff), "The Walnut Tree" (Schumann), "On Wings of Song" (Mendelssohn-Achron).

Cello and Piano—Maurice Dambois, "Elegie," "Mazurka," "Vielle Chanson," "Chanson Douce."

J. Fischer & Bro.

Songs—Fay Foster, "When Lovers Part," "Secret Languages."

H. W. Gray Company

Organ—Carleton H. Bullis, "Novelette."

Miller Publishing Company

Songs—Irving Gingrich, "Laughing Blue Eyes."

Clayton F. Summy Company

Song—Adolf Weidig, "The Garden of Gethsemane."

Piano—Cedric Lemont, "Rippling Brooklet."

Readings—Phyllis Fergus, "When Mr. Sun Am Blazin'," "Leanore"; Mary Wyman Williams, "In Flanders Fields," "It's Over Over There"; Frieda Peycke, "Ma Li'l Bit Sistah," "Chums."

White-Smith Publishing Company

Songs—Cadman, "I, a Nightingale"; Benjamin F. Rungee, "In God's Acre."

Witmark & Sons

Songs—Keith Elliott, "Spring's a Lovable Ladye"; Clay Smith, "Sorter Miss You"; F. W. Vanderpool, "The Want of You," "The Heart Call"; H. W. Loomis, "A Little Dutch Garden"; Arthur W. Penn, "The Lamplit Hour," "Smilin' Through."

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CHICAGO MUSICAL COLLEGE

The audience at Ziegfeld Theater on last Saturday morning certainly maintained throughout a decided "show me" attitude.

It was a large audience and must, naturally, have included many friends of the various participants in the concert, but not once was there given any sort of reception to any one coming on to the stage.

It is therefore all the more of a credit to the young players and singers that each one finished up with flying colors and each had to return to bow appreciation of hearty applause.

Perhaps the most prolonged of this went to Dorothy Ames, a fine young student of Rudolph Reuter, who played with immense dash and fine finish the "Rigoletto" Paraphrase of Verdi-Liszt.

Other pianists were Gudrun Jorgenson, who did much credit to the pedagogy of C. Gordon Wedertz in the suave and exceptionally attractive Fantasie Impromptu (Chopin), Margaret Wilson, representing the work of Karl Reckzeh, who made a glittering and bewitching proposition of the Valse Paraphrase of Strauss-Schutt, and Cora Rogers, who had the difficult task of showing good pianism (which she accomplished) in the exceedingly unattractive "Sonetta Petrarca" (Liszt).

Florence Morris, a young soprano who is studying with Burton Thatcher, reflected great credit on his work in the intelligence and effect with which she used a very pretty voice in "Tes Yeux" (Rubey) and the fine "Dawn" of Curran, which last she made exceptionally attractive, especially in the full voice section at the close.

"The Wren," an unusual but exceedingly pleasing piece by Benedict, was skillfully and musically sung by Lillian Nottleman and "It Is Enough" (Elijah) proved conclusively that Lowell Wadmond is the possessor of both voice and brains, although he seems destined for ballad singing rather than oratorio, in my opinion.

Two violinists appeared, both excellent; Maurice Fuchs, a student of Max Fischel, and Silvestre Revueltas, studying with Leon Sametini.

Mr. Fuchs played a "Gypsy Dance" of Naches with great skill and style and Mr. Revueltas showed beautiful tone and fine musicianship in the sedate Sonata of Tartini.

C. E. W.

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AT THE PRINCESS

"The Bashful Hero," now on view at the Princess, is a play that everyone will want to see during its run and one that will linger in memory as a piece of superb writing.

There is no wonderful amount of action in it and the story is a little tenuous at times, but so witty and brilliant is the dialogue and so altogether well is it spoken by the capable, though small cast, that one goes away with a jumble of smart sayings and brisk repartee ringing in his ears even if with no very definite idea of characterizations or play development.

The Bashful Hero is a youth who, although he has done terrible things to the Bosche and has won the V. C. in the British Army, is yet deadly afraid of the ladies.

In spite of this fear, however, he brags openly about his "conquests," just to try to fool his men friends.

Among these, Tommy Ludlow, also a soldier "on leave," undertakes to "call his bluff" and at the same time to teach him what the society of a genuine girl may be.

The V. C. man is therefore plunged into a morass of difficulties, but his native wit and courage coming to the top even in the emergencies manufactured by his loving friends, he finally proves his own case and walks away with the prettiest girl in the play.

The part could be played by no one but a small, rather delicate and absolutely nervous man (or at least all these things must be deftly simulated), and therefore it is hard to think of any one else who could do it except Ernest Truex.

Ernest, in fact, does it convincingly and is easily the star of the performance, although as matter of cold fact, he is talented in a very meager way.

But he has some of the most brilliant speeches to make you ever heard and both he and his associates play the piece like lightning and the audiences are kept in a gale of laughter thereby.

Daisy Maliphant, the chief charmer of the play, was attractively done by Nancy Fair, though one wishes that she were a little more distinct of enunciation.

In the scene in which she assumes the Cockney accent and manner she is better than as the English chorus girl because more intelligible.

Gilbert Douglas, as Captain Tommy, is thoroughly convincing and all the others of the cast fully hold up the responsibilities placed upon them.

C. E. W.

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Waukegan—At the Parish House, Waukegan, a splendid program was given on October 17 by the Dasch Orchestra. In other concerts of the series the soloists will be Jennie F. W. Johnson, contralto, and others.

EDWARD WALKER

After three years of public singing, but constant study and observation, and three periods of instruction in New York City, the result is a voice developed into a full, clear, high tenor, capable of every interpretative expression. Added to this, is versatile musicianship and much experience. About forty performances of "The Messiah" stand to Mr. Walker's credit.

FRED FAASSEN IN ORGAN RECITAL

A very interesting Organ Concert was given on the great organ at Shiloh Tabernacle, Zion City, Ill., last Thursday evening before an appreciative audience of over 1,200 by Mr. Fred Faassen, the organist.

He was assisted by Mr. Glenn R. Sparrow, tenor, who sang "Comfort Ye" from the Messiah, and Mr. Richard F. Hire, violinist, playing Vieuxtemps' "Fantaisie, Op. II." Both were well received.

The first organ group consisted of the four movements of Mendelssohn's "Second Sonata," Grave, Adagio, Allegro Maestoso

FRED FAASSEN

e Vivace, and Fuga. Each movement was well rendered, and the strong boldness of the last fugal movement was especially good.

The second group consisted of "Will-of-the-Wisp" (Nevin), "At Evening" (Kinder), "Allegretto" (Foote), and "Resurrection Morn" (Johnson). The first of this group is a bewitching little selection, and a happy combination of flute stops made it very effective. In the second number the choir echo organ was used, and owing to its distance from the main organ and auditorium, it proved a very good combination.

The last group consisted of the now famous "Finlandia" (Sibelius), "Fanfare in D Major" (Lemmens), and "Pomp and Circumstance" (Elgar). The first of this group was the crowning success of the evening. The choral was played on the vox humana in the echo, while the chimes were used on the repetition, which proved most adaptable for it. This is a most remarkably descriptive work and its colors and moods were well brought out through the endless resources of this great instrument. The Fanfare was executed with a flourish and blare that was thrilling. Elgar's number was performed with bigness and majesty that made a very fitting close to the splendid program.

The big organ responded beautifully to every demand made upon it by Mr. Faassen, the organist. He held this position for a short time before entering the navy, and since his release has officiated regularly. He understands his instrument, knows its resources and possibilities and displays real art and mastery in its manipulation.

G. G.

———♯♯♯———

Frederiksen — Frederik Frederiksen, violinist, played at the Athenæum, in Milwaukee, on last Thursday evening, his numbers being "Souvenir de Moscou" and "Elegie" (Sauret), and "Norwegian Dance" (Tor Aulin). Hans Bruening was at the piano.

GLENN DILLARD GUNN LECTURES

Glenn Dillard Gunn and Elizabeth Stokes announce a course of 120 normal lectures and demonstration classes in piano and voice, beginning November 3, in their studios, Suite 630, Fine Arts Building, Chicago. Mr. Gunn will have charge of the piano classes, Miss Stokes of the vocal work. The course is designed to prepare the student to analyze the needs of the individual pupil in relation to the fundamental technical principles of his art and to supply a thorough and detailed knowledge of teaching repertory, preparing him to give to each pupil just the technical and musical material demanded by his especial problems.

This attention to practical teaching repertory is the feature that distinguishes the course. Classification of teaching material is haphazard and woefully inaccurate with the majority of youthful teachers, whose teaching repertoires are so limited that they practically are forced to give the same work to every pupil.

Miss Eva Jack and Miss Esther Linder will assist Mr. Gunn in conducting these demonstration classes with beginners.

Mr. Gunn's lectures are outlined as follows:

Lecture I. "The Hand and the Keyboard"—Fundamental principles governing the production of tone and the development of facility.

Lecture II. "Habit and the Piano Student"—Every hour spent at the piano contributes to the forming of habit. Are your practice habits good or bad?

Lectures III and IV. "Outlining a Logical Beginning for the Piano Student"—Should long and dry technical preparation preface the beginning of musical study? Should the child's relatively slight musical experience be used as a starting point in piano work?

Lectures V and VI. "What to Practice"—Outlining elementary teaching material.

Lectures VII and VIII. "How to Practice"—Detailing sundry technical and musical plans for study.

Lectures IX and X. "How to Grade Teaching Material"—Further classification of teaching repertory.

Lectures XI and XII. "Keyboard Problems"—Treating of the scale, chord and arpeggio, and their technical derivatives.

Lecture XIII. "Methods, Ancient and Modern"—Physical law versus arbitrary theory. The European and the American teacher and pupil contrasted.

Lectures XIV and XV. "Etude Material and Its Value"—Concerning a profitable division of mechanical study into pure keyboard routine and etude material.

Lecture XVI. "On Memorizing"—Three types of sense impressions to be developed in the mimnetic processes as applied to music.

Lecture XVII. "Concerning Fingerings"—Discussing some astonishing fruits of prejudice as manifested by editors of piano music.

Lectures XVIII to XXX will discuss interpretative problems, when and how to introduce the student to the works of Bach, the sonatina and sonata literature, classic ornamentation, octaves and double intervals, modern technic, the pedals, pianistic illusions, traditions of the classic literature and style in both ancient and modern music. All lectures will be abundantly illustrated and each problem worked out by the students in the demonstration classes.

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ILLINOIS FEDERATION OF MUSIC CLUBS

At the recent meeting of the Federation at Alton there were very important discussions on "Americanization Through Music" and "Credits for Music in the Public Schools."

There were many fine concerts, and at the banquet at Mineral Springs Hotel a program was rendered by Charlotte Bergh, soprano, Chicago, and Mrs. F. A. Seiberling, Akron, Ohio, with Mrs. C. F. Galigher of Cairo, Ill., as accompanist.

The following officers were elected for the ensuing year:

President—Mrs. A. J. Ochsner, Chicago.

First Vice President—Mr. J. Lawrence Erb, Urbana.

Second Vice President—Mrs. Charles Burton, Edwardsville.

Recording Secretary—Mrs. Edmund J. Tyler, Chicago.

Corresponding Secretary—To be appointed by president.

Treasurer—Mrs. Julia Cattron, Pekin.

Auditor—Mrs. Vernon Ford, Chicago.

Directors—Miss Katherine V. Dickinson, Alton; Mr. Eugene Simpson, Taylorville; Mrs. Emil W. Ritter, Chicago.

Some of those who attended the convention: Mrs. F. A. Seiberling, Akron, Ohio, national president; Mrs. Emil W. Ritter (retiring president), Mrs. E. J. Tyler, Mrs. Louis E. Yager, Mrs. Anne S. Obendorfer, Mme. Anna Groff Bryant, Mr. Peter Lutkin, Miss Phylis Fergus, Mrs. Anna B. Ayers, Mr. Frederick Ryder, Mrs. J. G. Davis, Mrs. G. Stift, Miss Zella Marshall, Mrs. H. G. Tate, and Mr. Brand White, all of Chicago.

Winners in State Contest who appeared on programs: Effa Sundstrom, Edith Ayers McCullough, Charlotte Bergh, and Lois Baptiste Harsch.

Made honorary presidents: Mrs. Emil W. Ritter and Mrs. W. A. Hinckle.

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CARL D. KINSEY RECITALS

Next Wednesday, at 11 a. m., at Ziegfeld Theater, Raymond Wilson of Syracuse University will give a recital, under the management of Carl D. Kinsey. This will be Mr. Wilson's first appearance in Chicago. The complete program follows:

Fantasia in C minor.....Mozart
Nocturne, Op. 62, No. 2.....Chopin
Sonata Eroica.....MacDowell
Prelude in F minor (dedicated to Mr. Wilson).....Berwald
Gavotte Moderne (dedicated to Mr. Wilson).....Frey
Serenade to the Moon.....Pugno
L'Alouette (The Lark).....Glinka-Balakirew
Etude (Lesghinka), Op. 11, No. 10.....Liapounow

Frances Pelton-Jones of New York will give a Harpsichord recital in Ziegfeld Theater, Tuesday, November 4, at 11 o'clock. This recital takes the place of Mr. Kinsey's regular Wednesday recital that week. This will be the first appearance of Madame Pelton-Jones in a Chicago recital. An interesting program will be expected.

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Kingman—Tracy Jay Kingman, baritone, is leaving for an extended concert tour through Canada. He is taking with him Charlotte Bergh, coloratura soprano, and Dorothy Bell, harpist. Mr. Kingman opens his tour in Belleville, Ontario, Canada, on Friday, October 24.

CHICAGO MUSICAL COLLEGE NOTES

Students in the Piano Department of the Chicago Musical College will give a recital in Recital Hall (fifth floor), October 29. These programs are presented on the last Wednesday of every month and are free to the public.

Students of Burton Thatcher are active in the world of art. Lyman Ackley has been engaged for a twenty weeks' tour of the East with the Davis Opera Company; Katharine Van Natta has been re-engaged as soloist in the First Baptist Church at Lafayette, Ind., and as teacher in the Lafayette Conservatory of Music; Elizabeth Higgins has been engaged as instructor in the Chicora College of Music, Columbia, S. C., and Mary Louise Lloyd has been re-engaged as soloist in the Christian Science Church of East Chicago, Ind.

Rudolph Reuter played last Tuesday and Wednesday at recitals given respectively at Lindsborg and Iola, Kan.

The Chicago Musical College will give the third concert of its season in Ziegfeld Theater this Saturday morning at 11 o'clock. The following program will be interpreted by students in the piano, violin and vocal departments:

Piano—Impromptu.....Schubert
Florence Rosenblum, Pullman, Ill.
(Student of C. Gordon Wedertz)
Vocal—But Who May Abide (The Messiah).....Handel
Edward Richardson, Birmingham, Ala.
(Student of Elias Breeskin)
Piano—Capriccio Brilliant.....Mendelssohn
Jessie Thomas, Clarks, La.
(Student of Harold V. Mickwitz)
Mr. Mickwitz at second piano
Vocal—The Horn.....Flegier
Theodore M. Kratt, Portland, Ore.
(Student of Burton Thatcher)
Violin—
Nocturne, E flat major.....Chopin-Sarasate
Play of the Dwarfs.....Grasse
Anah Webb, Bedford, Ind.)
(Student of Leon Sametini)
Piano—
Bourree.....Bach-Saint-Saens
Caprice a la Scarlatti.....Paderewski
Adelaide Anderson, Pocatello, Idaho
(Student of Edward Collins)
Vocal—Mad Scene (Lucia di Lammermoor).....Donizetti
Solidad Rendon, Mereda, Mexico
(Student of Edoardo Sacerdote)
Violin—Zigeunerweisen.....Sarasate
Lorraine Earnest, Trenton, Mo.
(Student of Leon Sametini)
Piano—
Etude, D flat major.....Liszt
Rhapsody.....Dohnanyi
Wyoneta Cleveland, Crawfordsville, Ind.
(Student of Rudolph Reuter)

———♯♯♯———

RECITAL OF MODERN SONGS BY ETHEL JONES

The following is the program to be presented by Ethel Jones, mezzo, in the Blackstone Theater, Tuesday afternoon, November 11, at 3 o'clock:

Morning.....Rachmaninoff
Dissonance.....Borodine
In the Steppe.....Gretchaninow
Floods of Spring.....Rachmaninoff
Cloches de Paques.....Tournenine
Le Vieux Moulin.....Fourdrain
Lamento.....Duparc
Carnaval.....Fourdrain
Spring Song of the Robin Woman (Shanewis).....Cadman
Her Shadow (Ojibway Canoe Song, Shanewis).....Cadman
Wind and Lyre.....Rogers
Japanese Death Song.....Sharp
My Garden.....Freer
A Clear Midnight.....Spier
Women of Inver.....Loughborough
My Lover, He Comes on the Skee.....Clough-Leiter
Cradle Song.....Carpenter
Didn't It Rain?.....Burleigh
Tranquillity.....Foote
A Burst of Melody.....Seiler

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GEORGES PIERKOT

Mr. Georges Pierkot, the new Director of the Violin Department of the Auditorium Musical-Dramatic Conservatory, Karl B. Stein, President, was born in Ostend, Belgium, from whose Conservatory he received his early musical training. Later he completed the violin course in the Ghent Conservatory, then went to Brussels, where he was graduated with highest honors from the Royal Conservatory. He then toured England and the Continent, playing in all the large cities, and the press comments were exceptionally eulogistic concerning his talent and skill. Since coming to this country he has won renown as an artist and teacher. His pupils are enthusiastic over his work.

GEORGES PIERKOT

Mr. Pierkot is a man of splendid personality and unusual musicianship. He has had the best instruction possible in Violin, Chamber Music, Conducting, Harmony and composition, under such masters as Cesar Thomson, Yohann Schmidt, P. Lebrun, Van Cryschoot and others. He is an exponent of the famous Belgian School of Violin playing from which the Sevcek and all the good modern methods were developed, and which has produced the greatest artists of the world, such as Marsick and Remy of Paris, Leonard and Vieuxtemps of Brussels, Musin and Wieniawski of Liege, Sauret of London, Hubay of Budapest, Carl Flesh, Fritz Kreisler, Eugene Ysaye, Albert Spalding and many others.

Mr. Pierkot had been connected with the Conservatories and Orchestras of Detroit and Cincinnati before coming to Chicago two years ago to be one of the first violins of the Chicago Grand Opera Orchestra, which position he still holds. He has just returned from an extended tour as soloist with his own concert company and will begin his duties at the Conservatory November 1.

Mrs. Lela Lowe Pierson and Mr. Alfred von Beudwitz, both well known in the city as successful soloists and teachers, are the other members of the Violin Faculty, making the department one of the strongest of any school in the city.

‡‡‡

ALMA HAYS REED AT ROGERS PARK

Mrs. Alma Hays Reed sang the following group of songs at the Rogers Park Woman's Club Tuesday, October 14:

Values	Frederick W. Vanderpool
Eyes of Irish Blue	Margery Allen Cook
Wake Up	Phillips
Ah, Love but a Day	Hallet Gilberti
Wait 'Til Ah Put On My Crown	Reddick
Standin' In de Need o' Prayer	Reddick
Some O' These Days	David W. Guion

Mrs. Reed has an especial flair for the Negro spirituals, and at this time, as at Lockport recently, she scored an unusual success with them.

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ETHEL JONES

Ethel Jones, mezzo, will be heard in a recital of modern songs Tuesday afternoon, November 11, at the Blackstone Theater.

Her program will include the big aria from Cadman's "Shanewis," which she sang on several of her programs last spring, and with decided success.

Miss Jones is to give a recital in Kenosha, Wis., on November 15, and in Davenport, Iowa, and Rock Island, Ill., the first week of December.

She will be the soloist, by request, at the Mangasarian services at Cohan's Grand on November 2.

———♯♯♯———

Ballantine Quartet—The Ballantine Artist Quartet were at the Terrace Gardens last week, using "Can't Yo' Heah Me Callin', Caroline?" and "Let the Rest of the World Go By."

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MENDELSSOHN CONSERVATORY GIVES WELCOME PROGRAM

Thursday evening of last week Miss Carrie Scott, director of Mendelssohn Conservatory of Music, gave a banquet and musical at Morrison Hotel for the boys of the school returned from service. A big task it was for anyone, but the program motto applies just as well to Miss Scott, and it is: "Doing our bit is not answering the call; let us do more and do our all."

Miss Scott is to be congratulated, and I know the people there were sincere, for they let everyone know it, and the attendance was around three hundred.

A. Alfred Holmes was toastmaster, and presided with the ease and graciousness that made things go without a hitch. Mr. Holmes' song, "On to Victory," sung by the Mendolssohn Conservatory Ladies' Quartet, went over well. Piano numbers were thoroughly enjoyed. Clara Anderson gave a good account of herself in the Liszt E Flat Concerto. The Male Quartet, William Rapp, William Jespersen, P. Bjorlin and F. Swanson, did some good singing. The Ladies' Quartet has been heard often by this writer, and they sang well on this occasion. The personnel is Rose Larson, Hazel Reid, Margaret and Clara Anderson.

Mr. Simons, violin teacher, won hearty applause after his playing.

L. E. Allen, an excellent tenor of manly bearing, gave a splendid rendition of Foster's "The Americans Come." He was compelled to repeat it. The male quartet on the program was sponsored by him.

Weber's "Jubal" Overture was a fine closing number, played by Hazel Reid, Margaret Anderson, Anna Swanson and Gertrude Larson.

———♯♯♯———

CHICAGO CONCERT ENSEMBLE

One of the most important factors in Chicago's musical education of last Sunday afternoon was the playing of the Chicago Concert Ensemble at Fullerton Hall. In one way it may be surmised that this artistic organization did a greater public service than any of the three great solo artists who appeared, for it gave people a program of excellent music at a purely nominal price and repeated the same program for two different audiences. And this occurs not only once but every Sunday afternoon throughout the season. So that as an institution of service and education this little orchestra, with Mr. George Dasch at the head, cannot be given too great consideration.

The members are all of the Chicago Symphony Orchestra, which speaks for their caliber without saying more, and Mr. Dasch is a director and program maker of superior discrimination.

On Sunday were heard Adam's overture "If I Were King," "Chanson D'Amoui" (Saar), and selections from "La Boheme." The Saar number was rich in coloring and highly imaginative and these qualities were brought out in bas relief by Mr. Itte's obligato against the subdued background of the other instruments.

The "Boheme" selections were done "in the mode" and with a suavity which was not blasé but genuinely attractive.

MARY CARVER WILLIAMS.

———♯♯♯———

Sundstrom—Ebba Sundstrom, violinist, will give a program at Mission Church November 10, and November 25 a concert for Austin Matheon Club.

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PIANIST Care Music News

Edna Winifred Cookingham
Has returned from France and has resumed her teaching at the American Conservatory and at her own School, 4240 IRVING PARK BLVD.

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ERIC DE LAMARTER

If you want to hear frequently some of the most sincere, constructive music presented in the city of Chicago, fall in line and follow the faithful little coterie that makes its way up to the Fourth Presbyterian Church to hear Eric DeLamarter every Thursday afternoon. There is something very alluring about these weekly trips when you get in the habit of taking them. You will find that you cannot stay away—that you are bound by a sort of magic spell—a sum total of a beautiful instrument, adeptly chosen programs and a personality of peculiar power wielding the magic wand. You will find your period of enchantment very short—all too short—I think, and will be retracing your steps each successive week, after some diamond necklace or silver slipper left behind.

If you are tired of crowds and confusing noises, you will find the church a near-by haven for an hour of rest, where you can come and commune quietly with your own thought and not feel that you have to sit up at bold-eyed attention every moment to get your money's worth. Your moods and Mr. DeLamarter's music will react upon each other in the creation of an atmosphere of serenity and uplift.

The program this week, which will have passed and left its impression by the time this story appears, is one which is typical in style and variety. We note the Bonnet "Poeme du Soir," followed by a Cesar Franck Chorale, followed in its turn by a "Caprice" (Ralph Kinder), ministering in turn to your reflective, dignified or whimsical fancies and making of them agencies of delight and satisfaction.

Next week, October 30, the following program will be given, to which, ye music lovers, "Come one, come all":

Toccata—Adagio and Fugue, in C major
Aria—Bleed and Break (the Matthew Passion)
Sonata in E minor—Adagio vivace; andante; un poco allegro
Aria—Lord, to Thee My Heart I Offer (the Matthew Passion)
Chorale-preludes—
Jesu, Priceless Treasure
Praise Will I Give Thee
O Spotless Lamb of God

MARY CARVER WILLIAMS.

♯♯♯

CHICAGO CONCERT ENSEMBLE

The following program will be given by Chicago Concert Ensemble, George Dasch, conductor, at Fullerton Hall, on Sunday, October 26, at 3 and 4:15 p. m.:

Overture—Raymond ..... Thomas
Larghetto from Symphony No. 2 (arr. by Mr. Dasch) ..... Beethoven
Ballet from The Queen of Sheba ..... Gounod
Cavatina ..... Raff
May Blossom ..... Hubay
Valse Triste ..... Sibelius
Malaguena ..... Moszkowski

♯♯♯

GUNSTER-DOELLING TO APPEAR BEFORE THE LAKE VIEW MUSICAL SOCIETY

On Monday afternoon, November 10, at Parkway Hotel, Frederick Gunster, tenor, New York, and Mae Doelling, pianist, Chicago, will appear in recital before the Lake View Musical Society, with Alma Birmingham as accompanist for Mr. Gunster.

OLIVE JUNE LACEY

Olive June Lacey, soprano, is a rarely gifted young artist who stands for the highest and best in her profession. Her voice is dramatic in quality, of unusual range, enabling her to cope with the lyric as well as the dramatic songs. Gifted with rare intelligence and personality, she immediately commands the attention of her

OLIVE JUNE LACEY

audience and holds it. Miss Lacey has spent many years in sincere study and preparation with the most capable instructors in Chicago and New York. She is prepared to do the standard oratorios and cantatas, while her knowledge of song literature, including the best of the modern composers, is most extensive. Miss Lacey has filled successfully many engagements in the East as well as in the Middle West, and with her teaching and engagements in this city expects to have a splendid season.

♯♯♯

SIBYL SAMMIS MAC DERMID

Mrs. MacDermid is one of Chicago's teachers who has been presenting, in the last two years, a number of artist pupils with singular success, and one of the latest of these is the gifted young contralto, Merlyn Pococke, who appeared recently in a recital featuring the songs of Seneca Pierce. Miss Pococke's voice is warm, free and colorful, and she is the mistress of a very ingratiating personality, which she gives out in generous proportions in her song interpretations.

Her program was as follows, well-built and done with conscientious thought and youthful enthusiasm in gratifying coalition:

Lord, to Thee ..... Handel
Lieti Signor (Les Huguenots) ..... Meyerbeer
Ye Who Have Yearned Alone ..... Tschaikowski
Floods of Spring ..... Rachmaninoff
Spring Song (Shanewis) ..... Cadman
Canoe Song (Shanewis) ..... Cadman
Piano—
To a Water Lily ..... MacDowell
Br'er Rabbit ..... MacDowell
La Vague et la Cloche ..... Duparc
Shadow of the Bamboo Fence ..... Fay Foster
The Odalisque ..... Carpenter
At Morning ..... Boyd
Piano—
Romance ..... Pierce
Devil's Courtship ..... Pierce
Silence, The Journey, My Little House, Life (MS.), Exaltation ..... Pierce

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THE OPENING RECITAL OF JOHN MC CORMACK

The first recital of the season by John McCormack was given at the Auditorium last Sunday afternoon, in the presence of an audience which in size attained the absolute limit of the vast place and which was equally great in appreciation and enthusiasm.

The McCormack audiences adore his voice and himself; they love his programs, and they are always enthusiastic also about his assistants, especially Edwin Schneider, his wonderful accompanist.

And on last Sunday there was a special meed of praise for Mr. Schneider, for his new song, "Only You," was sung by the

JOHN McCORMACK

popular tenor in a way to bring out its very manifest beauties to the full and to win a tremendous indorsement for both artists.

The third person of the little concert party was Winston Wilkinson, violinist, and he, too, shared in the general approval of the enormous audience.

Mr. McCormack began, as usual, with some Old Classics, this time "Come se ti vedro" and "Mio caro bene" (Handel), and again demonstrated the well-known fact that in this genre of song he has no superiors and very few equals.

His second group included the brilliant setting of "A Birthday," by Arthur Whiting, which was given a splendidly effective reading, and "The Red Rose Whispers of Passion," a charming little song of Arthur Foote, decidedly in the best vein for Mr. McCormack, besides fine songs by Graham Peel and Charles Marshall.

The third group was made up of Irish Folk Songs, all of them new, I think, except "Trottin' to the Fair," which was done with such infectious humor and supreme art that the audience demanded a repetition forthwith.

Besides the big success of Mr. Schneider, the last group included two Negro Spirituals (Burleigh) and the "Bedouin Love Song" (Chadwick), given a superb rendition.

There were far too many encores to recount, but among those giving most intense delight were "The Sweetest Flower That Blows" (Rogers), "Mother Machree," and "I Hear You Calling Me."

C. E. W.

HARRIET CASE IN NEW YORK

Harriet Case, soprano, whose influence has been a strong factor in the musical life of the Middle West, has left a large follow-

HARRIET CASE

ing of pupils to spend the season in the East.

Miss Case will fill numerous recital engagements during the year both East and West. She appeared as soloist before the Chiropean Club of Brooklyn on October 17.

Miss Case gives a song recital for the Monday Evening Musical Club of Albany on November 17.

CHARLES W. CLARK AND GLADYS SWARTHOUT GIVE PROGRAM

Sunday afternoon a delightful program was given at the Illinois Athletic Club by Charles W. Clark, Gladys Swarthout, and Edgar Nelson, accompanist. Mr. Clark gave four groups of songs, in addition to two duets with Miss Swarthout. He is a superb artist, and is justly classed as one of the foremost interpreters of songs. Mr. Clark is, to my mind, one of the best singers of the Negro Spirituals. He has caught the spirit of them so well that they are unusual. Two of Czerwonky's songs were made interesting in Mr. Clark's artistic hands. "Uncle Rome" and "Courtin' Liza Jane" were a joy to him, and "Vision Fugitive," one of the baritone's best arias, won enthusiastic applause. He has a fine command of vocal effects, and the light and shade enhances his interpretative moods. Mr. Clark is one of the best.

Miss Swarthout was in happy mood and sang two groups with fine style. She gave the Carmen Aria and a group by Logan, Ganz, Mitchell and Bemberg. She has a good quality of tone and gave it out without reserve in "Lift Up Thine Eyes" and "Aime Moi."

Harriet Ware's "Good Night" is a good duet number, and it was redemanded as they sang it.

Mr. Nelson was a tower of artistic strength at the piano.

H. W. P.

Lang—Minnie Lang, soprano, will sing a return solo engagement at the Great Northern Hippodrome the week of October 27.

CENTRALIZING SCHOOL OF MUSIC

The Centralizing School of Music will voice its approval of the "Better Speech" movement in the first students' program of the new school year, which will be given Saturday afternoon, October 25, in the school theater. Miss Irene Antoinette Skinner, Director of the department of Dramatic Expression, has charge of the program, which is given herewith:

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Helen Ritsch

Adagio ..... Kullau
Donald Knapp

Butterfly ..... Lavalee
Florence Silbert

Puck
Once Upon a Time } ..... Grieg
Summertime
Evelyn Lange

Jazz .....
Wilmarie Hosier

Rhapsodie No. 11 (High-class Rag) ..... Liszt
Florence Thompson

DRAMATIC PROGRAM

Time: Present Place: America

Characters:

Good Speech ..... Ruth Borden
Young Columbia ..... Helen McDougall
Little Sam ..... Horace Brenizer
Efficiency ..... Bonita Eiffert
Poor Speech ..... Harriet Goodrich
Uncle Sam ..... Jack Hager
Foreigner ..... Selma Simons
Boy Scout ..... Wallace Mink
Vowels ..... Harriet Franke, Peggy Borden, Helen McDougall, Ruth Borden, Bonita Eiffert
Slovenly Speech ..... Ruth Willis, Helen King

(Pupils of Irene Skinner)

LUCIE LENOX STUDIOS

Lucie Lenox announces the engagement of Frances Coates, costume song interpreter, by the Evanston Woman's Club for their big benefit program October 30. Miss Coates will present "Musical Etchings"—Old English, Scotch, Dutch and Oriental.

Mr. George Dasch has secured Miss Coates for the November 2 program at Fullerton Hall, when she will give contrasted groups of Old English and Scotch.

GERMAN OPERA IN NEW YORK

On Monday night the German Opera Company presented "Die Meistersinger" at the Lexington Opera House in New York in spite of violent protests.

On Tuesday evening the performance was prohibited by the Mayor, with the probability of permanent closing.

More detail will be printed next week.

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LYON AND HEALY HALL

On Friday, October 10, at Lyon and Healy Hall, a program of unusual merit was given, in which the participants were Monica Graham Stults, Charles and Violet Martens Link, Zetta Gay Whitson, Mildred Brown, Elizabeth Olk Roehlk and Mary

VIOLET MARTENS LINK

Wood Chase, who played the Romance from the Chopin Concerto E Minor with Paul Snyder at the second piano.

Both singers, Mrs. Stults and Mr. Link, were in splendid voice and used them to the best advantage in well selected songs. Mr. Link substituted an additional group in the place of Harold Dale Saurer, who was ill. It is intended as no reflection on the absentee to say that he was not missed, but

CHARLES LINK

simply as an enthusiastic tribute to Mr. Link, who has not been heard by this writer before, and who left a most unusual impression thereon. His voice is a tenor of true lyric quality, fresh and used with great ease. He was particularly effective in a group of Bohemian songs which were of novel character. Mrs. Link played very beautiful accompaniments for Mr. Link and also for Mrs. Stults. She is an artist of great breadth and ability. Her skill and facility in ensemble playing was also demonstrated in the Dvorak Piano Quintette, in which she played the piano part, while Mr. Link played the viola, in which capacity he is well known to Chicago.

Zetta Gay Whitson in the Lalo Symphonie Espagnole, played with technical acumen and a wealth of flash and color which could only be properly appreciated by one of her own profession. To a great bulk of the audience who heard her she appeared as

MONICA GRAHAM STULTS

a rare artist who stirred them in an unusual way, but another violinist must have analyzed easily the keen intellectual perception and refinement of sentiment which gave the tone of the exceptional to her work.

Mrs. Stults, always brilliant in personality, created great enthusiasm over her singing of some modern English and some modern French songs. "Sheep and Lambs" of Sidney Homer was especially appreciated and her best work was done in Parker's "The Lark Now Leaves His Wat'ry Nest," where she found opportunity to use the coloratura qualities which are so distinctively a part of her voice. MARY CARVER WILLIAMS.

♯♯♯

GEORGE NELSON HOLT.

Harold Chamberlain has been engaged as the tenor at Fullerton Avenue Presbyterian Church. Mr. Chamberlain is from the George Nelson Holt Studio.

George Dasch

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FALL TERM OPENS SEPTEMBER 23

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Evanston, Illinois

PROKOFIEFF

"An Unusual Pianist"
(John H. Raftery in the New York Morning Telegraph)

Chicago Appearance, Sunday Afternoon, October 26

The young Russian wizard of the piano made his appearance at Aeolian Hall October 12. Following are the press comments:

NEW YORK TIMES
(October 13, 1919)

Serge Prokofieff, the Russian pianist, reappeared before an audience in which his own countrymen were numerous in Aeolian Hall yesterday afternoon. He played Bach's melodious suite with simplicity and grace such as belongs to it, and he found delightful expression for Beethoven's little pieces.

NEW YORK TRIBUNE
(October 13, 1919)

At his concert yesterday afternoon, Serge Prokofieff cooed as gently as any suckling dove. This young Prometheus from Russia, who, it had been asserted, had already stolen from heaven the sacred fire which is to light the music of the future, submitted himself to being bound to the rock of the classics and discoursed Bach, Beethoven and Chopin as if he were any ordinary Hofmann or Paderewski. Moreover, his discourse was well tempered, clear, reticent, serene.

His playing of the Bach French Suite would have endeared him to a generation who had never heard of Scriabine or any of the later moderns. It was playing of a high order of beauty, rhythmic, gracious, exquisite in balance and proportion. Beautifully, too, did he give the three "Country Dances" of Beethoven, and in them he proved that joy can still be understood by a Russian, at least by a Russian out of Russia. He then played the Schumann F sharp minor sonata to general satisfaction. Mr. Prokofieff is a pianist of a rare talent.

NEW YORK HERALD
(October 13, 1919)

SERGE PROKOFIEFF SHOWS NEW SIDE OF HIS PIANISTIC ART

Lightness and Delicacy of Touch Take Place of Thunderings With Effective Results

Long fingers do not always stand for proficiency in piano playing, but those of Serge Prokofieff, longer than those of any of his rivals, made delightful music yesterday afternoon at his first recital of the season in Aeolian Hall. Last season he excited great interest by playing several of his own compositions. Yesterday he was heard in a suite from Bach and in Three Country Dances of Beethoven.

A remarkable light and delicate touch characterized the playing of these things. They were done with exquisite delicacy. Clearness in runs and swift passages and beauty of tone marked all of his light playing. A large audience containing several prominent pianists found enjoyment in his recital.

THE SUN
(October 13, 1919)

Mr. Prokofieff's reading was beautiful in line and color, the interpretation indeed of an artist capable of entering deeply into moods foreign to his own. The performance was an interesting disclosure of the pianist's breadth of vision. His own compositions again brought forward his fondness for the witchery of beating rhythms.

THE WORLD
(October 13, 1919)

It was a fine performance and enjoyed by a big audience.

THE MORNING TELEGRAPH

Bach, Beethoven, Schumann and five characteristic compositions of his own furnished forth the recital program of the gifted and "unusual" pianist, Serge Prokofieff, at Aeolian Hall in the afternoon. Personality, a great, visionary, poetical and seemingly prophetic personality, entered again into the playing of this interesting Russian composer-pianist, Bach's Fifth French Suite at the outset brought him into complete understanding with the newcomers in his fine audience, acquainting them with the overmastering individuality of the artist and his own peculiarly pensive, but never morose, outlook upon musical literature. The Beethoven Country Dances even better illustrated the elfin fancy and magical technic of this gentle giant of the North, and the Schumann Sonate with its dizzying scherzo and overpowering finale completed the willing subjugation of his enthusiastic hearers.

He closed the program with five of his own frankly and fearlessly impressionistic numbers, Prelude, Etude, March, Gavotte and Suggestion Diabolique—each with its own bewildering and bemusing facet of wayward phantasy, droll grotesquerie, uplifted tonal surprise, breathless acceleration or suspended and seemingly unfinished chord left alone and aloft in the mid-air of startled silence. Another progressional triumph in "personal programmaking," as well as in consummate artistry at his instrument kept the audience in a constantly advancing state of interest and enjoyment. It's like witnessing a good play—hearing Prokofieff—for he is something of a dramatist both in his awareness of dramatic argument and climax, as well as in his ability to project values with originality and unforgettable effect.

NEW YORK EVENING MAIL
(October 13, 1919)

Partly to show that he could, and largely because he enjoyed it, Serge Prokofieff played Bach, Beethoven and Schumann in Aeolian Hall yesterday afternoon before he gave his own compositions.

The inscrutable young Russian has not lost his fingers of steel, though there was a slight suggestion of the velvet glove over them. He brought lightness, grace and imagination to the Three Country Dances of Beethoven, but somehow his admirers waited for the group which included his own bewitching Prelude and Suggestion Diabolique.

Management, Haensel and Jones, Aeolian Hall, New York

ORCHESTRA PROGRAM STUDY CLASS

Lester Groom announces the subjects for study at the Orchestra Program Study Class Saturday, October 25, are:

Harold in Italy—Symphony.....Berlioz
Carneval—Overture .....Dvorak
Program Music

The object of the class is to make the orchestra concerts more interesting by an acquaintance with the forms and themes of the works to be played as well as a knowledge of the orchestral instruments. The class meets at Room 1225 Kimball Hall Saturday afternoon at 5:15.

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MILWAUKEE, WIS.

Iva Bigelow Weaver

The first monthly organ recital at the Grand Avenue Congregational Church took place October 12 by the organist, Carl Mueller, assisted by Pearl Brice, violinist. The work of Mr. Mueller is probably as far-reaching as any in the city, having one of the best organs, and is also sponsor for the largest chorus choir in the city. His program on this occasion included numbers by Hollins, Ferrata, Spalding Stoughton, and closed with the big toccata of Widor, which in its entirety gave him opportunity to display the resources of his organ and

ETHEL BRENK

his own musicianship and versatility in fine manner. Miss Brice gave two groups: "Melody de Gluck," by Wilhelmj; Prelude from "Le Deluge," and "Serenade," by Carl F. Mueller.

Miss Brice compares favorably with violinists to be found in any city, and is duly appreciated in Milwaukee, both as soloist and orchestral director.

Many of our talented local singers are being heard at the Butterfly Theater with the Bach Orchestra. Miss Malck, soprano, sang "Lo, Here the Gentle Voice" one week. Her voice is high and clear in character, and pleased again her many friends. Miss Elso Bloedel has a deep, rich contralto, backed by excellent musicianship. Mrs. Rupert Fry was another soloist whose voice is large and resonant, and Miss Adelle Strohmeyer, mezzo-soprano, is being heard this week. Her quality is especially luscious and her stage presence very commendable. The sincere character of the work of these singers forms a decided attraction to the program and it is to be hoped will be continued by the management.

Miss Ethel Brenk opens her season by giving a recital at the Milwaukee Art Institute next Sunday afternoon. Miss Pearl Van Vliet, pianist, will be the assisting artist.

♮ ♮ ♮

Chicago Opera Association

Miss Marion Andrews, impresario, opened her season with two appearances of opera by the Chicago Company. "Aida" was staged in all the splendor and charm of color possible to the imagination. It would be very trying to go back to the days when any setting or even furniture "did," whether of the period or otherwise, and the same may be said of the dramatic side, for once prima donnas walked contentedly throug their parts quite satisfied with voice only as the attraction. Rosa Raisa in the title role has all the requirements. Her voice is gorgeously soulful, as well as brilliant, and of tremendous volume. The audience was, if possible, more enthused at her work in "The Masked Ball," given the second evening, where she replaced Emmy Destinn, who was ill. Possibly because she has the opportunity of appearing as she is, instead of an Ethiopean, for Mme. Raisa also wears clothes in a stunning manner.

ROSA RAISA

Sig. Dolci, tenor, has one of the best dramatic voices before the public. His work as Rhadames was all that could be desired, and his splendid physique amply suited the character of the successful warrior. Rimini, as the father, again delighted with his intensity of acting and virile voice. Lila Eubank, a stranger to Milwaukee, supplied for Sophie Braslau as Amneris. Miss Braslau also has never appeared here, so we know not what we missed, but Miss Eubank has a voice of velvety richness in the middle and lower portions, and as brilliant as a soprano in the upper register. She also took the part of the Gypsy in "The Masked Ball."

One was left to wonder why the opera, "The Masked Ball," is so seldom given, as

it proved grateful to the singers and was greatly appreciated by the audience. Much of the pleasure was due to Bonci, whose voice is always at his slightest command and whose general artistic sense musically and dramatically pervaded every moment of the opera. Miss Andrews' next attraction will be Mme. Galli-Curci.

Frederick Fredericksen, violinist, and Bernhardt Bronson, baritone, will be heard this evening in recital from the Wisconsin College of Music.

Miss Anna Kubosch, soprano, pupil of Iva Bigelow Weaver, has just finished a two weeks' engagement at the Strand Theater. Miss Kubosch's voice is rich and brilliant, and she is a very promising member of the younger singers.

———♯♯♯———

SOUTH SHORE MUSIC CLUB

The South Shore Music Club held its first meeting of the season on Monday, October 13, with Mrs. B. B. Hadley presiding. The answer of roll call by current events led to many interesting discussions. An interesting paper on Slavic music was read by Miss Virginia Smietanka. An instrumental trio by Mesdames Sisson, Palmer and Wells, a group of songs by Mrs. Swanstrom, and piano solos by Mrs. Stewart and Miss Gillespie made up the program. The club welcomed the return of Marcia Kelly Stewart.

C. T. M.

———♯♯♯———

Papert—Frances Papert, mezzo-contralto, now on a short concert tour of the South, has been engaged as a member of the faculty of the Cosmopolitan School of Music in Kimball Hall.

MUSICAL EXTENSION SERIES

A musical enterprise that is being watched with great interest by musicians and the general public is the Musical Extension Series, which was originated last season by Frank A. Morgan and is being continued for the fall and winter with a greatly increased interest. His plan includes the giving of high-class concerts in Chicago and suburban churches in conjunction with a series of four concerts in Orchestra Hall. The season ticket to the church series includes certain advantages that accrue to the purchaser in attending the series at Orchestra Hall.

The first concert in the Orchestra Hall series will be given by the Cincinnati Symphony Orchestra, with Harold Henry piano soloist, Thursday evening, October 30. This will be followed November 20 with a concert by the Apollo Musical Club, Harrison M. Wild conductor and Ernest Davis tenor soloist. The Zoellner String Quartet, with Edna Gunnar Peterson, pianist, will appear February 16. Oscar Seagle, baritone; Barbara Maurel, mezzo-soprano, and Isador Berger, violinist, will appear in joint recital on March 16.

The artists from which the churches select their four concerts for their series include such well-known musicians as Frances Ingram and Frederica Gerhardt-Downing, contraltos; Louis Kreidler, baritone; Ernest Davis, tenor; Margery Maxwell and Lois Johnston, sopranos; Zetta Gay Whitson, Margaret Whitaker, and Samuel Hungerford, violinists; Vera Poppe, cellist, and Clara Louise Thurston, harpist.

The pianists offered as soloists and accompanists include Georgia Hall-Quick, Helen Whitaker, Katharine Howard Ward, Lyell Barber, Grace Grove, Arthur Fram, Mary Glen, and Elsie Barge.

The churches that have already closed contracts are the following: Berwyn Baptist Church, Brookline Presbyterian, Bryn Mawr Community, Calvary Presbyterian, Englewood Christian, Emerald Avenue Presbyterian, Evanston Second Presbyterian, Gary Presbyterian, Harvey Congregational, Kenwood Evangelical, Morgan Park Congregational, Naperville Woman's Club and Northwestern College, Grace Church, Oak Park; Park Ridge Improvement Association, River Forest Woman's Club, Trinity Congregational, Western Springs Congregational Church, Woodlawn M. E. Church, and Harvard Avenue Congregational Church.

It is highly gratifying to see with what interest the churches have responded to this new effort to offer good music at community centers.

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HERBERT GOULD

Herbert Gould, basso, cantante, will give his Chicago recital February 24, 1920, at Kimball Hall, under the direction of F. Wight Neumann.

———♯♯♯———

Libbe—Frances Carey Libbe sang on October 22 at the Ridge Woman's Club the "La Ballade des Pere" (Bemberg), for cello, violin, piano, reader and contralto.

———♯♯♯———

Thurston—Clara Louise Thurston played recently at a wedding ceremony in Kankakee, Ill. Miss Thurston is harpist of distinguished reputation both here and in many other cities.

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(Please mention MUSIC NEWS)

SOME REMARKABLE SONGS

A group of seven songs recently brought out by J. Fischer & Bro. of New York is attracting considerable attention and favorable comment in metropolitan music circles.

The composer, Minette Hirst, is a native of the south, now a resident of New York. A woman of beauty and personal charm, she is also a member of the summer colony at Southampton, L. I., where she entertains at her villa, taking active part in the music-social affairs of summer life at that place.

A joint recital was given at the Meadow Club recently by Oliver Denton, pianist, and Rafaelo Diaz, the well known tenor of the Metropolitan Opera Company. The latter sang two songs by Mrs. Hirst, which aroused enthusiastic applause, and he was obliged to repeat them. On October 8 the same songs were included in Mr. Diaz's groups at De Witt High School Auditorium and also Westminster College Chapel, New Wilmington, Pa., on October 10, where he sang "Not Far Away" and "The Little Drab Wren," the latter being the only song on the program to receive an encore.

Mrs. Hirst's appearance as a composer was a complete surprise, even to her closest friends. "I find it difficult to explain how I first started to compose," she remarked recently when asked about her newly published song. "A melody will suddenly come to me, perhaps in the night, and leaves me no rest until it begins to take form of a song. Of course, I carefully work out the accompaniment, for on that part one must rely altogether for musical color."

Mrs. Hirst will give several musicales during the fall and early winter before going to Palm Beach in February.

S. L.

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Friday, October 24

Orchestra Hall, 2:15 p. m.—Symphony Orchestra.

Saturday, October 25

Ziegfeld Theater, 11:00 a. m.—Chicago Musical College Concert.

Kimball Hall, 3:00 p. m.—American Conservatory Concert.

Sunday, October 26

Kimball Hall, 3:30 p. m.—Prokofieff.

Auditorium, 3:00 p. m.—Scotti Opera Co.

Fullerton Hall, 3:00 and 4:15 p. m.—Chicago Concert Ensemble.

Monday, October 27

Recital Hall, Fine Arts Building, 2 p. m.—Musicians' Club of Women, Concert.

Tuesday, October 28

Kimball Hall, 8:15 p. m.—Prokofieff.

Orchestra Hall, 8:15 p. m.—American Syncopated Orchestra.

Wednesday, October 29

Ziegfeld Theater, 11:00 a. m.—Raymond Wilson, piano recital.

Thursday, October 30

Orchestra Hall, 8:15 p. m.—Cincinnati Symphony Orchestra, Harold Henry, soloist.

♮ ♮ ♮

IN THE THEATERS

Auditorium—The Dolly Sisters.
Blackstone—"A Regular Feller."
Central Music Hall—"The Dream Song."
Cohan's Grand—"The Acquittal."
Colonial—"The Velvet Lady."
Columbia—Burlesque.
Cort—"Cappy Ricks."
Garrick—"Somebody's Sweetheart."
Glickman's—Yiddish players.
Great Northern Hippodrome—Vaudeville.
Illinois—"Listen, Lester."
Imperial—"After Office Hours."
LaSalle—"Tea for Three."
Majestic—Vaudeville.
McVicker's—Vaudeville.
National—"One Day."
Olympic—"Flo Flo."
Orchestra Hall—Newman Traveltalks.
Palace—Vaudeville.
Powers'—"Daddies."
Princess—Ernest Truex.
Rialto—Vaudeville.
Star and Garter—Burlesque.
State-Lake—Vaudeville.
Studebaker—"Take It From Me."
Victoria—"Scandal."
Woods—"Up in Mabel's Room."

♯♯♯

ALMA BIRMINGHAM IN DEMAND

Alma Birmingham was the accompanist for the duet singing of Mrs. Benedict and Mrs. Worthington at the Musicians' Club of Women Concert on October 13 and shared with them in the artistry and success of the occasion.

Miss Birmingham has many engagements in the immediate future, among them to play accompaniments for Frederick Gunster, tenor, in his appearance before the Lake View Musical Society in November.

♯♯♯

Medinah Temple—The concert announced for Medinah Temple on Thursday evening of this week was necessarily postponed until a later date because of the fact that Giovanni Martinelli, the announced singer, found it impossible to get passports from Italy in time to make the sailing.

LEVITZKI'S FIRST AUDITION WITH DOHNANYI

Mischa Levitzki was barely fourteen years of age when he was sent abroad to continue the studies which he had begun four years before under Sigismund Stojowski at the Institute of Musical Art, New York. It was rather unusual to send a boy of his years to Europe, but he had proved himself to be such a prodigy that his advisers had no hesitancy in recommending such a step. He arrived in Berlin, his heart set on becoming a pupil of Ernest von Dohnanyi, the renowned Hungarian pianist and teacher, who is well known in this country on account of the concert appearances he has made here in the past.

He telephoned immediately on his arrival, only to be told that Dohnanyi was out of the city for several days. He was extremely anxious to play for the master, for he knew that the classes in the Hochschule of Music were being formed and that Dohnanyi, as usual, was limiting himself to sixteen students. Each prospective pupil had to demonstrate the possession of extraordinary talent before he could hope to be accepted, and the boy coveted the honor more than anything else. He learned that already twelve others had qualified and that there was a long waiting list, including several who had influence, and were leaving nothing undone in their efforts to be chosen. He phoned Mme. Dohnanyi every day, and at last learned that the teacher had returned. Over the telephone Dohnanyi held out little hope and tried to put the boy off by saying that perhaps there would be a chance the following year. However, Levitzki was insistent and pleaded for a hearing, and at last an appointment was given him for the next evening, immediately after dinner.

When Dohnanyi came out from his dining room the following night, he found awaiting him a small boy in knickerbockers. He was not only amazed, but also annoyed. His was the master class, and all of his pupils were of maturer years. He had no time for beginners, as he supposed the child to be.

"Are you the new student from America?' he asked, none too graciously.

"Yes, sir," answered the boy, whose feet scarcely touched the floor when he was seated.

"Don't, you know that we don't admit pupils under sixteen to the Hochschule?" began the pianist, and before Levitzki could answer, he added, "and I personally have never taught children," with a perceptible emphasis on the last word.

Levitzki was determined that he would not be dismissed in this summary fashion, and he asked that he be allowed to play but one piece and let the verdict rest on that. Dohnanyi at length consented, and the boy played "La Fileuse," by Raff. To his surprise, when he had finished, without other comment, he was asked to play something else, and Mendelssohn's "Spring Song" followed.

"Come tomorrow morning at 11 to the Hochschule for the entrance examination," said the man as he gravely bent down and shook hands with the boy.

The next morning Levitzki was confronted with no less than fifteen examiners.

"What do you want to play?" he was asked.

"The Mendelssohn Concerto in G Minor," was the astonishing reply.

"But that requires an orchestra or at least a second piano for the accompaniment," answered one of the judges.

"I will play the second piano," said Dohnanyi, who was present, and the examiners were as much surprised at this as was Levitzki.

This act of consideration inspired the boy to do his very best, and when he had finished he was voted unanimously as a member of the great Dohnanyi's master class.

———♯♯♯———

MUSICAL EXTENSION SERIES

The Englewood Christian Church, at Sixty-sixth place and Stewart avenue, held an enraptured audience Thursday evening, for Ernest Davis, tenor, and the Whitaker sisters, Helene, pianist, and Margaret, violinist, gave a program that was almost without flaw and subject only to commendation.

Mr. Davis has a voice of unusual sweetness, and he has perfect control of it. He had admirable support in Florence Barge for his accompaniments.

The Whitakers show excellent judgment in their selections and are exceedingly clever little artists.

This concert was the first of the series to be given in connection with the Orchestra Hall series under the direction of Frank A. Morgan and, judging from the enthusiasm of the audience, the success of the undertaking is assured.

The next program will be given by Margery Maxwell, soprano; Vera Poppe, cellist, and Isaac Van Grove, pianist. The date is November 13. W. A. H.

Maximilian Pilzer

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TWO ARTISTS

The two artists pictured above have forgiven us for "mixing up" their pictures in our article on the Musicians' Club of Women Concert in our last issue, for they are both as good natured as they are artistic and that is saying enough.

Mrs. Benedict is a Chicago soprano, who has made many successes both in this city and throughout the middle west especially, and Miss Bradley is an accompanist second to none in this vicinity.

IN OCCUPIED GERMANY

When Mr. Newman showed us the sleek looking German cities on last Wednesday evening—cities without a destroyed building and with, seemingly, the usual life going on undisturbed—and allowed us to compare those scenes mentally with the ones he had shown us the week before of devastated France, there was a feeling of "unfair" in every heart—and the thought that Germany had not "paid" as she should.

But, as the picture "Occupied Germany" proceeded and we were shown eventually the entire course of the Rhine, that absolute artery of Germany and the very essence of its pride, and witnessed every bridge guarded by Allied troops—Cologne positively ruled by the British, and Coblenz absolutely under the domination of the American doughboys, and when, as a final stroke we were allowed to witness the Stars and Stripes floating from the summit of Ehrenbreitstein, once Germany's finest stronghold, then indeed we felt that the war was indeed won and that Mr. Newman's reiterated question of "defeated or merely subdued?" was quite superfluous.

For if the Allies could go so far as that they could doubtless go marching into Berlin itself just as easily.

According to Mr. Newman there are no German flags whatever displayed in the Rhine country, and on every castle, bridge and public building in the zone of American occupation the saucy placard "And they thought we wouldn't fight" has been pasted up by the American soldiers to meet the eye of every passerby.

And this indeed was the only message of this particular lecture. Merely (but splendidly) the showing of what Germany is today (or was last summer) and the facts of the government by the Allies of some of the best territory and some of the biggest cities in Germany.

One of the characteristic moments in the showing of the territory occupied by the French was that when medals were presented to French soldiers in front of the statue of William the Conqueror; the retreat of the last remnants of the German army; the crowded streets of Cologne with British soldiers in preponderance in the Square before the Cathedral; the Americans halting all users of the bridge to Coblenz; the Knights of Columbus and the Y. M. C. A. canteens with American girls entertaining the soldiers, one of them looking strangely like the talented Mary Cameron of Chicago and another the exact picture of Bessie Bown Ricker, the St. Louis reader who was such a splendid favorite in France and the Germany occupied by the Allied troops; and last, but by no means least, the game of American baseball in full view of one of the ancient Rhine Castles, with ten thousand cheering and clapping doughboys! And, as addenda, a few glimpses of Berlin, still an imperial city notwithstanding that it is now kaiserless and still beautiful though shorn of its former power.

C. E. W.

———♯♯♯———

AT CENTRAL MUSIC HALL

"The Dream Song," a story by Edward Locke, set to music by Victor Herbert, opened at Central Music Hall last evening too late for current review in Music News.

It is spoken of as one of the most engaging novelties of the season, and in its cast is a popular young Chicago soprano—Margaret Owens, daughter of H. W. Owens, the well-known vocal teacher.

Review will appear in this paper next week.

———♯♯♯———

Eddy—Clarence Eddy will play the following organ recitals: Grace Lutheran Church, Eau Claire, Wis., October 26; St. Catherine's College, St. Paul, Minn., October 27, and Plymouth Church, Minneapolis, October 28.

OPENING OF THE ORCHESTRA SEASON

To this reviewer the Saturday Evening Concert of the Chicago Symphony Orchestra is always more interesting than the Friday afternoon event, and therefore all reviews of this season will refer specifically to the former performances.

The opening, last Saturday night, was attended by a capacity audience and the usual scenes of joy at the resumption of the season.

The Chicago Symphony Orchestra is indeed a fine organization, and the concerts given throughout the season constitute one of the chief attractions of our very attractive music season.

The first concert, as usual, was wholly orchestral, and it served to emphasize the fact that the ensemble is in fine condition, and that evidently the conductor, Frederick Stock, and the men are able to take up the work at the exact artistic point where they laid it down last spring.

The personnel of the Orchestra has undergone some changes, but, of course, the majority of the faces are familiar.

One of the new players is Joseph Malkin, first cello, and his work at this concert was such as to show him a master.

In the luscious tone thrown out in one of the variations in the Elgar number he disclosed the indisputable fact that he has never been excelled by any member of the cello section of the Orchestra in musicianship or in musical feeling.

The program comprised the Third Symphony of Beethoven, majestic and satisfying; the somewhat tiresome "Finlandia" of Sibelius; the Variations, Op. 36 (Elgar), to my mind the most colorful and satisfactory number of the program; a Bizet Overture, and two pieces of Grieg, played with a most luscious and richly modulated tonal quality.

C. E. W.

Comment on the Orchestra opening from three of the daily newspapers read (in part) as follows:

Applause began yesterday afternoon in Orchestra Hall promptly at 2:12. At that time the members of the Chicago Symphony Orchestra appeared on the stage to take places for the afternoon concert. The applause of welcome grew and grew until, at 2:15, Mr. Stock came into sight and advanced to the director's desk. Then it reached its climax and its longest sustained duration.

He bowed again and again, then with face still to his auditors motioned his men to their feet. The audience, too, arose, and "Star Spangled Banner" played with stirring spirit and breadth, proclaimed that the twenty-ninth season of the Chicago Orchestra had commenced. Throughout the afternoon no opportunity was missed to show leader and men that their patrons were glad to have them back, glad to welcome them, and glad to feel the music season was at hand. After the "Eroica," which closed the first half of the program, Mr. Stock was recalled, and, having the orchestra rise, tribute was again paid.

Chief among four newcomers was Joseph Malkin, the first cellist, who comes from the Boston Symphony Orchestra, and whose personality and playing of a fragment of obligato in the Elgar Variations hinted of popularity and of musical good things to come.

The program included only one novelty—the Romance and the Intermezzo from Grieg's G minor Quartet enlarged to orchestral proportions. It is a number which will be heard again if popular wish has way. It is Grieg in his melodic charmfulness and with his musical brogue which is ever unmistakable and delightfully in evidence. The men played it as though they were only four instead of fifty-three. Precision, unanimity, technical finish made the performance ideal from the mechanical viewpoint, and so thoroughly was Mr. Stock's interpretative spirit and wish caught and actualized that the Romance became a song of wondrous loveliness and the Intermezzo a message of happiness, jollity and mirth. It was a number which showed how splendid are the strings of our orchestra and how admirable is their schooling.—W. L. Hubbard in Tribune.

Like the single swallow which is currently reported not to make a summer, it takes more than one or two sporadic recitals to make a concert season, or even its beginning. Not until the Chicago Symphony Orchestra swings into line with its regular series of subscription concerts can the season be confidently pronounced under way. This official musical constellation appeared over the horizon at 2:15 o'clock yesterday afternoon, in full view of those who were seated in Orchestra Hall.

The Friday afternoon concerts of the orchestra are in a way quite as much social as musical events. The same patrons sit in the same seats year after year, and the first concert of the season takes on a good deal of the atmosphere of a reunion, and a rather joyful one, at that. As the guests arrived yesterday they were greeted and directed by ushers in becoming new uniforms of artistic cut. Once seated in their accustomed places, they began to direct welcoming applause toward members of the orchestra as these took their places on the stage. There was a spatter of applause for Harry Weisbach, the leader of the first violins; an increased flurry for Eric De Lamarter, the assistant conductor, as he climbed the mountaious steps toward the organ bench climbed the mountainous steps toward the organ bench and a gust on the approach of Conductor Frederick Stock.

Quite a number of changes were noted in the personnel of the orchestra. Four of those who went to war were back in their accustomed places after a year's absence. They were John H. Bramhall and Benjamin Paley among the first violins; Karl Schulte of the second violins, and Walter Guetter, the first bassoon. Albert Ulrich Jr., another returned warrior, took his place for the first time among the second violins. A new principal cello appeared in the person of Joseph Malkin, who comes here after having occupied the similar post in the Boston Symphony Orchestra, Theodore Du Moulin taking the second chair in the cellos. Other newcomers were Siegmund Schein, viola; Adolph Hofmann and Carl Singer, cello, and Ray Knauss, second flute. It was announced that four of the new members take the places of four who last year were placed on life pensions after having served from twenty-five to twenty-eight years with the orchestra.

As the program continued there was very little difference to be noted in the quality of the orchestra over past years. In other words, it remains the magnificently fluent, mellow, flexible, sonorous organization that comes into the mind whenever the name of the Chicago Symphony Orchestra is mentioned. There is no single instrument half as fine as the collective instrument which is an orchestra of the first rank, and of these the United States knows no better one than the one of this city.—Edward Moore in the Journal.

Some of the familiar faces of the orchestra were missed, but there were several newcomers, and the most prominent of these is Joseph Malkin, the new principal violoncellist, who comes after having been the occupant of the first cello desk for eight years with the Boston Symphony Orchestra.

The applause grew in volume and enthusiasm as the members of the orchestra filed in and took their places, grew in volume as Eric De Lamarter made his appearance, and reached a rousing climax as Frederick Stock emerged into view.

Beethoven's musical epitome of liberty, and of the great leader of freedom, "Napoleon," the "Eroica," Symphony No. 3, took up the rest of the first part of the concert. It was given with great attention to technical and interpretative detail in the reading which Mr. Stock accorded the work, and the men put forth their combined artistic efforts in their rendition of this long symphonic number. The passacaglia at the end brought the work to a brilliant close, the variations being presented with ever-changing contrast of tone and rhythm.—Maurice Rosenfeld in Daily News.

FANNIE BLOOMFIELD ZEISLER IN RECITAL ON THE WEST SIDE

An unusual and eagerly accepted opportunity was offered West Siders on last Sunday afternoon, when Fannie Bloomfield Zeisler gave one of her wonderfully effective piano recitals under the auspices of the Chicago Civic Association at the John Marshall High School, where Louis Block, a well-known musical amateur, is principal.

Mrs. Zeisler was in remarkably fine form and played with that abundance of skill and charm which is always at her command and which was received by a capacity audience with unbounded delight and enthusiasm.

BENEFIT CONCERT FOR SCHOLARSHIP FUND UNDER AUSPICES OF CHICAGO WOMAN'S MUSICAL CLUB

On Sunday afternoon, November 16, at Woods' Theater, a gala concert will be given for the benefit of the Scholarship Fund of the Chicago Woman's Musical Club by Christine Langenhan, soprano; Richard Czerwonky, violinist, and Ruth Bradly, accompanist.

White—William J. Cooke, a pupil of Emily V. White, is filling a number of singing engagements in Wisconsin with great success.

Helen Haworth

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ST. PAUL, MINN.

By MYRTLE WEED

A notable season of opera by the Chicago Grand Opera forces will usher in the musical season at the St. Paul Auditorium October 17 and 18. "Aida," the first night, promises much with Rosa Raisa in the principal role and Sophie Braslau as Amneris. One looks forward to this opera with the highest hopes, to hear these two magnificent artists and so fine a cast—Arimondi, Dolci, Lazzari, Rimini, Emma Noe and Oliviero. A big feature of this performance is the enlarged chorus which Mr. Campanini has assembled—new costuming as well.

"Madame Butterfly," to be given Saturday afternoon with the Japanese prima donna, Tamaki Miura, conceded one of the greatest living artists, in the title role, is always a big attraction. Forrest Lamont, Clarence Whitehill and Vittorio Trevisan add distinction to the cast.

The announcement of Verdi's celebrated opera, "The Masked Ball," to be given Saturday night, affords St. Paulists the opportunity of hearing an opera new though old. Hearing Emmy Destinn, after her three and a half years' internment in Bohemia, is of special significance, as will be the singing of the famous tenor, Allesandro Bonci.

The local management, under Hiram David Frankel, records the greatest season in the history of an opera tour—from the box office standpoint.

The Minneapolis Symphony Orchestra opens its sixth season in St. Paul at the Auditorium Thursday evening, October 23. There will be eighteen new faces in the personnel of the orchestra, and it is said to be brought up to its pre-war strength of eighty-five players. The concerts are under the auspices of the St. Paul Institute and under the personal management of Edmund A. Stein. St. Paul may enjoy the twelve concerts and the identical programs as they are given in Minneapolis the succeeding Friday evenings. The distinguished soloists to appear are: October 23, Margaret Matzenaur, contralto; November 6, Mischa Levitzki, pianist; November 20, Max Rosen, violin; December 4, Louis Graveure, baritone; December 18, Margaret Namara, soprano; January 1, Mischa Elman, violin; January 8, Tilly Koenen, contralto; January 15, Sergei Rachmaninoff, composer-pianist; February 21, Fritz Kreisler, violin; February 26, Percy Grainger, piano; March 11, Tascha Seidl, violin, and March 25, Katherine Goodson, piano.

EMIL OBERHOFFER
Conductor Minneapolis Symphony Orchestra

♮ ♮ ♮

The St. Paul Institute has arranged a series of illustrated talks, one of which will precede and analyze each of the concerts in the Minneapolis Symphony Orchestra's St. Paul series.

Malcolm D. McMillan, organist and widely known composer, will give the talks Tuesday afternoons preceding the concerts in Dyer's Recital Hall. The first of these was given as an "extra attraction" October 14 on the subject of "The Orchestra."

♮ ♮ ♮

The Schubert Club announces three evening recitals given by visiting artists at the People's Church. Arthur Alexander, American tenor, in self-accompanied recital, will give the first of these October 30; Lucy Gates, the American coloratura soprano, appears December 11, and Rosita Renard, the Chilean pianist, February 28.

Of the fortnightly recitals to be held Wednesday afternoons at Junior Pioneer Hall, the appearance of N. Stuart Smith, New York pianist; Carol Robinson, Chicago pianist, and the Minneapolis Symphony String Quartet are among the outstanding features of the season. Others featured on these programs include St. Paul musicians—Jessica De Wolf, soprano; Aurelia W. Larry, soprano, and George H. Fairclough—in an organ recital at the residence of Mrs. Louis W. Hill November 5.

The active section has arranged an afternoon of vocal ensemble directed by Katherine Hoffman, a two-piano recital, and a program of chamber music, together with other programs.

The associate section announces three afternoons of study, the first devoted to "Musical Conditions in St. Paul"; second, "Paderewski, the Patriot," and, third, "Music a Reconstructive Agent."

The student section will have five afternoons given over to the following subjects: "The Juillard Legacy," "History and Development of the Organ in the United States," "History and Development of the Piano in the United States," "Symphony Orchestras of the United States," and "Development of Music in the United States."

The unanimous re-election at the annual meeting of Mrs. W. S. Briggs as president of the club bespeaks her ability and resourcefulness as a presiding officer as well as her ennobling influence in the community. The section chairmen have greatly extended the work of the club in the high standard which characterizes the programs given.

The entertainment of public school students at three evening artists' recitals, music school branches, where an average of 250 lessons are given a month; programs offered to civic and private relief organizations, community singing propaganda, students' professional bureau, and free concerts in branch public libraries, all are indicative of the broad scope of work carried on in the club.

At the annual reception of the Schubert Club, given October 8 at the Town and Country Club, Halborg Gunderson Finkelson, violinist and pupil of George K. Cass, gave the program, with Katherine Hoffman at the piano. The young violinist created a real sensation in the following program, delightfully and artistically played:

Avia Maria.....Schubert-Wilhelmj
Valse.....Hummel
Country Dance.....Weber
Gypsy Dance.....Nachez
Andante from "Symphonie Espagnole".....Lalo
On Wings of Song.....Mendelssohn
Spanish Dance.....Rehfeld

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The Municipal Chorus, numbering about 200 members, under the direction of Leopold G. Bruenner, give their first concert of the season at the Auditorium November 3. The "Rose Maiden," by Cowan, will be sung with an orchestra of twenty-five pieces and the following soloists: Mrs. J. L. Whitaker, soprano; Miss Alice Dailey, contralto; Walter Mallory, and Francis J. Rosenthal, bass.

♮ ♮ ♮

An event given by St. Paul musicians which inaugurated the musical season was the recital by Peter Lisowski, violinist, at the Masonic Temple Friday evening, September 28. Mr. Lisowski was assisted by Myrtha Marie Gunderson at the piano and Jane Holland Cameron, contralto, with Katherine Hoffman as her accompanist.

The program follows:

Sonate—A Major.....Handel
Andante, Allegro
Adagio, Allegretto
Mr. Lisowski
Vittoria Vittoria.....Carrisima
My Heart Ever Faithful.....Bach
Oh Thou Billowy Harvest Feld.....Rachmaninoff

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Caprice Viennois.....Kreisler
Nocturne in E Flat.....Chopin-Sarasate
Moment Musical.....Schubert-Kreisler
Orientale.....Ceasar Cui
Mr. Lisowski
Long, Long Ago.....Old English
Ballynure Ballad.....Old Irish
Cuckoo Clock.....Grant Schaefer
Joy.....Beatrice Mac Gowan Scott
Mrs. Cameron
Rondino.....Vieux Temps
Mr. Lisowski

Mr. Lisowski gave an authoritative reading of the Handel Sonata. The Schubert "Moment Musical" was exceedingly attractive in his hands, and the Chopin "Nocturne" was played with lovely singing tone

JANE HOLLAND CAMERON

and musicianly feeling. Mr. Lisowski has made the "Orientale," by Cui, particularly his own, and plays it with a deftness that makes an irresistible appeal. This violinist has many admirable qualities and, as a whole, plays with clarity of tone. However, he has more individuality than his playing disclosed on this occasion. Mr. Lisowski plans to spend the winter in New York in study with Theodore Spiering, who promises him a brilliant future.

Miss Gunderson, just fresh from study the past summer with Percy Grainger in Chicago, played skillfully and with remarkable poise. Her playing combined a wealth of color with brilliance of execution. In the first group the pianist played with undue brilliance, but thereafter maintained a fine sense of balance.

A marvelous contralto is Mrs. Cameron's voice, and one of wide range. Hers is a beautiful stage presence and, while she has numerous times been said to resemble Galli-Curci, she has also been likened to the Madonna type of Da Vinci's "Mona Lisa." Her singing of the "Agnus Dei" (Bizet) in the Cathedral Choir, where she is soloist, is of ravishing beauty.

Of her first group the "L'Heure Exquise" (Poldowski) unmistakably created the greatest impression. It was woven with just the right atmosphere, and the pianissimo tones and fine phrasing beautifully expressed the finished art of the singer. Mrs. Cameron's warm, luscious tones made the "Long, Long Ago" of her second group effective, and the old song was a reminder of Julia Culp when she last sang here with theorchestra. Wonderfully impressive was this encore of hers. The "Ballynure Ballad" was finely done, and the accompaniment Mrs. Hoffman provided was a treat in itself.

The song "Joy," by Beatrice MacGowan Scott, formerly a Chicago composer, though whom St. Paul now claims, was sung with fine spirit by Mrs. Cameron. Mrs. Hoffman's exquisite art was made manifest throughout her playing and added much to the singer's fine success.

♮ ♮ ♮

Lieut. John Philip Sousa, known as America's march king, and his band of seventy pieces, selected from more than 3,000 musicians who were mobilized under his direction at the Great Lakes Naval Training Station, is booked for an afternoon and evening program at the St. Paul Auditorium October 27.

♮ ♮ ♮

A feature of the Triennial Convention of the Episcopal Church, held in Detroit, Mich., was the hymn "Blessed Art Thou," from the Byzintian Orthodox Church music as sung by his grace, Archbishop Germanos, of Baalbek, Syria. The music to this hymn was arranged and harmonized by George H. Fairclough, organist and choirmaster of the Church of St. John the Evangelist, St. Paul. "Eventide," by Mr. Fairclough, a composition for the organ recently published by H. W. Gray Company, sole agents for Novello & Co., London, is finding much favor. By organists in church and in the concert field it is widely played.

At the monthly music service at the Church of St. John the Evangelist the vested choir, under the direction of George H. Fairclough, sang Macfarren's "A Day in Thy Courts," "Hear, O Lord," by Watson, and "The Shadows of the Evening Hours," by Matthews. Mr. Leo Nadon, tenor, sang the Recitative and Aria "If With All Your Hearts," from "Elijah." Miss Margaret Horn played the Bach Aria for the G string and Andante by Lalo.

At the next musical service, November 2, "A Song of Thanksgiving," by Maunder, will be sung.

♮ ♮ ♮

Miss Harriet Allen, organist of Andrew Presbyterian Church, Minneapolis, and secretary of the Guild of Organists, will give an organ recital under the auspices of the Minnesota Chapter of the American Guild of Organists Saturday afternoon, November 1, at the Masonic Temple, St. Paul.

Guild members are enjoying the recitals given by Hamlin Hunt, A. A. G. O., in his annual series, held three Monday evenings in October at Plymouth Congregational Church, Minneapolis. The first of these included an informal talk on "The Plymouth Organ." At the later recitals Mr. Hunt will speak on "The Tone Colors of the Organ" and "Types of Organ Music."

The program given October 6 follows:

Concert Variations.....Bonnet
Choral Prelude "Martyrdom".....Parry
Fugue in G Minor.....Bach
Andante Sostenuto.....Beethoven
Scherzo.....Bossi
Eventide.....Fairclough
Dedicated to Hamlin Hunt
Piece Heroique.....Franck
Dreams.....Stoughton
Elves.....Bonnet
Carillon.....Boellmann

The Minnesota Chapter of the American Guild of Organists will hold their first monthly meeting of the season Tuesday evening, October 28, after which members will attend the recital given by Clarence Eddy at Plymouth Congregational Church, Minneapolis. The November meeting will be held in St. Paul.

MYRTLE WEED.

———♯♯♯———

Pryor—Ruth Pryor, one of the most popular as well as youngest of Chicago professional dancers, spent the summer at Elkhart Lake, Ind., where she made many new friends for her work.

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Scott-Tidy—Mme. Golderoy Scott, contralto, sang the English song cycle, "Life's Journey," by Mme. Holmes-Tidy, with splendid success. The composer was at the piano and shared in the success.

Beulah Taylor Porter

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PIER ADOLFO TIRINDELLI

Pier Adolfo Tirindelli, the Italian Master, has just located in New York. It is generally acceded that Signor Tirindelli is one of the greatest living Italian musicians, and his coming to that city will fill an ever-growing demand for the skilled violinist, coach and conductor. He needs no introduction into musical activities, as he is a man of international reputation.

In Venice he was director of the Conservatory of Music and conducted opera. He also conducted the Symphony Orchestra, succeeded later by such renowned men as Mancinelli, Giuseppe Martucci, Steinbach, Enrico Bossi and E. Wolf Ferrari.

It was for the great services rendered to Art and Music that Signor Tirindelli had the honor to be made Knight of the Crown by the late King Umberto of Italy.

For five years he was concert master in the Royal Opera House, Covent Garden, London, where he coached many well-known artists in operatic roles.

In Europe he was soloist with the leading orchestras where he became renowned as a violinist, which fame later followed him to America. Through his compositions, Tirindelli has justly become identified with the world's greatest composers. His operas "Atenaide" and "Blanc et Noir" were given in Venice, Milan and Trieste and his latest, "Verso la Luce," is now ready to be presented. His orchestral works, which include "L'Intruse," "Celestial Legend" and a Violin Concerto were performed by many leading orchestras abroad as well as in America, with unqualified success, and evoked the appreciation due these works of art.

Ysaye, Mischa Elman, Kreisler, Maud Powell and Spalding, apart from being his close friends, play his compositions and highly endorse them.

Among his vocal compositions "Amor Amor," "Mystic," "Absent," "Primavera," "Only You" are jewels which are sung by such artists as Caruso, Martinelli, Amato, Scotti, Bonci, Campanari, De Luca, De Gogorza, Graveure, Claudia Muzio, Nina Morgana, Christine Miller, Gabriella Besanzoni, Lina Cavalieri.

Signor Tirindelli has for many years enjoyed the intimate friendship of Puccini, Mascagni, Leoncavallo, Giordano, Franco Leoni.

Among the Master's pupils are some of the leading musicians of America and Europe, including Ugo Ara, violinist of the Flonzaley Quartette; Roberta Moranzoni, who is conductor at the Metropolitan Opera Company; Guarnieri, the violinist now concertizing in Europe, and Chalmers Clifton, the composer-conductor.

Signor Tirindelli has been connected for twenty years with the Cincinnati Conservatory of Music, of which Miss Bertha Baur is the most able directress. He created the Conservatory Orchestra, which has become the most famous of its kind in America; also founded the Operatic Department.

———♯♯♯———

THE BRIARCLIFFE QUINTET

The Briarcliffe Quintet, assisted by Mr. and Mrs. Henry Hadley, gave the following beautiful program at Briarcliffe Manor, N. Y., on October 12:

Overture—"Ruy Blas".....Mendelssohn
Five Love Songs (Poems by Frederick Manley).....Hadley
The Rose Awaits the Dew-Drop
The Rain is Falling on the Flowers
Peace
My Love
O, Hermit! O, Veery!
Miss Barbour
Angelus, from Third Symphony.....Hadley
Piano Solo, Ballet of the Flowers.....Hadley
Red Rose
Marguerites
Violets
Daffodils
Lily of the Valley
Jasmine
Mr. Hadley
Waltz Song, "The Dance" from "Ode to Music" (Words by Henry Van Dyke).....Hadley
Miss Barbour
Fantasia from "The Flying Dutchman" (By request).....Wagner

MARJORIE DODGE WARNER

A recent appearance of this popular soprano was with the Musicians' Club of Women at their first meeting of the year. Although she was heard only in a small group of three songs, the variety and breadth of musicianship as well as glory of voice evident in these were sufficient to create unusual enthusiasm and a permanent

MARJORIE DODGE WARNER

warmth of reception in the hearts of those who heard her. Her songs were "Carnaval" (Fourdrain), a scintillating gem of modern French literature; "My Little House" (Seneca Pierce), which she gave with a most tasteful share of simplicity and sympathy, and the Spross brilliant "Yesterday and Today," which gave her voice opportunity to say anything which was left unsaid by the others. Mrs. Warner has a personality which is not met every day and which is distinctly and delightfully just "Marjorie Dodge Warner."

MARY CARVER WILLIAMS.

———♯♯♯———

RUTHERFORD, N. J.

One of the most notable musical events of the season at Rutherford, N. J., was held Saturday evening, October 11 at the residence of Mr. and Mrs. F. S. Roselle.

It was an international gathering and included musicians from many parts of the world, Spain and South America being unusually well represented.

The feature of the evening was the singing of Stephen Sobolewski, baritone, artist pupil of Alfredo Martino, who sang a widely varied program, including songs and operatic selections in Italian, French, German, Polish and English.

His rendition of the Prologue from "Pagliacci" was received with enthusiastic applause as well as "Pour un baiser" by Tosti.

The accompaniments were ably executed by John Koenig.

The program follows:

Prologue
Pagliacci.....Leoncavallo
Simon Boccanegra—"Il lacerato spirito".....Verdi
Vespri Siciliani—"Oh, tu Palermo!".....Verdi
Werther—"Pourquoi me reveiller".....Massenet
Pour un baiser.....Tosti
The Rose Enslaves the Nightingale.....Rimsky Korsakov
Ich liebe dich.....Mildenburg
Kiaze Bob (Serenade)—In Polish
America Triumphant.....Pinsuto

———♯♯♯———

Wilson-Guss—Edna Walgrove Wilson and Ruth Guss sang at a "homecoming" in Chenoa, Ill., last Thursday with great success. Saturday evening they were soloists at the Hamilton Club, singing solos and duets.

———♯♯♯———

Eddy—Clarence Eddy played an organ recital at Beloit College Chapel (Beloit, Wis.) on October 17.

HAZEL DELL NEFF

Soprano

Recital Oratorio Concert

"The singing of Miss Neff was a delight to hear."—Pioneer Press, St. Paul, Minn.

"Miss Neff easily was the star of the evening."—The Journal, Sioux City, Ia.

"Her voice showed culture and training."—The Patriot, Jackson, Mich.

"Miss Neff completely captivated the audience with her unaffected style and sincerely good singing."—Art, Music and Literature, Chicago.

"Her voice is of rare beauty; her skill equal to every occasion."—Daily Northwestern, Oshkosh, Wis.

"Never before have Mount Vernon people been permitted to hear such a singer in their own town."—Daily News, Mount Vernon, Ill.

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CLARENCE EDDY RECITAL

Mr. Eddy's recital at Kimball Hall, under the management of F. Wight Neumann, on Tuesday was seized on as an occasion to demonstrate to the artist and veteran how many friends he had in the "home town," and that they had discriminating admiration and enthusiasm to bestow in abundance. It was an audience of such quality that it supplied just the atmosphere to call forth the best endeavor of one extremely sensitive to such a state.

Perhaps the sincerest sort of comment that can be made is to say that Mr. Eddy plays just as well as ever. Which means that he is past master of a style so admirable as to be unique. Sitting with an artist friend when we heard Ysaye play for the first time, she said: "It sounds like it was oiled." The sentence returned frequently during the concert last week. There is a marvelous smoothness, suavity, neatness and sympathy throughout Mr. Eddy's playing. Nothing obtrudes, nothing is harsh or ungraceful. Yet force, power and vigor are ever undercurrent. The Bach Prelude and Fugue on Bach, which opened the concert, might stand as exemplar of this unity. It was never wanting for a sense of bigness, potency, authority; it rolled along in compelling majesty and stateliness; it was coherent and cohesive; it grew as it went on into accumulating strength and towered into musical heights of splendor. Yet all the time it was illuminated; many times mellow and tender; at times almost lingering in pleasant curves; at all times genial; light and shade and the intimacy of personal enjoyment touched continually the moving flow of sound. Granting excellence and inspiration to the things which followed, they did not outrun the felicitous standard set by the Bach playing.

Yon's big "Sonata Cromatica" occupied a prominent place in the list and was warmed by the player's intelligent conception of a masterpiece. The work is epochal and incites fresh admiration every rehearing.

In quite another voicing Bonnet's "Romance Without Words" was made to express what it said to the player. The stunning "Caprice Heroique" also had its place in the list.

Herbert Wrightson's "Night Song" is distinctively modern in utterance, superbly written to work its spell, full of suggestion, abounding in moods for color and feeling. It came to my first hearing, but certainly has a place for those who will search for its poetic message. Borowski's "March" was accorded a dignified, almost churchly, presentation at Mr. Eddy's hands. It does not affect any involved intention and goes along easily, stately musical grace and body giving it purpose and meaning.

New things are always important items on Mr. Eddy's programs. Ireland's "Holy Boy" is an exquisite gem and so adorably simple and direct that it will go into everybody's repertoire as a godsend. Arensky's "Basso Ostinato" is fascinating in texture and treatment, adroit, inventive.

It was reserved for Karl Theodore Saul's "Paraphrase" to make a real hit in the novelties. And Mr. Saul deserves well at the hands of all Americans for preserving and beautifying a melody which has held its own as the best flash from a versatile American of the long ago. Gottschalk's "Last Hope" is rather scoffed at by the astute, but its theme is of the very best musical warp and woof. Mr. Saul has treated it originally, treated it kindly, too, and made of the "Paraphrase" a set of variations worthy the best endeavors of those who use the organ aright. The reception at this time was eager and interesting and frequent hearings will but accent the values it contains.

A spirited rendition of Crawford's dashing "Toccata" closed the program, but applause brought Schubert's "Ave Maria" played with such consummate skill and taste as to be beyond praise. At such moments Mr. Eddy has no peer on the organ bench.

ALBERT COTSWORTH.

———♯♯♯———

NAMARA SINGS FOR MEMBERS OF THE SPHINX CLUB IN NEW YORK

Marguerite Namara was the one woman among five hundred men when she sang on October 14 at the annual banquet of the Sphinx Club at the Waldorf-Astoria. It is considered quite a distinction to be invited to appear before this club comprising many of the most prominent magazine owners and publishers in New York, and the charming Namara captured all by her beautiful singing of several operatic arias and songs—with encores played to her own accompaniments.

———♯♯♯———

Gardner—Samuel Gardner, violinist, will be the soloist at the concerts of the Philadelphia Symphony Orchestra this week, playing the Mendelssohn Concerto. He will be further represented on the program in the playing of his "New Russia" tone poem by the orchestra.

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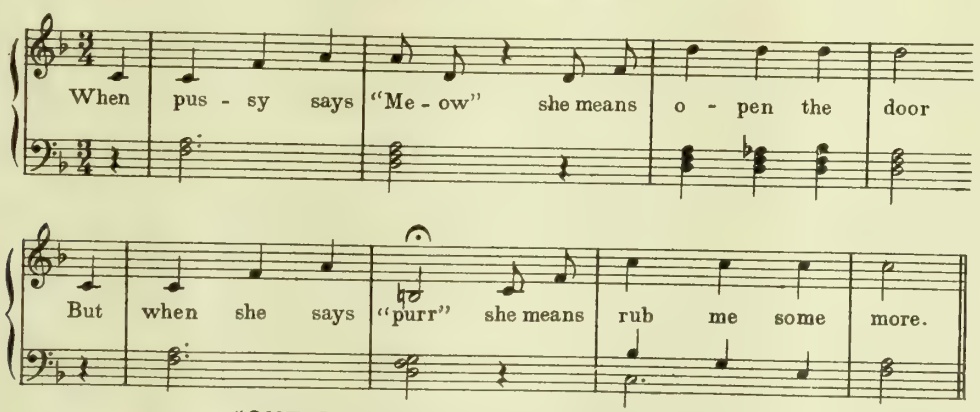
THE CAT SONG



"ONE OF THE FORTY-FIVE."

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Besides the SONG BOOK of 28 Pages, there is a TEXT BOOK of 42 Pages, which contains 24 Exercises, and also 20 Bird Stories and Bird Poems.
In addition, the TEXT BOOK covers, among other subjects, the following: "How to present pictures of 30 Birds"—"How to present the Songs and the Calls"—"Rhythmic Writing of printed letters"—"Rhythmic Counting"—"Tonal Memory and Tonal Transposition"—"Staff Notation"—"Note Values"—"Naming of keys on the Keyboard"—"The RAINBOW, through Ear, Eye, and Touch"—"Knowledge of East, West, North, and South"—"Improvising Stories, Dances, Bird Hops, Body Expressions"—"Scansion of Bird Poetry"—"Piano Work."
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TEXAS MUSIC TEACHERS' ASSOCIATION

The following is an excerpt from a report by President E. Clyde Whitlock, which appeared in a recent issue of the Musicale, Dallas:

"One of the greatest pleasures of the year's work has been the reading of the many cordial letters of acceptance from the county vice presidents. Several of the nominees have not yet been heard from, but there has not been a single instance of declining to serve. Almost all the replies have been not only cordial, but have expressed keen interest in carrying on the work. This signifies a healthy condition of the association.

"The county vice presidents are:

1—Bell, Miss Maude Chartrand, Temple.
2—Bexas, Mrs. Clara D. Madison, San Antonio.
3—Bosque, Miss Minnie Mae Fitzhugh, Valley Mills.
4—Bowie, Miss Emily Roberts, New Boston.
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14—Erath, Mr. Charles W. Froh, Stephenville.
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20—Grimes, Miss Julia D. Owens, Navasota.
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23—Hays, Miss Burnyce LeClair Stevens, San Marcos.
24—Hidalgo, Miss Mary Ashton Taylor, Pharr.
25—Hill, Miss Leota Stilwell, Itasca.
26—Hunt, Mrs. J. A. Mattox, Greenville.
27—Jasper, Miss Edna Merle Dawson, Jasper.
28—Jefferson, Mr. R. C. Gewalt, Beaumont.
29—Johnson, Mrs. E. R. Schultz, Alvarado.
30—Karnes, Mrs. Jesse T. Cope, Karnes City.
31—Kaufman, Miss Mary E. Watkin, Terrell.
32—Lamar, Mr. J. Emory Shaw, Paris.
33—Liberty, Mrs. E. G. Cochran, Gladstell.
34—Llano, Mrs. Frederick Opp, Llano.
35—McLennan, Mrs. Edna W. McDonald, Waco.
36—Matagorda, Miss Cara M. Garrett, Bay City.
37—Medina, Mrs. D. R. Nelson, Devine.
38—Navarro, Mrs. Myrtle S. Dockum. Corsicana.
39—Nueces, Miss Zula Hill, Corpus Christi.
40—Palo Pinto, Miss Edna L. Bock, Mineral Wells.
41—Parker, Mrs. Fred Sliger, Weatherford.
42—Potter, Miss Eleanor C. Rider, Amarillo.
43—Red River, Miss Jeane Smith, Detroit.
44—Robertson, Mrs. W. H. Bivin, Hearne.
45—Rusk, Mrs. Fannie Fowler, Cain, Henderson.
46—Smith, Mrs. Hattie Raguet, Tyler.
47—Tarrant, Mrs. Pearl Calhoun Davis, Fort Worth.
48—Taylor, Mrs. Henry Bass, Abilene.
49—Tom Green, Mrs. F. W. Snetser, San Angelo.
50—Travis, Miss Lillian Killough, Austin.
51—Trinity, Miss Rildia B. O'Bryan, Groveton.
52—Upshur, Mr. Fritz Ihlefeldt, Gilmer.
53—Uvalde, Mrs. B. M. Hines, Uvalde.
54—Washington, Miss Emily Harris, Brenham.
55—Wheeler, Miss Esse Holmes, Shamrock.
56—Wilbarger, Mrs. W. H. Huggins, Vernon.
57—Williamson, Mr. F. W. Kraft, Georgetown.
58—Wise, Miss Reba Funk, Decatur.

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———♯♯♯———

SPECIAL MUSICAL SERVICE, HYDE PARK BAPTIST CHURCH, SUNDAY, OCTOBER 26

The choir of the Hyde Park Baptist Church, under the direction of Frank Parker, will give the following program next Sunday night at 7:45:

Organ—Suite Gothique ..... Boellmann
Choral
Minuet
Pierre
Toccata
Anthem—The 150th Psalm ..... Cesar Franck
Cantata—The Redemption Hymn ..... J. C. D. Parker
Anthem—Lovely Appear (from The Redemption) ..... Gounod

The soloists will be Miss Ada Tilley, soprano; Miss Mildred Smith, contralto; William Owen, tenor, and Mr. Parker, baritone. Phelps Cowan is the organist.

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TWO NEW BOOKS

"The Story of British Music," by Clement Antrobus Harris. Publishers: Kegan Paul, Trench, Trubner & Co., Ltd., London.

"The Evolution of the Organ and Its Control," by J. M. B. Publishers: William Clowes & Sons, Ltd., London.

We came across the story of British music, from the pen of C. A. Harris. More exhaustive and more illuminating volumes have come to print, but the present volume of some two hundred pages will prove good and educational reading to those who do not care for too large volumes, which remind one of the A to Z encyclopedias. The author gives historical sketches of the origin of British music and includes even the birds as a factor to the vocal muses, and the legends and the myths are developed to show their relation also. Folk lore and popular music of England and its provinces, plus the popular tunes of Ireland, Scotland and Wales, find space in Mr. Harris' book. Church and secular music, the minstrels—all will be assimilated by lovers of musical reading. The most interesting paragraph is on Henry Purcell, the forgotten composer. I say forgotten, because we have only infrequent performances of England's greatest musician and composer. In these days of nationalization and struggles for the recognition of American compositions it would be advisable to study the works of our English cousins. It will tend to bring us nearer to them and to comprehension of their ideals. Only a musical entente of the Anglo-Saxons can bring both countries to cordial relationship.

"The Evolution of the Modern Organ and Its Control" by J. M. B., is a technical exposition of the growth of the huge instrument during fifty years. The fifty pages will prove worthy reading not only to the manipulator of the organ, but to laymen. How the organ is built now and how it was form subjects of interest to the interpreter. Perhaps the organist will find a remedy for facilitating his pedaling and the use of the king of instruments. The volume is a personal record of fifty years of observation and experiment, with some suggestions and conclusions.

JOSEPH DE VALDOR.

———♯♯♯———

HERBERT GOULD SINGS IN MINNESOTA

October 10 Herbert Gould, basso cantante, gave his third annual concert at St. Cloud, Minn., for the St. Cloud Choral Society. Mr. Gould opened this season's series. Others to follow are the Berkshire Quartet and Mabel Garrison.

The program was:

Acis and Galatea ..... Handel
Recitative: I Rage, I Melt, I Burn
Aria: O, Ruddier Than the Cherry
O tu Palermo—I Vespri Siciliani ..... Verdi
Elizabethan Love Songs—
Deare, if You Change
Shaded with Olive Trees
Sweet Kate
Sleepe Sleepe
Slumber Romance (Philemon et Baucis) ..... Gounod
L'Arbre ..... Saint-Saens
J'ai reve d'un amour ..... Pesse
Under a Blazing Star ..... Burleigh
Homeland ..... Homer
Aedh Wishes for the Cloths of Heaven ..... Fogel
The Floral Dance ..... Moss
The Knight and the Lady ..... Walthall
Where Be You Going (Cornish air) ..... Densmore
Roadways ..... Densmore

Miss Agnes Bodholdt, accompanist

CREATIVE MUSIC FOR THE BABY CHILD

Mothers and teachers know that the baby child demands constructive work.

It loves to build with blocks—to mould with clay—to draw with chalk or pencil.

What educator can tell which great building had its beginning in the wooden blocks; which marble matserpiece was conceived in the soft mud; which master picture was first outlined by the baby hand with chalk or pencil?

The baby loves to sing—it loves a picture—it loves a story.

What teacher can tell which great song—which master picture; and which literary gem received its inspiration from the song, the picture, and the story presented by the mother or teacher in the nursery or in the studio.

In consideration of all of this it becomes necessary for the mother and the teacher to give the deepest thought to the selection of music, pictures and stories which are used in the unfoldment of the child.

Effa Ellis Perfield, whose Pedagogy of Inner-Feeling, Reasoning, and drills, through three educational senses—Ear, Eye, and Touch, is so well known; has solved this great problem for the mother and teacher of the child, three to six or seven years of age.

She has COMPOSED the WORDS and MUSIC for forty-five "Songs About Birds, Animals, and Flowers."

She has SELECTED the PICTURES for these.

She has WRITTEN STORIES which are presented in a way that give the child a chance to express his previous knowledge.

The "MOTHER'S CREATIVE MUSIC COURSE" is a correlation of these songs, pictures, stories and the exercises for developing:

Rhythmic Writing, Rhythmic Counting, Tonal Memory, Tonal Transposition, Staff Notation, Note Values, Body Expression, and Rainbow through Ear, Eye, and Touch.

A mother knows how to rock the cradle in a way that "lulls" the baby to sleep, but many a mother sings, or worse still, "hums" a series of tones without rhythm and form, and later wonders why her child is unmusical.

The child's time and energy must be conserved, because the child of today has a greater world to discover than the child of yesterday.

Its education must be more extensive. Hence, the mother and teacher should choose the fundamental and final things that enable a child to build for future work.

Elementary training in music and in school work has stressed the Eye and Touch. The child has had nothing to awaken its inner ear, which explains why the "grown-up" enjoys the "movie" more than the spoken drama and does not discriminate between "rag time" music and the master message.

Even the "Rote Song" has been presented in Public Schools in a way which stresses only the words, the pupils are not taught to listen for melody, hence appreciation for beautiful tone and pure music cannot result.

The "MOTHER'S CREATIVE MUSIC COURSE" is ideal to use for constructive work with the baby child before it is old enough to attend kindergarten. The child not only unfolds along the musical line, but it learns to correlate the three senses, Ear, Eye, and Touch.

It learns to count by rhythmic groups instead of counting by "ones" on the fingers.

It learns to write the letters and figures with body freedom, because the rhythm and melody furnish the stimulus for spontaneous action. The physical becomes responsive through the Ear Exercises.

All subjects correlate because they are presented by the same scientific pedagogy.

The channel of expression is kept open so that focusing on the goal—unfoldment of the child—is achieved.

Give the child creative work which will show its power, and give it the satisfaction which comes only with natural unfoldment.

———♯♯♯———

Baas—Alexieus H. Bass of Madison, Wis., has resumed his Tuesday classes in Milwaukee which were suspended last year on account of his enlistment in the army.

WISCONSIN COLLEGE OF MUSIC

A recital given by Alexius Baas, assisted by Hans Bruening, on last Tuesday evening at the Wisconsin College of Music, Milwaukee, had the following program:

Vulcan's Song	Gounod
Where'er You Walk	Haendel
Wandering Knight's Song	Parker
Tom der Reimer	Loewe
Mondnacht	Schumann
Es Hat die Rose	Franz
Drei Wand'rer	Hermann
Reading—Scene from Julius Caesar	Shakespeare
At Forty Years The Lost Melody Ole Pardner	H. Bruening
Long Ago, Sweetheart Mine	MacDowell
Smilin' Thro'	Penn
Go Lively Rose	Baas
Banjo Song	Homer
Uncle Rome	Homer

———♯♯♯———

MacDermid-Granquist — This (Friday) evening a recital will be given at the studios, 633 Fine Arts Building, by Doris Doe, pupil of Sybil Sammis MacDermid, and Norma Brown, pupil of Mr. Granquist.

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9 Keyboard, Sharp, Flat, etc.
10 Scientific Pedagogy
11 How to correlate preceding subjects with the FIRST year's piano work

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Snow Flowers (two keys)	.50
Song of the Twilight (for medium voice)	.50
A Wreath of Roses (two keys)	.50
Flower Rain (two keys)	.50
One Gave Me a Rose (two keys)	.50
Unmindful of the Roses (two keys)	.50
Your Eyes (two keys)	.50

(The last four songs are sung by John McCormack)

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Marion Andrews Concert Bureau, Milwaukee

Gala Opening of Chicago Opera Association Season—Superb Galaxy of Stars Includes Rosa Raisa, Lillian Eubank, Bonci, Dolci, Baklanoff, and Rimini—Splendid Revival of "Masked Ball"—Maestro Teofilo De Angelis Scores Distinct Success

The two performances, October 13 and 14, at the Milwaukee Auditorium, marked the opening of the Chicago Opera Association season, as well as opening of the Marion Andrews Concert Bureau season.

The original program, as scheduled, included "Aida," with Raisa and Sophie Braslau; "Butterfly," with Tamaki Miura and Forrest Lamont, and "La Boheme," with Alma Gluck. The breakdown of the latter and Miura's inability to arrive resulted in cancellation of "Butterfly" and a change of bill for the evening performance from "La Boheme" to a revival of "The Masked Ball," promising the initial bow of Emmy Destinn this season. It would not be grand opera if it ran according to schedule, and one change always leads to another, as following paragraphs will reveal, but the big auditorium was well filled both evenings, in spite of changes, and two rarely beautiful performances were given.

Whatever the bureau sponsored the public was evidently willing to purchase, and no lack of good judgment was evidenced in any particular.

The orchestra, under the new conductor, Teofilo De Angelis, played the opening prelude to "Aida" promptly at 8:15 Monday evening, and the receding curtains revealed delightfully fresh scenery, which contributed to visual pleasure, for there have been times when the scenery used by the company on tour has been better fitted for junk than use.

The house, contrary to prevailing custom in our good old U. S. A., was quiet, if not all seated, when Dolci sang in subdued but withal pleasing style an excellently phrased "Celeste Aida." His acting and singing were even and he carried his climaxes well as the performance proceeded. At no time did he seem to awaken any tremendous enthusiasm, but he gave a good, consistent and pleasing performance. The program says Sophie Braslau, but Amneris appears before us in the handsome figure of Lillian Eubank, a contralto hitherto unknown to the west. Miss Eubank is distinctive and an easy actress, thoroughly at home in these heavy roles. She was very good in the ensemble work and in the dramatic solo of the fourth act. There were other times when the lower tones were not over projected, but acoustics and nerve tension were very probable reasons for the few shortcomings. An announcement at end of first act that Miss Braslau had been forced to give up only that afternoon with an acute attack of laryngitis and Miss Eubank had taken up the performance on short notice, confirmed the idea that the singer was performing under a few difficulties.

Raisa, a name now to conjure with! Every

GIACOMO RIMINI, IN "AIDA"

time one hears her the admiration increases. She makes a beautiful Aida in every sense. Physically, vocally and histrionically there seems nothing left to be desired. She fills all exactions of every role. Limpidly clear as a coloratura and yet thrilled with a glowing warmth, her tones are colored faultlessly. Raisa sings her sobs, she does not sob her singing. There is a wide difference. She sings and acts all the time. Phrasing that holds you in tense, breathless amazement makes the character a real living personality; tonal interpretation exudes in every note, atmosphere is created by this wonder singer, and there is discrimination in all of it.

The Nile scene piled climaxes; from the pleading "Ciel Mio Padre" with Amonasro (Rimini, who gave excellent account of himself throughout) to the tempestuous "Fuggiane gli Ardori" with Rhadames, it was accelerando crescendo, and you are swept on with the tide of emotions and when it is over you marvel how it ever could have happened just that way. The answer seems to be Raisa. She is a human dynamo with a superlative amount of magnetism. No less wonderful was the final duet with Rhadames "Oterra addio." Plaintive and hauntingly lovely was the blend of the voices.

The small bit of the Priestess was well sung by the irresistible Emma Noe and the King and Ramfic adequately filled by Arimondi and Virgilio Lazzari.

The chorus, especially in the chanted numbers, was excellent. The ballet, with incidental dances by the new premiere danseuse, Anna Ludmilla, evoked genuine enthusiasm. Full of verve and originality, characteristic ideas well postured and exquisite costumes reflected credit on the ballet masters, Pavley and Oukrainsky. The new maestro, Teofilo De Angelis, well deserved the applause which drew him with the stars before the curtain. He conducts unostentatiously, perhaps, a little less virtuosly than some, but seems to have excellent co-ordination with those around and before him, and while his overtures and preludes rivet the attention, he keeps his ensemble definite and sufficiently subdued to paint the background of accompaniment rather than a dominant foreground, something as pleasing as it is unusual.

"The Masked Ball"

The libretto of this opera is decidedly old-fashioned and full of absurd dramatic situations and it is really more interesting in Italian you may not understand than it ever will be translated into English. Be content with the story outlined and then just listen to some of the most charming music Verdi ever wrote. With our American demand of a good balance in everything, I fear me much charming music will be in the discard when we finally don opera in English. Our common sense will never permit us to see the noble husband fail to recognize his own wife disguised solely by a veil over her head and shoulders, while a gown he surely must be familiar with, since it seems to be the only one his wife possesses, adorns her frame. However, we are going to ignore story and the opera is full of grateful moments for all. Even the page has several charming solos, the "Saper Vorriste" in the ballroom scene being almost as familiar a number as "Eri tu." In fact there is not an ungrateful vocal moment, and the choruses are simply delightful. Alessandro Bonci, absent from us for several seasons, gladdened his audience with his very first note. The clarity and smoothness of tone and distinct diction make his recitatives things of beauty and joys to remember.

The quintette, with the laughing chorus, "E Scherzo od e folia," was an exquisite bit of lyricism. Gayety and abandon graced action as well as voice; Bonci was thoroughly enjoying it and so were his auditors.

Baklanoff was the Renato.

Again Raisa, and this time she gains an

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added halo for volunteering to take the part of Amelia in place of the sick Destinn, thereby saving the local management from the final straw of disappointment. Dependability, combined with such artistry, is rare indeed. It proved a happy chance, for it enabled Milwaukee to hear her in two of the most widely different roles a dramatic soprano could be called upon for. Pathetic, passionate Aida, tender, sweet, pleading Amelia, there were moments when a less well schooled artist might have allowed personal mannerisms to obtrude, but not a gesture or tone was duplicated, her personality becomes engulfed in the characterization of the role she assumes. A singing actress who seems to have no equals. Lillian Eubank made a vocally effective and picturesque Ulrica; Myrna Sharlow a boyish page, and Constantin Nicoli, Arimondi and Dufrere supplied the bits of comedy and villainy we are accusomed to see, allotted to them, although this opera gave them more kindly opportunity for vocal display than many.

The real dramatic moments were carried by Raisa. Bonci is happy and truly golden in the first act Barcarolle and last act Romanza. His staccato tripped as light as down and crystal clear, but under heavy demands his voice clouds and loses its tonal beauty.

The Ballet, although short, was noticeable, as on the preceding night, for virility and originality. It is to be hoped an extra performance or so may be arranged later in the season to make up for the disappointments attending this engagement.

The public turned out well and in spite of odds against them the managements presented two extremely fine performances.

Principals, chorus, ballet, orchestra, mise-en-scene and all arrangements for the public were most satisfactory.

Milwaukee owes a note of thanks and loyal support to the Marion Andrews Bureau for the splendid carrying through in spite of obstacles and also to the opera association for their evident co-operation.

F. VAN K.

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MR. LOUIS SIMMIONS PRESENTS TWO ARTIST PUPILS AT THE MERRILL SCHOOL, MAMARONECK, N. Y.

Mr. Simmions' two artist pupils, Joseph Mendelsohn Jr., baritone, and Miss Hertha Harmon, soprano, were presented in a joint song recital at the Merrill School for Girls, Mamaroneck, N. Y., on Sunday, October 12. They were received by a large and very fashionable audience and greeted with enthusiasm. Mr. Mendelsohn was a pupil of Mr. Simmions for six years.

The program follows:

Lungi Dal Caro Bene, in Italian.....Secchi
Golden Crown—Negro Spiritual.....Burleigh
Homing .....Del Riego

Joseph Mendelsohn

Aria from Manon, in Italian.....Puccini
Star of Gold.....Mana Zucca
If Flowers Could Speak.....Mana Zucca
In the Moonlight.....Haile

Hertha Harmon

I Feel Thy Gentle Spirit—Duet

Joseph Mendelsohn and Hertha Harmon

Red Is the English Rose.....Forsyth
Rollin' Down to Rio.....German
Border Ballad Kipling.....Cowen

Joseph Mendelsohn

Madame Butterfly.....Puccini
Tes Yeux.....Rabey
J'ai Pleure en Reve.....Hue
Aime-moi .....Bemberg

Hertha Harmon

Clara Wullner at the piano

MORE LOCKPORT ECHOES

The accompanying picture shows the brilliant young American soprano, Blanche Da Costa, at the National American Music Festival at Lockport, N. Y., in animated (Miss

BLANCHE DA COSTA AND WILLIAM ARMS FISHER

Da Costa is always animated) conversation with William Arms Fisher of the Ditson Company, Boston. Mr. Fisher is always an interested and a very interesting figure at Lockport, and Miss Da Costa, in her first appearance there this fall, made hosts of friends through her charming personality and equally beautiful voice.

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ORGAN RECITALS IN OMAHA

The programs of the two organ recitals recently given in Omaha by Clarence Eddy were as follows:

PROGRAM No. 1

Hosannah .....Theodore Dubois
Russian Boatmen's Song (arr. by Clarence Eddy.....Anonymous
Basso Ostinato.....Antoine Arensky
Sonata in A minor.....Felix Borowski
Allegro ma non trappo; andante; allegro con fuoco
Vision Fugitive (new) (dedicated to Clarence Eddy).....Frederick Stevenson
Concert Variations in E minor (dedicated to Clarence Eddy).....Joseph Bonnet
Mammy (new).....R. Nathaniel Dett
Canadian Wedding March (new).....Clarence Lucas
Battle Hymn of the Republic (new).....Ralph Kinder

PROGRAM No. 2

Prelude and Fugue on B-A-C-H.....J. S. Bach
Romance Without Words.....Joseph Bonnet
Caprice Heroique .....Joseph Bonnet
Hope (new) dedicated to Clarence Eddy.....Pietro A. Yon
Caprice .....William Wolstenholme
Evening Harmonics.....Sigfrid Karg-Elert
Neptune (new).....R. S. Stoughton
Ave Maria .....Franz Schubert
Scherzo in G minor.....M. Enrico Bossi
The Holy Boy (new).....John Ireland
In Capulet's Garden (new).....William E. Steeve
Concert Caprice (new).....George E. Turner
Festal March.....Oscar E. Schminke

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Kern-Mullen—Mme. Marie Kern-Mullen, a splendid contralto of Chicago, is meeting with great success on tour with the Theobaldi Concert Company. The October dates are in Wyoming and Nebraska.

THE NEW YORK TRIO

A new chamber music organization, to be known as the New York Trio, will soon become a part of this city's musical activities. Its personnel is Clarence Adler, pianist; Scipione Guidi, violinist, and Cornelius Van Vliet, cellist.

The members, aside from being soloists of note, have all been identified with well-known ensemble organizations, Mr. Adler with the Hekking Trio, which had great success in Europe; Mr. Guidi, concert master of the New Symphony Orchestra of New York, whose chamber music work in London and Milan was acclaimed, and Mr. Van Vliet, solo cellist of the same orchestra, whose association with prominent ensembles has been widespread.

The New York Trio opens its season with the first of a series of concerts on Monday evening, December 1, at Aeolian Hall.

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Polk—Gertrude Polk will give a musical reading of the opera, "Shanewis," by Charles Cadman, Saturday afternoon, October 25, at Kimball Hall, under the auspices of the American Conservatory. Miss Polk will have as accompanist Henry T. Polk, and Miss Bernice Schalker, contralto, will sing two arias from "Shanewis."

CHOIRMASTERS

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TORTURE IN BREATHING

By MAESTRO ALFREDO MARTINO

Translated by Joseph A. C. Pidala

Breathing has always been the fundamental basis of singing in the old Italian school. The study of singing should, then, begin with this element, which may be said to be the most important of all the things that go toward constituting the development of the voice.

The loss of many beautiful voices is attributed to faulty breathing, which always implies useless effort, and as a result vocal disturbances and illness of the phonetic apparatus, even for the student who is strongest and most richly endowed by nature with vocal gifts. Even he must cultivate his voice in the best manner so that he may not experience a premature decline in powers.

Correct breathing is a very essential function and, as stated before, the fundamental basis of good singing. Whatever the voice may be, it will never be so pleasing, and can never be employed artistically, if the breathing is wrong and the notes are attacked violently. Pains in the throat, weakness of voice, and painful fatigue of the muscles of the larynx are nothing but the result of bad breathing.

In order to correct this false method, one must undertake a study of breathing of a less painful manner, a study which must consist of the teaching as to how air is taken into the lungs and how its outlet is controlled. A teacher of singing who takes no account of these rules, and is not acquainted with the teaching of them, is like the doctor who does not know the laws of the human body.

Often I have had occasion to come in contact with teachers of singing, many of them my personal friends, who deem all advice concerning correct breathing almost useless. They believe that to teach how to breathe is a ridiculous and superfluous thing, because we breathe night and day almost without noticing the process. Still, the case cannot be dismissed so readily. The first thing a soldier is taught is to walk with the least effort; we often see people in the street who arouse laughter by the eccentricity in their walk, and still the process is the most natural in the world. To say "breathe naturally" is not clear enough; it is the same as to say "open your mouth and sing naturally." Then upon what is based their overpraised and so esteemed method of singing? Every one is able to breathe in that manner, just as every one is able to sing without a teacher's guide. To sing well it is necessary to breathe in accordance with the nature of the vocal work. If an energetic phrase must be held, this requires a greater expenditure of air than that required for some other work. In the greatest intensity a good pulmonary capacity is necessary, since one must waste more air and must be capable of holding the vocal muscles contracted without tremolos or leapy shakes.

Finally, it is necessary to regulate breathing to conform with the artistic effect that one wishes to obtain. First one must inhale the amount of air needed; second, exhale it according to the necessity. To slight these rules means a sure march toward the acquisition of bad habits in breathing, and, likewise, many other habits are acquired that will cost considerable pain to correct.

They will cost considerable pain because, candidly speaking, there are only a very few teachers who apply, in a right and logical manner, the art of singing, which consists of a rational system of teaching. Also, of all the principles of the physiology of the vocal apparatus, which should be observed as soon as the training of the voice is begun. It is not a very enlightening thing to nourish the student with fantastic and whimsical theories which possess no significance, such as "Push your voice up to the mask," "Let your lower lip drop," "Send all your voice upward, as if one were speaking about the floor above," "Draw it" (as if it were wine from a cask!). Nor is it very encouraging to use thousands of tricks, such as the stick between the teeth, and many other vague findings, which assist only in hopelessly ruining the voice. Thus singers are fashioned, to listen to whom is a painful experience to all who chance to hear them.

To the foregoing should be added the teachers who teach singing by imitation, basing their method exclusively upon their voice, scorning all scientific theories of singing. The reader must know that all voices differ from one another, and in such a method the only thing the student who imitates does is nothing more than to exaggerate the defects of his teacher.

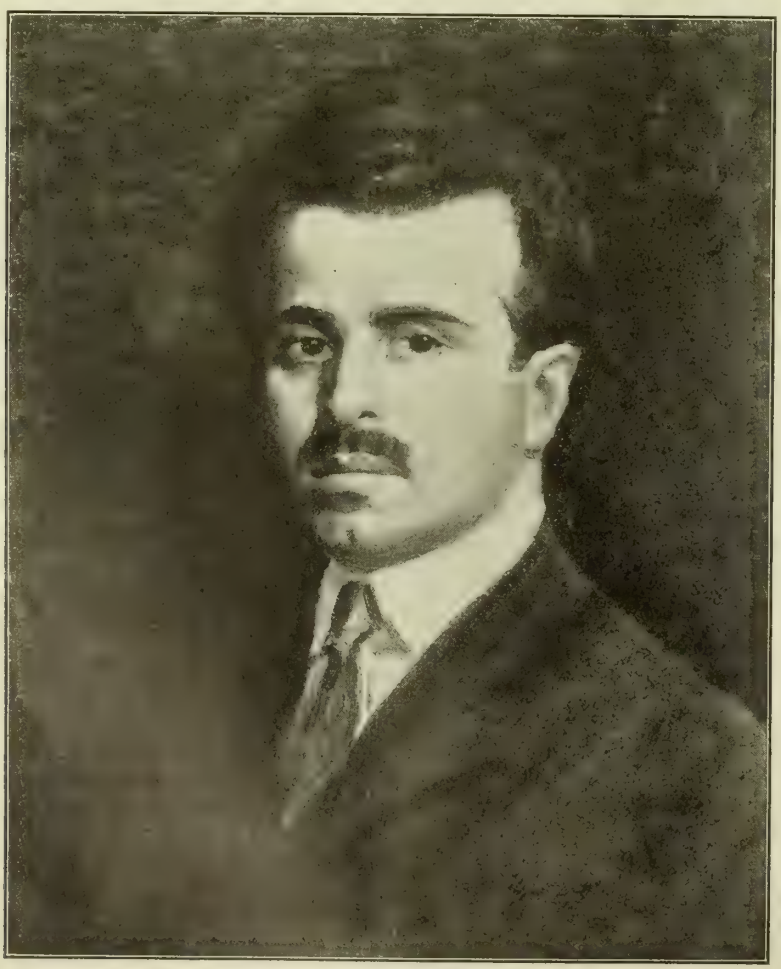
By sending the breath in this or that manner without even knowing what he is doing, and, what is worse, without giving himself an account of what he is made to do, the student allows himself to be guided upon the edge of an abyss as a blind man would.

One who has a little common sense will understand how easy it is to tell the student, "This note you have produced in your throat; place it in the head." The student accustomed to produce voice in his throat does not know what method to use in order to place his voice in the head. The teacher, at this stage, tells him to do as he does. Thereupon the student imitates a voice which is not his own. In this manner there are cases in which the student loses all control of his voice only through nervous disturbances and nothing else—disturbances caused by the ignorance of a headstrong teacher who wants to make him perform that which he is unable and should not do.

With this I come to the end by saying to the student: "There is no better method for the development of the voice than nature's, which never errs and which is the basis of all the scientific principles which can be expressed in a few words:

"Science, nature, and art."

Correct breathing is the first condition imposed upon good singing; this is the most difficult secret to hit upon in the entire art of singing. It is not true that the teachers of the old school made their students sing from the diaphragm. It would be the same to say one sees with the mouth. The teachers of the old Italian school said that one who did not know how to breathe well could not sing well.



ALFREDO MARTINO

Lexington, Ky.—The artists announced for the current season of the Artist Series Course at Lexington, Ky., include Isadora Duncan, dancer; George Copeland, pianist; Helen Stanley, soprano; Harold Bauer, pianist; Ellmer Zoller, accompanist; Maurice Dambois, cello, and the Cincinnati Symphony Orchestra.

F. WIGHT NEUMANN ANNOUNCEMENTS

Serge Prokofieff, the sensational Russian composer-pianist, will give two recitals at Kimball Hall, under the direction of F. Wight Neumann, the first one taking place Sunday afternoon, October 26, at 3:30, and the second Tuesday evening, October 28, at 8:15. The programs for the two recitals will be as follows:

Fourth Sonata, C Minor.....Prokofieff
Allegro moderato. Andante. Finale.

Prelude
Desir
Etude No. 12 } .....Scriabin

The three very short pieces of Scriabin give an idea of the evolution of his genius. In the Prélude—we find much mysticism and meditation; in Désir, belonging to his later works—an exquisite refinement both in harmony and in feeling is apparent, while in the Etude, one of his earlier works, we find a strongly expressed mixture of dramatic and turbulent emotions.

Visions of Fugitifs (Ten piano pieces).....Prokofieff

These ten pieces are taken from the suite of twenty pieces called "Visions Fugitifs." They are inspired by the lines of Balmont, the most beloved of the modern Russian poets, in which he says, "In every fugitive moment, I see entire worlds sparkling with beauty and myriad rainbow colored lights."

Pictures at an Exposition.....Moussorgsky
Promenade—Bydlo—The Ballet of the Chickens in Their Shells—The Old Castle—Limoges.

Toccata .....Prokofieff

The Toccata of Prokofieff is a complicated piano piece, written from beginning to end in the same movement in the form of a sonata-allegro. The middle part of the allegro (the free fantasia) is developed by means of a combination of canonic counterpoint with the augmentation of the main theme.

Second Piano Recital Tuesday Evening, October 28, at 8:15 p. m.
Programme

Fifth French Suite, G Major.....Bach
Three Country Dances.....Beethoven-Seiss
C Major, E Flat Major, C Major
Sonata, F Sharp Minor.....Schumann
Un poco adagio. Allegro vivace. Aria
Scherzo e intermezzo. Finale.

Prelude
Marche
Etude
Gavotte
Suggestion Diabolique } .....Prokofieff

November Recitals

The recitals scheduled for the month of November, under the direction of F. Wight Neumann, are as follows:

Fritz Kreisler, violin recital, Auditorium Theater, Sunday afternoon, November 2, at 3:30.

Eugene Stinson, baritone, song recital, Kimball Hall, Tuesday evening, November 4, at 8:15.

Cecil Fanning, baritone, song recital, Kimball Hall, Thursday evening, November 6, at 8:15. Mr. H. B. Turpin, accompanist.

Carolyn Willard, piano recital, Kimball Hall, Sunday afternoon, November 9, at 3:30.

Leopold Godowsky, piano recital, Cohan's Grand Opera House, Sunday afternoon, November 9, at 3:30.

Cecil Lipschutz (professional debut), piano recital, Tuesday evening, November 11, at 8:15, at Kimball Hall.

Sergei Rachmaninoff, piano recital, Auditorium Theater, Sunday afternoon, November 16, at 3:30.

Hazel Harrison, piano recital, Kimball Hall, Sunday afternoon, November 23, at 3:30.

Isolde Menges, the English violinists, recital, Kimball Hall, Sunday afternoon, November 30, at 3:30.

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Fonger—Hermia Fonger, accompanist, has returned to Chicago from her vacation at Saugatuck, Mich., and resumed her professional work.

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THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Opera in German

Tomorrow evening there is to be undertaken the opening of a season of German opera given in the original at the Lexington theater in New York. Whether the municipal authorities or the populace will prevent the fulfillment of the plan remains to be seen.

When a similar undertaking was attempted some months ago soldiers and sailors backed up by the mayor prevented the consummating of the scheme. The same promoters who were responsible then are in charge now. It is probable that nothing will be done to interfere with the proposed season and that portion of the New York public which is pro-German in its sympathies and desirous of hearing German sung will be permitted to enjoy performances given by singers many of whom were so outspokenly in the American enemy class during the war that their services were immediately dispensed with in the opera and the concert world of this country. Our general spirit of leniency where such residents was concerned did not accomplish at that time their internment or their deportation, and therefore they now busy themselves even before peace is signed with the same propagandistic activities which they served during the war.

Whether such propaganda should be permitted, whether singing and teaching of German in this country is propaganda or not, whether permitting it weakens or strengthens our national well being and safety are questions which admit of much discussing and are affirmatively or negatively answered largely according to personal bias and belief. But the wretchedly bad taste displayed by such alien enemy musicians in thus flaunting in the face of the United States public their hatred of all that is American can but be evident to any one blessed with aught of fineness of sensibility and with appreciation of the fitness of things.

The Hun, however, has recently afforded the world only too ample proof that such fineness and such appreciation are not prominent elements in his makeup and therefore the acts of these resident representatives in New York probably should cause no surprise. They are running absolutely true to form. —Hubbard in the Sunday Tribune.

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The American Syncopated Orchestra in the South

The American Syncopated Orchestra opens the bill. This orchestra consists of thirty negro musicians who play the latest hits according to their own version of syncopation. They have attained fame throughout the country and are considered the best orchestra of its kind in the world. They play under the leadership of George Edmund Dulf, a distinguished looking negro who knows music from A to Z. They scored big and many encores were demanded by the audience.—Dallas Daily Times Herald, Tuesday, October 7, 1919.

American Syncopated Orchestra and Singers gave a most interesting and entertaining program Sunday afternoon at the El Reno theater. This orchestra is a body of thirty colored musicians, eight of which are singers, with musical voices both in quality and range. These artists (for such they are) as vocalists and instrumentalists, are under the direction of George Edmund Dulf (formerly the leader of the Black Devils Band overseas, who were so highly complimented by the French Generals Foch and Matin and our own General Pershing at Brest.)

So versatile are these colored artists that they play and sing not only the music of their own race, but the popular classics, and the keen enjoyment they themselves get out of their own music making adds to the delight of the audience.

Besides the instrumental ensemble numbers were the spirituals and folk songs given by quartettes and double quartettes. The solo part in "Mammy o' Mine" was sung by J. Williams Coleman, who also gave the negro sermon. J. L. Lilard sang "Mammy," displaying a beautiful tenor quality, showing also unusual range and volume. The drummer, Archie Bell, could not be seen owing to the small stage, but came into prominence in his solo with his juggling of sticks. William Dover with his trombone was amusing and attracted attention.

The concert master, Clarence Lee, played with exquisite tone and good technique, bringing from his audience rounds of applause. Each and every member on the program received its encore, to which they responded graciously. On returning to El Reno this body of musicians will receive a hearty welcome from music lovers and all who enjoy a good artistic program.—El Reno (Oklahoma), Daily Democrat, Monday, October 6, 1919.

The opening number last night was styled Cook's Syncopated Orchestra. Well, any way you take it, Cook's Orchestra, nearly thirty musicians and the best voices I ever heard on any stage, are very much syncopated. I would have been well pleased with the Coliseum event had the curtain been lowered and the show called off after the first act. One of Cook's boys has the richest tenor voice I ever heard operate. The program said this bunch was from New York. They might have been in New York once, but there is too much to indicate that each singer has a real southern voice. There are coon songs, a religious song, burlesque and tuneful music that is inclined to upset one for all practical purposes. In addition to all this playing several of the boys are so full of music they juggle their banjos and violins and snare drum sticks in mid-air.—Dallas Daily Times Herald, Thursday, October 9, 1919.

In the south the American Syncopated Orchestra will probably prove the feature band of the five musical organizations giving their services at the fair. It is composed entirely of negroes with Will Marion Cook and George Edmund Dulf as directors. The repertoire of the band ranges from classic music to the jazz obtainable from instruments only by members of the negro race. Negro spirituals are also one of the features of the programs given daily at the Coliseum by the orchestra. Classic music of this organization always receives the wholesome appreciation of the audience, but the jazz and the negro spirituals bring the hearers to enthusiastic encores. George Dulf, one of the leaders of this orchestra, was the leader of the famous "Black Devils' Band" with the A. E. F., which played for Marshals Foch and Petain and for General Pershing. Dulf began his career as leader of the Primrose & West Minstrels.

An example of the act given by the orchestra may be obtained from one of the bills at the Coliseum. The afternoon performance yesterday was opened by the orchestra and singers in "Rain Song" by Cook. It was followed by a trombone solo, "Characteristic." The orchestra in a series of folklore songs of the negro race was accompanied by the singers of the company. The instruments gave "Arabian Nights." A solo and chorus in "Mammy o' Mine" followed. Other favorite songs of the chorus proved to be a negro sermon, "Exhortation," "It's Me, O Lord," "Swing Along," and a few religious melodies. The orchestra gave "Humoresque" to advantage, but only reached their full power in "Royal Garden Rag" and other jazz melodies.—Dallas Morning News, Wednesday, October 8, 1919,

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Ernest Davis Triumphs at the Maine Festival

The following is reprinted from the Bangor Daily Commercial of Saturday, October 4:

Chapman is always promising Bangor a magnificent new tenor, and he always makes his promises true. He has brought to Bangor in Ernest Davis a tenor who sang his way into admiration of the music lovers gathered to hear him. But Davis has done more than that. He has, no less with his personality than with his magnificent voice, won an enviable place in the hearts of Maine music devotees. Davis' reception on Friday night was expected by those who had heard him sing at rehearsal and who have had the pleasure of meeting him since his arrival two days ago. But rarely has Verdi's magnificent work been interpreted as it was interpreted by Ernest Davis on Friday evening. Temperament this tenor new to Bangor undoubtedly has—temperament and taste and training and talent far beyond the ordinary. In addition to that, there sounds in his voice the wholesome virility of the man. One is reminded, listening to Ernest Davis, of something akin to breadth and freedom, the music of the out of doors. His enunciation makes his singing a joy. His simplicity and sincerity are reflected in his voice. His encore numbers were beautifully rendered.

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Lyell Barber Piano Recital

Comment of press:

Yesterday afternoon in Kimball Hall Lyell Barber appeared in piano recital. I was able to hear only the Beethoven Sonata, Opus 53, and while one selection of this nature and style cannot suffice to fix definitely the qualities and gifts of a player, yet it served to reveal many merits yesterday in the young musician's work. He has fleet, sure, clean fingers, strength which avoids the brutal yet can achieve a good climax, a tone that sings and is not without indications of coming color beauty, his pedaling is neat, and his musical feeling sane and just.—W. L. Hubbard, Chicago Tribune.

At Kimball Hall young Lyell Barber was heard playing modern French music with repose, understanding and imagination. In the Debussy "Cathedral," for instance, he caught admirably the spirit of majesty which the composer intended to convey, and in the Ravel "Play of the Waters" he was altogether reasonable. This means that Barber is already a well-balanced musician who gives every indication of going as far as his ambition may carry him.—Henriette Weber, Herald-Examiner.

Mr. Barber played the Handel Chaconne in F major excellently. The notes came out from under his fingers with the clarity demanded by the music of the classic masters, yet it was without any striving for the display of dexterity, but only to express the spirit of the music.—Karlton Hackett, Evening Post.

Lyell Barber, one of the group of young Chicago pianists, gave a recital at Kimball Hall yesterday afternoon of a kind to make it desirable to hear him again. Once in a while one hears a pianist who can create the impression that his fingers are guided by brains as well as routine. This was one of the times.—Edward C. Moore Chicago Journal.

Beethoven's "Waldstein" Sonata, Opus 53, in C major, the favorite of D'Albert, by itself is a big enough composition to test the powers of any concert pianist, and when Lyell Barber, who placed this

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sonata on his program at Kimball Hall yesterday afternoon in his recital, also added an interesting group of three modern French pieces by Faure, Debussy and Ravel, and ended with the Liszt "Venezia e Napoli" Tarantella, he undertook a big pianistic task. That he accomplished the work most creditably was made clear by a clean and refined performance of the Beethoven Sonata, by an imaginative rendition of "La Cathedrale Engloutie" (Debussy) and by a fanciful interpretation of "The Play of the Waters" (Ravel). Other numbers on the program were by Haydn, Chopin and Paderewski. —Maurice Rosenfeld, Chicago Daily News.

The new impresario firm of Miller, Resseguie & Tufts, which is on the way to becoming a boon to local artists, presented Lyell Barber, pianist, in recital at Kimball Hall yesterday and gave us a chance to prophesy good things for one of our citizens, contrary to the old proverb. Mr. Barber is a young man who plays the piano because he feels that playing the piano is his real profession. There is a quiet assurance in everything he does, an assurance that never becomes bravado nor mannerism but is always tempered by modesty and refinement.—Chicago American, Herman Devries.

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Eddy-Frysinger

One of the interesting features of the recital at the Augustana College Chapel by Clarence Eddy, the famous organist, was the first public rendition of "A Parting of Day," written by J. Frank Frysinger, head of the organ department of the Augustana Conservatory of Music. The new composition is now in press by a large publishing concern in New York. The selection was written especially for Mr. Eddy by Mr. Frysinger, who has gained a nation-wide reputation as a composer.—Davenport (Iowa) Daily Times.

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PAUL W. MALLORY

Paul W. Mallory, a tenor of rare talents and ability, has recently been engaged as solo successor to Warren Proctor at the First Christian Science Church. On his first Sunday Mr. Mallory sang "The Lord Is My Light," that most effective number of Oley Speaks, and the following week sang "The Ransomed of the Lord" (MacDermid) with the warmth and authority of the initiated in the interpretation of church music. An aria from "Elijah" was the selection for the third Sunday, showing that this artist possesses not only the ability to sing but breadth of repertoire as well.

M. C. W.

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MEIHSNER

Miss Hazel Meihsner, contralto, an artist pupil of Mrs. Anna Groff-Bryant, sang recently at the annual meeting of the Illinois Federation of Music Clubs at Alton, Ill., and met with great success.

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Fergus—Miss Phyllis Fergus, Chicago, pianist and composer, had charge of the program for the Braille Club on Thursday evening at the residence of Mrs. Joseph G. Davis.

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Bohnet—Cleveland Bohnet, who scored such a success at the American Music Festival, Lockport, N. Y., this year, has been re-engaged to play at next year's Festival.

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Gallup—The first of the Sunday afternoon series of organ recitals by Emory Gallup at St. Chrysostom's Church is dated for Sunday, November 2, at 4 o'clock.

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Chicago Artist Association—The program of the Chicago Artists Association, given in the afternoon, will be reviewed next week.

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Balatka—The Anna Balatka Academy of Musical Art announces a Pupils' Recital Sunday, Oct. 26, at 3, Lyon & Healy Bldg.

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Paine—Sarah E. Paine will present her piano class in recital on Saturday evening, October 25, at 1226 Kimball Hall.

SOUSA AND HIS BAND IN MILWAUKEE

Lieut. John Philip Sousa and his band gave four concerts under the auspices of the Knights of Columbus in the Auditorium afternoon and evening of October 18 and 19. Many were turned away. The concerts were inspired and inspiring.

Lieutenant Sousa has a band that can play the best things and satisfy and the lighter with appeal. It is a matter for conjecture whether the audiences who gather to hear this now regular institution realize just how good it is or whether they are here to satisfy curiosity and hear the original of the talking machine records they own.

The many years he has been in the business have taught John Philip Sousa how to reach the people. Novelties—and they are always on his programs. Some of it is given only to the ear. He does some weird things in instrumental color without bringing in any garden or kitchen implements to engage the eye. The ears are so busy taking it all in and the rhythms are so accented all the elemental emotions are busy. For instance, before we take up the programs we will take a novelty number he is using this season. He entitles it "A Mixture: Showing Off Before Company." It takes thirty minutes to play, but it is so novel that those who might wail over a sonata or symphony movement of twenty minutes never realize the time passing and also that they have taken a great many lessons in tone color. Played at the opening of the second part of the program, we first hear a brass choir off stage, then the harpist comes on alone and plays a solo and variations ("Annie Laurie"); enter clarinets to front of stage and play Delibes' "Pizzicati," take their seats and a quartet of tubas come on to center and play "Drinking," give place to flutes and piccolos, who in turn make way for trombones, followed by a straight solo trumpet, and another quartet of horns play "Drink to Me Only With Thine Eyes," and a euphonium solo gives place to cornets, who brought the house down with "Hail, Hail." Saxophone solo, assisted by choir of saxophones, gives "Wild Women." A mixed quintet—cornets, oboe, clarinet and tambourine—do a little jazzy stunt; then the clowns of the orchestra, the bassoons, come on, and in this case a clever bit of acting made them a big hit. A xylophone solo, and as the different choirs have seated themselves they take up the ensemble work, so the color effect of instruments is well illustrated, and as finale Sousa enters to take up the baton for "Sempre Fidelis." Hardly any one hearing this once but will recognize the difference between the tuba bass and bassoon tone when they hear it, as they now will realize the woodwinds have bass as well as treble. The saxophone and trombone will have a new meaning other than jazz slides.

Another introduction was his new memorial march, "The Golden Star," which is more intense than anything in the march line ever given out by the march king. It is very much of a tone picture, with an introspective with song motif woven through the bombardment of heavy ensemble. The muffled bugles play heart-reaching taps, while this same little memory strain breathes over all of it. There is a big feeling and a tender, tearful feeling all in one. My hearing may not be sufficient to pass judgment, as memory may play false, but it seems to be the best thing of its kind Sousa has done, and it will grow, because it has a big emotional pull.

The soloists from the band include Mr. H. Berne Henton, saxophone, who made the instrument do some work that converted the writer, as there has never been any appreciation of its real musical value before. Mr. Frank Simon, cornetist, who plays with feeling and pleasant reserve in pyrotechnics, and Mr. Joseph Green, xylophone, whose solo number Sunday afternoon, intermezzo from "Jewels of the Madonna," was truly beautiful.

Miss Mary Baker, soprano, and Miss Florence Hardman, violinist, add variety and pleasure with their numbers. The programs for the four performances included: Overtures, "Mignon" (Thomas) and "Bartered Bride" (Smetana); suites, "Moorish" (Chapi), "American Maid," "Last Days of Pompeii," "Dwellers of the Western World" and "Impressions at the Movies" (Sousa); rhapsodies, "The Southern" (Hosmer), "American Indian" (Preston Ware Orem); novelties and miscellaneous numbers, "Wood Nymphs" (Coates), "The Caravan" (Hume), "Egyptian Dance" (Friml), "Gypsy Caprice" (Massenet), "Kamennoi Ostrow" (Rubinstein), "The Two Doves" (Messager), valse lente "Kisses" (Zamecuik), and "The Bohemians" (Hume). Sousa's marches, including the new wedding march, were programmed and used as encores, and were greeted vociferously, sometimes necessitating a second encore. Those played were: "Stars and Stripes Forever," "Meow," "Bride-Elect," "El Capitan," "Solid Men to the Front," "U. S. Field Artillery," "Sabers and Spurs," "Ireland Forever," "King Cotton," "Manhattan Beach," "Washington Post," "Invincible Eagle," "Lassus," and "Liberty Loan" and an arrangement of "Smiles," with combination of Rubinstein's "Spring Song" and Tosti's "Good-by," that made interesting musical counterpoint and plenty of real laughs.

Miss Baker also sang two of Lieutenant Sousa's compositions—"In Flanders Fields" and an encore march song, "Our Boys Are Home Again." Another thing this band can do is play an accompaniment with beautiful orchestral effect. There were times when it seemed like a single pipe organ, so smooth was the unison and subjugation of choirs. Here's to Sousa's Band, a real American institution; long may it live.

F. VAN K.

♯♯♯

THEODORA STURKOW-RYDER

Mme. Sturkow-Ryder, the well-known pianist, who will play with the Chicago Symphony Orchestra this winter, has written a trio, representing the North, South, East and West Winds, for soprano and baritone, with harp accompaniment. This cycle was written especially for and dedicated to Charlotte Bergh, soprano; Tracy Jay Kingman, baritone, and Dorothy Bell, harpist. These artists will use this cycle of song at a concert that they will give at Grant Hall, Kingston, Ontario, Canada, under the auspices of the Canadian Navy League, the first week in November, and at twenty other concerts in the Dominion.

♯♯♯

Sundstrom—Ebba Sundstrom, violinist, was a soloist at the artists' recital given before the Illinois Federation of Music Clubs in the recent meeting at Alton.

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MILLER, RESSEGUIE & TUFTS CONCERT AND RECITAL DEPARTMENT

Miller, Resseguie & Tufts announce bookings for the following artists for October:

Burton Thatcher, Rogers Park Woman's Club, October 7.

Edgar Atchison and Marjorie Dodge Warner, "Judas Maccabæus," Salt Lake City Tabernacle, Octobr 8.

Hans Hess and Mae Graves Atkins, Mendelssohn Club, Rockford, Ill., October 9.

Hans Hess, Juel Hess and Harold Ayres, Amateur Musical Club, Peoria, Ill., October 15.

Hans Hess, New York recital, October 22.

Ebba Sundstrom, Alton, Ill., October 10.

Ebba Sundstrom, Mission Church, Chicago, Ill., October 15.

Ebba Sundstrom, Swedish Evangelical Lutheran Concordia Church, October 21.

Ebba Sundstrom, Matheon Club, Austin, Ill., October 25.

Ebba Sundstrom, Swedish Theological Seminary, November 19.

Chicago Operatic Company, Racine, Wis., October 15.

Joint recital, Mr. Boguslawski and Gladys Swarthout, Amateur Musical Club, Ottawa, Ill., October 31.

Joint recital, Margery Maxwell, Lyell Barber and Vera Poppe, Frank Morgan's Extension Series, October 22, Oak Park; October 23, Harvey, Ill. Also from twenty-five to thirty other recitals by this same trio in Mr. Morgan's series have been booked, taking place in November, December and January.

Margery Maxwell and Lyell Barber recital, Theodore Robinson's home, Evanston, October 6.

Gustaf Holmquist booked for a Western tour starting at Winnipeg and ending at Denver, including Seattle, Spokane, Everett and Calgary.

Margery Maxwell was the special soloist for Bethany Lutheran Church Sunday evening, October 5.

———♯♯♯———

MISS LUCILE LAWRENCE, A PUPIL OF LOUIS SIMMIONS, CAPTIVATES AUDIENCE

An audience which filled the large auditorium of the West Presbyterian Church at Bridgeton, N. J., was captivated by Miss Lucile Lawrence, on account of her great musical ability and charming personality. That Miss Lawrence captured her audience was shown by the spontaneous, hearty applause, but even more so by that intangible but very real thing called "atmosphere." One could feel the keen, highly appreciative interest of the large audience. Miss Lawrence has a fine soprano voice, which seems to have all the to-be-desired qualities. Her voice is remarkable for its sweetness and heart quality, as well as for brilliancy and volume. In fact, Bridgeton has seldom if ever had a vocalist even in the same class with Miss Lawrence, who ranks with the more brilliant of our galaxy of American stars. With a voice of quality, a good technic and an appealing personality, it is no wonder Miss Lawrence held her audience as if in her hand.

———♯♯♯———

Dearborn Quartet—The Dearborn Quartet, at the Hippodrome Theater last week, sang "Sort 'er Miss You" and "Awake, Dearest One."

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Serge Prokofieff, Metropolitan Quartet

Temporary indisposition prevented the writer from attending the recital of Serge Prokofieff at Aeolian Hall and the concert of the Metropolitan Quartet consisting of Morgan Kingston, substituting for Charles Hackett, Thomas Chalmers, substituting for Giuseppe De Luca, Carolina Lazzari and Frances Alda.

This concert was given at the Hippodrome on Sunday evening, October 12, and Mr. Prokofieff's recital in the afternoon, both being great successes.

J. DE V.

♮ ♮ ♮

Parish Williams at Aeolian Hall

It must have been exhilarating to the recitalist to see his hall so well garnished by a large audience on the evening of October 13. He was heard in the Norwegian group, consisting of Sinding, Victor Bendix, Lange-Muller and Grieg. Also in the French

PARISH WILLIAMS

group of "Le Voyageur" (Godard), "L'Etoile du Matin" (Weckerlin), "La Vie Anterieure" (Duparc), "La Pluie" (Georges), and "Le Plongeur" (Widor). Mr. Williams disclosed a sympathetic baritonic voice, agreeable in the middle register. His falsettos, at times resembling the singing in the mezzo voce, were commendable for effective results. He sang with taste and exhibited unusual intelligence in the various moods of the programmed songs. The opening of the recital consisted of Jepensier Staneglio-getti" from "Orfeo," by Haydn, followed with dance song by Handel, "Have You Seen but a White Lily Grow" (time of James I.) and "Preghierra" (Durante). The last group comprised "In Memoriam" (Rhea Silberta, otherwise featured as "Yahrzeit"), "The Little Fisherman" (Eastwood Lane), "Rose Dark the Solemn Sunset" (H. N. Redman), and "The Wild Ride" (Bryceson Treharne). The audience redemanded the Norwegian song by Lange-Muller and "La Plerie," by Georges. Both were encored. Elmer Zoller was capital at the piano.

C. E. S.

♮ ♮ ♮

The Society of American Singers Opens With "Boccaccio"

There is a plausible reason why good operettas are not written just now. The high cost of living plus the complicated problems of the day are liable to discourage the greatest of optimists. The gay, fascinating music of the past is a consolation for the present struggling days. Franz Von Suppe's music, "Boccaccio," is old enough but still pleasing to the ears. The Society of American Singers opened its season with a revival of Suppe's comic opera on the evening of October 13. American audiences crave for comic operas in English. The large audience enjoyed the comedy as well as the old tunes. Many of them were redemanded. It is premature to pass a final judgment upon the question whether this year's contingent is superior to that of the last season. The cast in "Boccaccio" enlisted practically the same artists who were on the board last year in the various presentations.

Ruth Miller is developing into a coloratura soprano and by her singing of the Waltz (third act), she gives promise of becoming an excellent singer. The Serenade was also charmingly done. She was more at home when singing in Italian. She acted gracefully and was delightful to the eyes. Cora Tracy, who enacted Boccaccio, sang well but in action she was far from impersonating the poet and the novelist. William Danforth always causes laughter and so he did in his impersonation of Lambertuccio. In the cast Craig Campbell, Ralph Brainard, Frank Moulan, and several others. No less a factor was John McGhie at the baton. He extracted the old melodies with knowledge and with the most effective results. There can be no mishap either in the chorus or in the cast when this conductor is at the desk. Of the chorus, scenery and other details I shall speak on other occasions.

J. de V.

♮ ♮ ♮

Octave Dua Returns

After some triumphs obtained at Covent Garden this summer, the splendid tenor

OCTAVE DUA
As Tybalt in "Romeo and Juliet"

of the Metropolitan Opera House returned to New York ready to duplicate his artistic feats formerly exhibited at the Chicago opera with Dua. The French repertoire will gain prestige at the Broadway operatic temple.

♮ ♮ ♮

Exit Jadlowker, Enter John O'Sullivan

Herman Jadlowker, now singing at the Berlin Royal Opera House, was engaged by Maestro Cleofonte Campanini as a substitute, if possible, to the great Lucien Muratore. As America has not yet sent its ambassador to Germany, the government of the latter country refuses the Russian tenor a passport. Mr. Campanini, finding himself between the hammer and the anvil, recurred—not ill-advised—again to the brilliant tenor, John O'Sullivan, whose last year's appearances at the Auditorium and Lexington Theaters left a fine impression. The Irish-French tenor arrived on the steamer France in splendid state of health. Previous to his appearances with the Chicago Opera Association he will fulfill some concert engagements, and that at Carnegie Hall will take place in November. He is booked for some thirty concerts. We welcome the return of a tenor much appreciated in "William Tell," "Monna Vanna" and other French roles.

♮ ♮ ♮

Rudolph Polk, violinist, assisted at the piano by Giuseppe Bamboschek (of the Metropolitan Opera) gave a debut recital

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at Aeolian Hall Tuesday evening, October 14.

♮ ♮ ♮

The Anonymous Coward

This correspondent received a card from an anonymous coward. Owing to the nature of this card it has been forwarded to Postmaster Thomas Patten of New York. A critic's fist is at times just as effective as his writing and with cowards one has to avoid debates. If the anonymous coward did not conceal himself behind this screen the correspondent would know how to deal better with him.

♮ ♮ ♮

Weller-Marcia Stein

In our issue of October 10 we printed a photo of the well-known mezzo contralto, Ida Greer Weller. Through oversight we failed to credit the photo to Marcia Stein, an artist photographer familiar to the musical circles of the metropolis.

♮ ♮ ♮

Galli-Curci at the Metropolitan

It happened that the Italian diva gave her services for the Italian War Relief Fund on Sunday afternoon, October 12, and her recital given for the cause of her native country attracted a large and enthusiastic audience at the Metropolitan Opera House. One would be curious to know how the Metropolitan acoustics respond to the diva's voice versus the Lexington and the Auditorium. In any event, her voice rang the same as at the Hippodrome and other places where she has appeared.

♮ ♮ ♮

Margaret Jamieson, pianist, gave a recital at Aeolian Hall on Wednesday afternoon, October 15.

♮ ♮ ♮

Olga Carrara in Recital February 10

One of the unusual recitals will be that of Olga Carrara, the lyric-dramatic soprano, whose appearances at the Stadium concerts last summer created a furor.

The Music League of America, affiliated with the Wolfsohn Musical Bureau, announces a song recital at Aeolian Hall for Tuesday evening, February 10, 1920.

Mme. Carrara, in spite of her Italian nativity, believes in American music, consequently she will feature some of the worthiest songs by our native writers. Among the American songs she expects to feature "Joy" (Rihm), "Absence" (Martin), "The Bird of Wilderness" (Horsman), and one by Fay Foster. In programming her offerings one will find an Italian group followed by one French group and some Scandinavian songs. Previous to her appearance at Aeolian Hall she will be presented in some other important musical events.

Olga Carrara is a pupil of Chevalier Astolfo Pescia.

♮ ♮ ♮

Frederick Gunster in Recital

If Nature, at times, has no mercy on singing throats, the music lovers themselves are not exempted from sudden temperature changes. On the evening of Mr. Gunster's recital a torrential rain was bestowed by Nature, but the many thousands

FREDERICK GUNSTER

of admirers found it no inconvenience. Aeolian Hall was packed to its limits on the evening of October 16, not only with music lovers but also with professionals. The popularity of a singer is known by the box office, and such is the case with this American tenor. We have not heard him in New York for months because Mr. Gunster gave his efforts for the winning of the war and his return was a welcome factor to us.

I came while he was singing "Tes yeux," by Rabey. What makes this singer agreeable and interesting are his interpretative powers. Feeling, expression and the meaning of a song are to Mr. Gunster assets which few recitalists possess. He tempers his voice, he controls it and employs it according to the requirements of the composition. I prefer him in the lyrical compositions because his is a genuine lyric timbre. The "Faltering Dusk" by Walter A. Kramer was perhaps the worthiest of the native compositions. In it Mr. Gunster threw himself with abandon and carried the rendition to exquisite effects. Very enjoyable was the spiritual, "Standin' in de Need o' Prayer," by William Reddick, because the tenor brought out the characteristics of the southern negro. The Grieg group disclosed his artistry, especially in the "Swan."

Warm applause compelled two encores, "Values," by Frederick Vanderpool, a brief but very effective dramatic composition, and "Smilin' Thru," by Arthur Penn. He was in good voice and showed very little of the fatigue which one might expect after his strenuous work in the alleviation of war suffering. The evening was opened with Cesar Franck's "Paris Angelicus" and followed by "Lamento" (Duparc) and "Madrigal" by Fourdrain. The second group was a Grieg cycle and the third comprised "Serenade" by Oley Speaks. "The Dream" (Horsman), "Fragments" (H. T. Burleigh) and two dedicated songs by Marshall Bartholomew. The closing group enlisted "Little Wheel A-Turnin' in My Heart" and a "Nipponese Sword Song" by Fay Foster. Francis Moore gave capital support at the piano. J. de V.

(Continued on page 42)

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WICHITA, KAS.

The music season is yet asleep. There seems to be little moving, save a band parade up and down the streets. The studios and music schools evidently are at work, but no public offerings have been prominent as yet this fall. This is due to the Fall Exposition, which usually takes all attention. It closed this week. Now the theatrical, musical and public attractions can hope to get an inning. The music courses are completely overshadowed by the one big course—the Municipal Series. When a city offers ten good attractions for from 10 cents to 50 cents—50 cents the highest—per number, with an idea of only paying expenses, no profit, no other managerial situation could possibly arise and compete. It is evident that the city management does not anticipate a profit. No manager could hope to live and offer Schumann-Heink, Chicago Grand Opera Sextet, San Carlos Opera Company, Oscar Seagle, the Proctor Concert Company, Isadore Duncan Dancers, Mitzi Hajos, with Irvin Cobb and Mayor Ole Hanson, lecturers, at 10 cents per, and one other to be announced. True, you have to buy a season ticket for the ten numbers and spend $1 only. You can't spend more than $5. What is the result? All competitors fall into oblivion. It is a grand thing for the public. It spells death to competition, for Wichita can scarcely or will scarcely patronize two large courses, unless both would be offered at equally low and attractive prices. The city management is dominating thereby the "course" situation. The Knights of Columbus have contracted for a five-number course, and it will no doubt receive encouragement, as it should, but the bulk of the patronage will go to the Municipal Series, naturally. The Knights of Columbus are to be commended, nevertheless.

The local managers—the Armitages, Lucius Ades and the high school management, are withholding public activity. If the city keeps it up, and there appears to be no reason why they should not, it will afford fine music for many who otherwise could not afford it. The Forum, to date, is practically sold out.

Little other music is attracting attention. The various clubs are just starting; the various schools and studios have good lists, but the most of the public work has been set aside until the Fall Exposition ended. Wichita will have its regular interesting season. It is the musical center of the state today, but is always slow in starting in the fall.

———♯♯♯———

L. W. GLOVER

Leonard Wood Glover, director of the department of music, Kansas City, Kan., high school, is also tenor soloist and director of music at the First Congregational Church, Kansas City, Kan. Mr. Glover's responsibilities as a church singer are manifold, inasmuch as he not only sings in the solo quartet, but directs a chorus choir and a church and Sunday school orchestra.

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MARGUERITE POTTER

Miss Marguerite Potter will give her lecture-recital, "Songs of the Southland," before the Arion Club of New York City on November 2. Miss Potter's studio is located at 220 Madison avenue, where she teaches voice and interpretation. She will also hold her first pupils' recital of the season during the first week of November.

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TUESDAY EVENING, OCTOBER 28

MUSIC IN NEW YORK

(Continued from page 39)

Aurore La Croix Plays Again

Notwithstanding that we are at the inception of a season which promises to be a fertile one for the reviewer and an exhaustive one for habitues of recitals, the manipulators of the keyboard exceed, already, the number of other musical events.

This was the second important piano recital in a day. Not unlike the vocalists, the pianist of the metropolis can be divided into three classes: First—The pedagogue who plays his annual recital merely for the sake of increasing his class. This exhibitor often shows no abilities beyond that of

JOHN O'SULLIVAN

technic, therefore one is thankful as often for his just confinement to the precincts of his studio or the school he is connected with. Second—The welcome return of the favorites. Third—The debutants who aspire to the legitimate recital room in preference to the weary teaching. Aurore La Croix made her debut last season and her playing deserved more than passing attention. Her three recitals justified her return of October 17. In entering Aeolian Hall I noticed many professionals. This in itself is a tribute to a young pianist. But the hall was well filled, another proof of popularity. A certain pianist is being heralded as an exceptional player. I see him announced in several appearances as soloist with our New York orchestral bodies. He hails from Poland. The comely La Croix comes from some Massachusetts town and studied at Boston, a pure American product, and I can vouch that the attractive American girl would justify more her presence as soloist with our orchestras than the heralded Pole becaues beyond Debussy and Albenz the latter cannot go. What is the matter with our booking system? Miss La Croix's technic has developed to the extent where only occasional slips can be noticed during her playing. But these slips are insignificant. Beyond a trifle too heavy touch, her playing of Chopin's Scherzo, Op. 31, was splendidly done. Keen musicianship, a highly musical interpretation of the French Pole, the superb effects drawn out of her instrument, all these were the characteristics of a player whose aim is to play for art's sake. The "Mazurka," Op. 17, No. 4, showed the limpid and clear tone emanating from a delicate, graceful technic. There is dash, brilliancy and vigor in this pianist. Soul and temperament are

AURORE LA CROIX

not to be acquired through studies, they must be inherent. Miss La Croix has them. The pianist was not ashamed to feature our own genius, MacDowell. He was given an honorable place on the program, viz., "The Eagle of Salamanders," "March Wind" and Edward Royce was not neglected when she played his "Set of Eight." Cyril Scott was on the program with "The Garden of Soul Sympathy," "Prelude" by Debussy, besides the first number. "Variations and Fugue" on a theme of Haendel by Brahms were offerings to prove versatility. In the Chopin group we heard also "Prelude," Op. 45; "Prelude," Op. 28, No. 18, and "Nocturne," Op. 15, No. 1. They were all exquisitely played. The evening was concluded with Rubinstein's "Polonaise," not forgetting many encores.

J. de V.

♮ ♮ ♮

Magdeleine Brard in Recital

The little damsel of fifteen years of age came back to Aeolian Hall on the afternoon of October 17.

A fair audience came to greet the prodigy of the keyboard, but she deserved a larger audience if we are to consider the high auspices under which she was appearing.

Notwithstanding her tender age, the winner of the first prize at the National Conservatory of Paris excels in technic many an adult player.

She possesses long hands which are employed in a manner to arouse wonderment.

She knows no obstacles in the production of the cadenzas. They come out with precision and accuracy.

Her tone is limpid, clear and musical. Her technic is facile, somewhat heavy at times, but often graceful and dazzling.

She is yet too young to perceive the meaning of a composition. Mature in most things, she has not reached the point where she could combine her marvelous technic with a comprehensible interpretation. Prodigies as a rule give great satisfaction to a certain age, especially in the extraordinary facility of employing an instrument.

At present Mademoiselle Brard is an exceptional pianist, if we consider her age, and for the sake of musical arts one hopes that this little French girl with her present qualities will become a musician and an ideal interpreter of the composers whom she presents in her exhibitions at the keyboard.

She was heard in the Theme and Variations by Glazounow and Impromptu, Opus 36, by Chopin and demonstrated to some extent the intentions of the composers. The balance of her program consisted of:

Etude, Opus 2, by Chopin; Deux Preludes, G minor, by Chopin; Ballade, Opus 23, by Chopin; Ballet "Alceste," by Gluck-Saint-Saens; Sospiro, by Liszt, and Eleventh Rhapsodie, by Liszt.

C. E. S.

♮ ♮ ♮

Tamaki Miura Returns from South American Tour

The quaint Japanese prima donna returned to New York from Valparaiso, South America, after a successful tour with the Braccale Opera Company. She expressed her delight when reaching port on the steamer Santa Ana Saturday, October 18. She will join, shortly, the Chicago Opera Association.

Thelma Given gave a violin recital at Carnegie Hall on Saturday afternoon, October 18.

♮ ♮ ♮

Minnie Hauk, Blinded, Asks for Help

The famous American singer is totally blind, according to a letter written by herself from Lucerne, Switzerland. She asked our consular representatives in the Swiss republic to come to her rescue. Financial difficulties should be overcome if some prominent philanthropist would take into his hands the fate of one of the greatest American singers.

♮ ♮ ♮

Edmond Warnery With the Chicago Opera

(From Our Correspondent)

Cannes, France, September 17.

Chicago will again welcome Edmond Warnery, who will be remembered as a former member of Mr. Campanini's French forces. He is to appear again, beginning November 18, at the Auditorium Theater, in the same parts in which he excelled. He appeared in our fashionable town concerts and in opera, meeting with success, especially in "Le Maitre de Chapelle."

Mlle. Vernet's pupils are making great strides. Among them the eleven-year-old violinist, Albert Lientier, promises to become an excellent violinist. Mlle. Vernet will open her third season of violin pedagogy on October 1, with a greater number of pupils.

Maitre Carlo del Grande will reopen his studios on October 1.

MARCELLE VERNET.

♯♯♯

Kinsella—Gertrude Kinsella, pianist, gave an artists' recital before the Lincoln, Neb., Woman's Club on October 13, assisted by Margaret Perry, soprano; Koby Sirinsky, violinist, and George B. Tack, flutist.

PASSING COMMENT

(Continued from page 3)

No young man ever lived who had not a chance, and a splendid chance, too, if he was ever employed at all. The young man who never had a chance is the same young man who has been canvassed over and over again by his superiors and found destitute of the necessary qualifications.

A basketful of bonds is the heaviest basket a young man ever had to carry. I would almost as soon leave a young man a curse as burden him with the almighty dollar.

I attribute most of my success in life to the fact that trouble runs off my back like water from a duck.

At first they own the money; later in life the money owns them.

It is not from the sons of the millionaire or the noble that the world receives its teachers, its martyrs, its inventors, its statesmen, its poets, or even its men of affairs. It is from the cottage of the poor that all these spring.

CHARLES M. COURBOIN

Charles M. Courboin, the famous Belgian organist, has moved to Philadelphia and taken up his work as guest soloist for the evening recitals at the great Wanamaker Auditorium, where he plays the largest organ in the world. His first recital on October 2 was attended by five thousand persons and the second by seven thousand. The success of this great series is already assured. Early in the new year the new organ in the New York Auditorium will be opened, and he will play there also as guest soloist.

Last March Mr. Courboin appeared in the Wanamaker Auditorium in Philadelphia with the Philadelphia Orchestra, led by Leopold Stokowski. On this occasion was given the first performance in this country of Charles M. Widor's famous "Sixth Symphony," for full orchestra and organ. This fall Mr. Courboin received a personal letter from M. Widor as follows:

"I received in the country where I am finishing up the fourth act of my opera, 'Nerto,' your beautiful program of the Wanamaker Auditorium, and I am doubly thankful to you for your performance first and then for the lovely thought of sending me the program. It is the second time that you were thoughtful enough to let me know of your very flattering propaganda, because I have received a cablegram from you which I have not answered, not having the address. This was several months ago.

"Give me your address in America so that I can send you my 'Sinfonia Sacra" for organ and small orchestra and also the 'Salvum Fac' for organ, trumpets, trombone, and drums. I return to Paris September 25.

"To you very thankfully,

"WIDOR."

LEILA LOWE PEARSON

Leila Lowe Pearson has reurned to the Auditorium Conservatory and to her studio in Rogers Park, where she is welcoming a large fall class. During August she was filling a Chautauqua engagement in the South. The following is quoted from a press comment received at Monteagle, Tenn., in August:

"At night in the Auditorium the regular week-end concert brought to the assembly Mrs. Leila Lowe Pearson, violinist. Mrs. Pearson is well known in Nashville, where she received her first musical training. She is now recognized as one of the leading artists on the Chautauqua platform, and she captivated the audience by the easy and brilliant way in which she rendered her solos. She responded to several encores."

ERIE, PA.

For the first time in Erie's musical annals, grand opera crowded a theater and turned hundreds away. Mrs. McCoy, manager of the Artists' Course, said that she could have filled the house twice, judging from the number who stormed her for tickets long after the house had been sold out for the performance of "L'Oracolo" and "Cavalleria Rusticana" by the Scotti Opera Company on Monday evening, October 13, at the Park Theater. The gallery (which

FLORENCE EASTON

was unreserved) was packed, people having stood in line for hours to get in, and standing room was at a premium. So much for the financial success of the event. A more finished performance and a better balanced cast has never been seen by the writer (even in New York or Chicago) and except for the difference in size of chorus and orchestra, and detail in stage setting, the operas were presented in a manner fully equal to

FRANCIS MACLENNAN

the best traditions of the Metropolitan or the Auditorium. Of course, Scotti's thrilling interpretation of "Chim Fang" was the dominating feature of the evening, but Florence Easton's superb vocalism as "Ah Foe" and the resonant basso of Charles Gallagher as "Win Shee" came in for much favorable comment. In the Mascagni Opera, Frances Peralta swept everything before her by her superb acting and glorious singing of "Santuzza." Here is a young artist worthy of name. Francis Maclennan and Milo Picco in the leading male roles were heard to splendid advantage, while Mary Kent as "Mamma Lucia" and Jeanne Gordon as "Lola" are two young singers who gave splendid interpretations, both vocally and histrionically. Especially noteworthy was the work of Mary Kent in both operas (she sang the "Nurse" in "L'Oracolo"). There was something very sincere and individual in her characterizations, and her future work will be watched with interest. The orchestra, under Carlo Peroni, was a sheer joy, remarkably well balanced for so small a number of players—about twenty-five. All in all, this performance of the Scotti Opera Company will go down as the biggest musical event in the history of Erie, and the finest operatic evening ever experienced in this city.

♮ ♮ ♮

The next event on Mrs. McCoy's Course will be a song recital by Anna Case, the popular Metropolitan soprano, who will be heard here at the Park Theater on the evening of November 3.

♮ ♮ ♮

The Community House will open on Monday evening, October 27, giving the first of a series of five performances of "Pinafore" with the following cast:

Josephine	Mary Quinn
Buttercup	Mrs. Palen
The Admiral	Wilson Bushnell
Captain Corcoran	Roy Blanchard
Ralph Rackstraw	Marper Hurlburd
Dick Deadeye	William Bond
The Boatswain	John Kuebler
Hebe	Audrey Brown

For the week of November 10 Anatole France's "The Man Who Married a Dumb Wife" will be given with Rachel Davis, Marie Dickey, James Flynn, Harold Titus, Albert Dowling, Harry Schwartz and Robert Boyd in the cast.

ALBERT H. DOWLING JR.

A LETTER ABOUT RUTH PRYOR

Music News: Ruth Pryor, the charming young Chicago danseuse, filled an engagement at Eckart Lake, Wis., under my management on August 15. Her personality and versatility won her a host of admirers and she was immediately re-engaged for the following week. She will dance in Terre Haute, Ind., soon for one week.

Ruth elevates the art of dancing by interpreting the higher standard of music.

HARRY W. MILLER.

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WORCESTER, MASS.

All-American Festival—The Sixty-First Annual Event Devoted Exclusively to American Compositions Presented by American Artists

Reviewed by LESTER S. BUTLER

The Sixty-First Musical Festival, held at Worcester, Mass., October 6 to 10, inclusive, was made famous by being "All-American" in program and program givers.

The first concert, Wednesday night, October 2, preceded, as usual, by public rehearsals Monday night, September 30;

EMMA ROBERTS
Contralto

Tuesday morning and night, October 1, was devoted to the production of "Judith," lyric drama in three acts, by George W. Chadwick, born at Lowell, Mass., November 13, 1854.

The soloists were: Judith, Louise Homer; Achoir and Sentinel, George Hamlin; Holofernes, Reinald Werrenrath; Ozias, Edgar Schofield. To these were added the Festival Chorus, Philadelphia Orchestra, and Conductor Dr. Arthur Mees.

"Judith" was written for the Festival of 1901, where it was first performed. Walter M. Carpenter says: "Certain details of the work strongly suggest opera. . . . Care has been taken to characterize the two leading persons of the drama by appropriately suggestive melody—Judith's airs are graceful, resolute or even vindictive. Holofernes is gruff, rude or brutal when he speaks."

The present reviewer was unable to hear the accents of brutality when Warrenrath sang. The tone was rather of suave beauty and polish than gruff and rude. Did the singer misconceive his role?

Homer, too, did not impress this hearer with being murderous or vindictive enough to decapitate a man and carry home his head in a bag under her mantle; in other words, the "graceful airs" seemed always present, and one listened and wondered why!

Hamlin had little to do, but did that little well. His voice improves, like wine, with years.

Mr. Schofield, as Ozias, showed himself to be a talented and conscientious singer. The chorus and orchestra, however, were of sterner mode and voiced their parts with vigor and virility, as such works should be.

Mr. Chadwick was honored by a rising audience that filled Mechanics' Hall when he appeared.

The program of the second concert, Thursday afternoon, October 9, was:

Tone-Poem, Samson*.....Goldmark
Symphony No. II—New England—
in B Flat Minor, Op. 33*.....Kelley
Lento—Allegro appassionato
Andante pastorale
Lento
Allegro con fuoco
"Urbs Sion Aurea" from Hora Novissima.....Parker
George Hamlin
Four Character Pieces after the
Rubáiyát of Omar Khayyam*.....Foote

*First Festival performance.

And the least interesting, to this hearer, was the Goldmark number. Hamlin was satisfying, but has been heard with greater appeal. The work did not seem to rouse him to such levels of singing as the writer has known him to attain. Perhaps another aria would better have suited his mood.

The symphony and four character pieces displayed the orchestras under the baton of Thaddeus Rich, associate conductor of the Festival. Mr. Rich is a violinist of exceptional attainment, holding, I believe, a concert master's chair in the Philadelphia Orchestra. As a soloist he delights his hearers, and the audiences received him with pronounced favor during the concerts being reviewed.

Mr. Kelly was applauded after the symphony.

The third concert, Thursday evening, October 9, was devoted to the second performance here of the "Ode to Music," by Henry Hadley, with the text by Dr. Henry Van Dyke. Soprano, Mabel Garrison; contralto, Emma Roberts; tenor, Lambert Murphy; bass, Milton C. Snyder; the Festival Chorus, Children's Chorus, orchestra and organ; Walter W. Farmer, organist.

The Children's Chorus was composed of pupils from Grades VII and VIII of the Sever Street School and was prepared under the direction of Miss A. Louise Jones.

This reviewer will refrain from scrutinizing the efforts of individuals comprising the quartet. The quartet ensemble was of exquisite workmanship, the chorus sang well, and the male choir, though fewer in numbers, surpassed some years in quality and effective effort.

The children, as usual, under Charles J. Rice, music director of public schools, added much by their clear, sweet singing.

A second hearing of the "Ode" gives one the impression that it has "come to stay" among choral works. Its beauty becomes clearer, its harmonies more purposeful, its unity less remote. The work "wears well," which speaks well for the work.

Mr. Hadley, who was present, was vigorously applauded during the performance.

HENRY HADLEY
Composer of "Ode to Music"

The fourth concert, Friday afternoon, October 10, had the following program:

Prelude to Act 3, Natoma*.....Herbert
Concerto No. 2 in D minor.....MacDowell
Larghetto calmato—Poco piu mosso e
con passione
Presto giocoso
Largo—Molto Allegro
Frances Nash
Symphonic Legend*.....Schelling
The Scalp Dance* (Northern Indian).....Loomis
The Looking Glass* (Eastern Ancestors).....Damrosch
I Stood on de Ribber ob Jerdon* (Southern Negro).....Burleigh
Dawn in the Desert* (Western Country).....Ross
Emma Roberts
Tam O'Shanter* (Ballad for Orchestra).....Chadwick

*First Festival performance.

The orchestral numbers were presented conventionally. The songs were interesting and artistically presented.

The Concerto, Miss Nash interpreter, was played well. It would appear that a school of performance is coming that attracts attention to the personal movements of the performer, at least such an idea was aroused by certain undulatory swayings with which the rendition of the Concerto was accompanied. This reviewer hopes that the "Old Style" of dignified position at the

SYBIL COMER, Soprano
Management Louise Quealy, Cable Building WABASH 1853 CHICAGO

piano, when performing in public, will not be replaced by any less worthy attitude.

The fifth concert, Friday, October 10, closed the sixty-first festival. Program:

American Fantasie*.....Herbert
Graduale from Mass in E Flat*.....Beach
Lambert Murphy
Light, My Light*
The Day Is No More*
Don't Ceäre*
.....Carpenter
Louise Homer
Indian Suite, Op. 48.....MacDowell
Dirgelike, mournfully
Swift and light
A California Idyl*.....Kelley
Mabel Garrison
Negro Rhapsody for Orchestra and Piano.....Powell
John Powell
Three American Dances*.....Gilbert
To Russia*
Selections from Mother Goose*
..... Homer
Louise Homer
"Oh, Woo a Woman," from the Opera Cyrano
..... Damrosch
Mabel Garrison
Peace with a Sword*.....Daniels
Chorus and Orchestra

*First Festival performance.

All of the music forces rallied and made the evening a memorable one.

The Negro Rhapsody, played by the composer, is full of melody and rhythm, and Mr. Powell was recalled at its conclusion.

Each soloist received recalls, and the audience was released, not to say relieved, at 11:15.

That the All-American Festival was a real success and worthy of praise goes without saying.

Other organizations may well follow this Festival management by giving All-American programs.

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MARIE SIDENIUS ZENDT

Marie Sidenius Zendt, the well-known soprano, is now in New York, singing records, and several recitals and musicales. She will leave the latter part of November for the coast, where she has been engaged to sing with the Amphion Society of singers at Seattle, Wash. Her New York address is 206 West Eighty-sixth street, Apartment 6-E.

A tribute to Marie Sidenius Zendt is contained in a small pamphlet that the Tindale Cabinet Company has sent out as follows:

"Marie Sidenius Zendt is one of the most conspicuous among Chicago artists that are appearing before the public today. Her musical work embraces oratorio, opera and recital, for all of which she has a voice equipment and a presence that is a delight to her audiences.

"This artist has appeared with success throughout the country as soloist in "The Messiah" and other standard oratorios. Her concert engagements have included Chicago Apollo Club, Mendelssohn Club, Swedish Choral Club, Chicago Auditorium, South Shore Country Club, Chicago Athletic Club, Amateur Musical Club, Arche Club, and Tuesday Art and Travel Club.

"Marie Zendt is often spoken of by her countrymen as "The Swedish Nightingale," for she comes of a race that gave to the world Jennie Lind."

———♯♯♯———

Jones—Frances Pelton-Jones will give a Harpsichord Recital Tuesday, November 4, at 11 a. m., in Ziegfeld Theater. This will be the first appearance of Madame Pelton-Jones in Chicago.

Simmions—Miss Hertha Harmon, soprano, and artist pupil of Mr. Louis Simmions, sang at the monthly meeting of the Council of Jewish Women held October 23 at Temple Beth-El, 76th street and 5th avenue, New York. Miss Harmon interpreted "Eili, Eili," by Kurt Schindler, and "Rachel," by Mana-Zucca.

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(Advertisements under this head will hereafter be accepted at 20 cents a line.)

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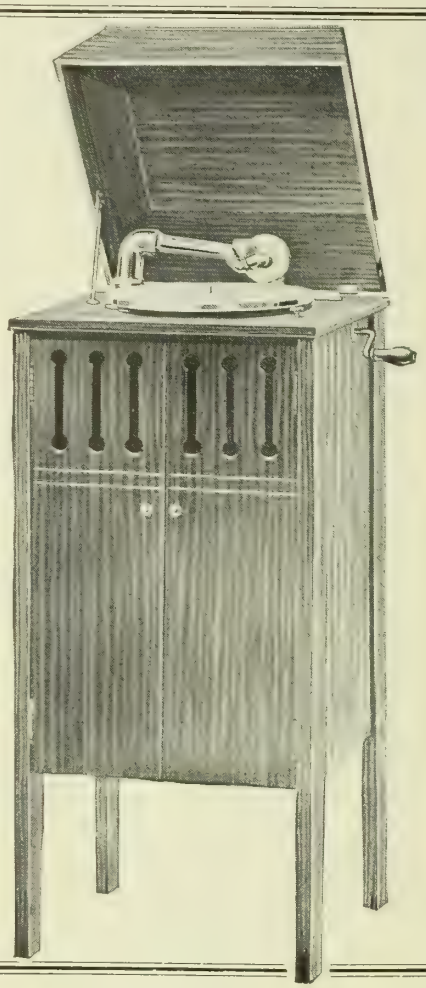

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Music News

Vol. 11 No. 44

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Music News

Vol. 11 Chicago, October 31, 1919 No. 44

Editorial

PASSING COMMENT

The giving of opera in German at the Lexington Theater in New York the past week has been attended by scenes of rioting and general disorder.

While we do not indorse violence in the suppression of this venture, we do reiterate the opinion that it should never have been undertaken at this time.

To present opera in German at the present moment is properly considered as an affront to Americanism, and it will inevitably be the constant cause of disorders.

Peace with Germany is not yet signed, and the wounds of war are still too fresh to permit true-hearted Americans to view with quietness any effort to exploit the German language or German propaganda in this country.

. . . . . .

In Chicago German plays are being given regularly at the Bush Temple Theater, and no one seems to make any definite protest.

Kreisler, an Austrian, and an officer in the Austrian army during the early years of the war, who was prevented from appearing on our concert stages during the period of the war, is announced for a recital at the Auditorium next Sunday afternoon.

This, in our opinion, is the height of bad taste, and before the engagement is consummated it may prove also to be the height of bad judgment.

. . . . . .

No one outside of a publication office could begin to understand the complexity and the expense of the postal laws on second class matter which have been in effect for a year and a half.

The little magazine called "Class" has just printed an editorial which is so sane and direct, and which voices the opinion and sentiment of Music News so absolutely, that we here reproduce it for the benefit of our readers who may really wish to know what the present condition is:

For a Two-Cent Flat Postal Rate

The zone system of second-class postal rates has been in effect for more than a year. It has proved a colossal failure. It has created a tremendous mass of detail work that has burdened publishers, printers and the postoffices. Taking this added expense into account, it is doubtful if it has made good as a producer of revenue. Never in the history of the country has the general service of the Postoffice Department been so bad. The mails have been congested, delivery has been intolerably delayed, and the morale of the department obviously has been below par. Much of the congestion and demoralization may be attributed to the confusion caused by the unwinding of an illimitable mass of red tape required by the present mode of handling second-class matter.

"Class" is not in the confidence of the Postmaster General, and therefore current figures regarding costs of handling the second-class mail are not available, either separately or in comparison with costs of handling other mail matter. But "Class" believes that an analysis of the cost would show, without considering the increased burden assumed by the publisher in the preparation of his mail, that the increased expense of handling at the postoffice has largely offset the gain obtained through the increase in rates under the zone system.

Publishers realize, however, that the United States Government needs money. They know that a war has been fought to a victorious conclusion; they understand that billions of dollars in bonds have been issued, and that even paying the interest on this enormous debt means that taxes must be heavy for a long time to come. They are not endeavoring to shirk their share of the burden in any sense.

Speaking for the publishers of class, trade and technical journals, with whose point of view "Class" is familiar, we do not believe that any objection to the zone system has come from a desire to avoid paying a full and just share of the money needed for the support of the Government.

Publishers pay income and property taxes like all other citizens, but in addition to this they are willing to stand a reasonable increase in postage rates in order that the Government may be given the support that it requires at the present time.

Before the war publications were paying a cent a pound flat. This carried their papers to all parts of the country, which were on an even footing as to the postage rates of other publications. "Class" believes that an increase of the flat rate to 2 cents a pound, increasing the cost of mailing second-class matter 100 per cent compared with the pre-war rate, would be acceptable to publishers and would eliminate the enormous expense of operating the zone system.

Such a plan would have these advantages:

It would almost certainly insure a net saving to the Government compared with the present system.

It would simplify the handling of publications of the second class, speeding up the mails and relieving congestion.

It would eliminate the system of zoning for the delivery of mail, which is wrong in principle and faulty in practical operation.

There are many publishers who have contended that the old rate of 1 cent a pound flat should be restored. They point out that no accurate and trustworthy figures have ever been produced to show that an increase in the rate was necessary, from the standpoint of the cost of handling. They feel that there is no excuse for singling out the publishing business and the patrons of publishers for burdens not imposed on other lines.

But legislation is a matter of expediency and of compromise. The zone system is wrong. The old 1-cent rate may have been too low, especially in the light of the increasing costs that every department of the Government, as well as general business, has had to assume.

Why not cut the Gordian knot, wipe out of existence the useless, complicated and expensive machinery needed to operate the zone system, and at the same time relieve the publishers of what is becoming a serious burden and give the Government a larger net income for handling second-class matter?

This is a solution of the problem that "Class" offers in the sincere belief that it will commend itself to Congress, to the Postoffice Department, to the publishers and to the general public.

> "If all were determined to play the first violin, we should never have a complete orchestra. Therefore respect every musician in his proper place."—Schumann.

. . . . . .

Music News offers sympathy to the Musical Courier and Musical America in their struggle against the difficult conditions existing in the printing world of New York.

After a silence of two weeks, the Courier emerged last Wednesday with a four-page issue consisting chiefly of editorial matter explanatory of the situation.

Musical America has been issued regularly but in a very abbreviated and rough dress, the printing being done outside of New York.

New York at the present moment is an impossible place for publications, but it is to be hoped that conditions will shortly be better.

. . . . . .

From the Camp Community Service (108 South La Salle street) Music News recently received the following interesting matter:

Women Musicians Want Memorial Houses

The National Federation of Music Clubs, which includes women's musical organizations all over the country, recently at their annual gathering passed a resolution ap-

(Continued on Page 26)

Dai Buell
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EDWARD WALKER IS MISQUOTED THROUGH THE OMISSION OF THE WORD "NO"

Through the omission of the simple word "no," the entire sense of an article about Edward Walker in Music News last week was changed.

The article, as it should have been, reads as follows:

After three years of no public singing, but constant study and observation, and three periods of instruction in New York City, the result is a voice developed into a full, clear, high tenor, capable of every interpretative expression. Added to this, is versatile musicianship and much experience. About forty performances of "The Messiah" stand to Mr. Walker's credit.

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Music in Chicago

CHICAGO COLLEGE OF MUSIC RECEPTION

Very agreeable and successful was the inauguration of the season's public activities at Chicago College of Music on Wednesday evening. The quarters occupied by the school are spacious, well arranged and tasteful in appointment and decoration. Great bunches of autumn leaves added a festive appearance, and there was cordiality and fellowship from the faculty in abundance toward the friends who crowded the rooms. The items of pretty costumes were not wanting in hostesses, guests and pupils, and these latter dispensed refreshments assiduously

Mrs. Esther Harris-Dua, the president, and Mr. Dua, the manager; Mrs. Dethier of the vocal department, and A. L. Shynman led in making the event informal and pleasant. Mrs. Dethier acted as mistress of ceremonies, presenting the extremely gifted pupil of Mrs. Harris-Dua, Isabelle Yalkowsky, who used a Scherzo of Rachmaninoff to demonstrate her talent and training. Libbie Brasnick, who has deft, sure, fleet fingers, played Lavalee's "Butterflies" and MacDowell's "Shadow Dance," and Bertha Stephens used effectively the familiar "Prelude" of Rachmaninoff. Both are pupils of Mr. Shynman, who contributed his own "Concert Waltz" with splendid dash and bravuras. It is interesting to note that he will play during the season with the Detroit Symphony Orchestra, using his own piano concerto as a vehicle for his marked gifts.

ALBERT COTSWORTH.

———♯♯♯———

OPENING OF THE APOLLO CLUB SEASON

The Apollo Club, under direction of Harrison Wild, will open its season on next Monday evening with a gala performance of Mendelssohn's "Elijah," with full quota of singers and the entire Symphony Orchestra.

The soloists will be Lois Johnston, a splendid young soprano who has just taken up her residence in Chicago, and who last season scored heavily in many appearances, including one with the Detroit Symphony Orchestra and another as soprano soloist in Hadley's "Ode to Music" at Ann Arbor Festival last spring.

Anna Imig, a mezzo contralto of beautiful presence and voice, who has to her credit many fine concert and recital appearances, is also a newcomer here.

Robert Quait, the Chicago tenor, who has recently removed to New York, is scoring one big success after another.

Theodore Harrison, one of the most distinguished baritones and teachers in America, after several years of unprecedented success at the University School of Music in Ann Arbor, is now teaching at the Lyceum Arts Conservatory of Chicago and is rapidly becoming one of the most sought after teachers in Chicago.

———♯♯♯———

Robinson—Carol Robinson will play a piano recital before the Schubert Club of St. Paul on November 19.

EBBA SUNDSTROM GIVES PROGRAM

Tuesday evening of last week Miss Ebba Sundstrom, violinist, and Ruth Bradley, accompanist, gave a fine concert at Concordia Lutheran Church. The choir of the church sang three numbers by Randegger, Stainer and Woodward very well indeed.

Miss Sundstrom is a fine violinist, the tone quality is lovely and she plays with spirit. Her musicianship is of the best sort and added to this is good interpretative ability and poise. Handel's "A Major Sonata" and Saint-Saen's "Rondo Capriccioso" were given with splendid quality of tone and breadth of style. In a group by Wieniawski, Hochstein, Hubay, Tschaikowski and Brahms-Johnson, she won the enthusiastic applause of the large audience.

Miss Bradley was sympathetic and musicianly in her artistic work at the piano.

———♯♯♯———

DEARBORN QUARTET

Mildred Rodiger, contralto, and manager, presented the Dearborn Quartet at the Hippodrome last week and met with the usual success. Their principal numbers were "Sorta Miss You" and "Awake, Dearest One." Miss Rodiger and her assistants did well vocally, and the results obtained the last part of the week were good indeed.

Miss Rodiger not only has a voice, but is a business woman and has been very successful in her quartet work as well as the Dearborn Duo, organized last season.

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FRANK MORGAN'S EXTENSION SERIES

Frank Morgan presented, at Orchestra Hall, as a part of his extension series of concerts, the Cincinnati Symphony Orchestra, on October 30, with Harold Henry as soloist.

On November 20 he will present the Apollo Club, with Ernest Davis, tenor, as soloist.

On February 16 the Zollner String Quartet, and on March 15 Oscar Seagle, baritone; Barbara Maurel, mezzo-soprano, and Isador Berger, violinist.

———♯♯♯———

Lee—Kathryn Lee, soprano, was the chief soloist in the drive for the Roosevelt Memorial Fund at the Sub-Treasury in New York on last Monday. She sang, by request, her war-time favorite "The Long, Long Trail" and scored a tremendous success.

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KATHRYN LEE

Miss Kathryn Lee "is surely destined, in the zenith of her powers, to take her place among the great singers of the world, both past and present," is the prophecy of one admiring critic, several years ago. While we would hesitate to say she is even in the neighborhood of said "Zenith," Miss Lee is more than fulfilling the highest expectations of all who heard her at the commencement of her very interesting career.

Absolute sincerity seems to be her watchword in everything she does, and for a singer this is certainly THE program to follow. She has never undertaken to do anything beyond her powers, both as a musician and a singer. Many times she has been accused of underrating her own ability; but the invariable reply is "the public pays to enjoy an artist's accomplishments and talents set forth in the most pleasing way possible; not to worry through a long program of even very meritorious effort, to say at the end that the artist was 'courageous, but——'"

It is hard to classify the voice of this young artist; she has been acclaimed as every kind of soprano, from Coloratura to Mezzo, the outstanding fact that she seems unconsciously to change her voice to interpret the type of song or operatic role of the moment gives her a versatility of very remarkable scope. No better example of this peculiar trait can be quoted than a reviewal of her affecting and natural delivery of the music allotted to Marguerite in Gounod's immortal "Faust." The entrance couplets and Jewel Song are given with a pure coloratura tone which interests the music-lover if in no other way than to make him wonder what such a light, bird-like quality of voice will permit her to do with the heavy, mezzo-music of the church scene and final trio of the last act. But with true dramatic instinct this artist voices the sorrow and frenzy of the character from the mezzo notes of prayer to the highly dramatic finale with full bodied tones which never falter, except for the few minutes of return to her happiness as pictured in her insanity. When questioned about this phase of her art, Miss Lee replied that it had always been a matter of great controversy during her stay in Paris, certain critics contending that when her voice settled, so to speak, the quality would have suffered by just such means. That was five years ago and the full and appealing quality of her voice seems continually to grow in life and beauty.

The presence of this singer is at once commanding and yet unassuming; her beauty, while not extraordinary, is unusual and appealing. These attributes, when coupled with the voice and talent described above, enable one to immediately comprehend the very just and happy success which is augmented to a marked degree at each successive appearance of this soprano of the many gifts—Kathryn Lee.

———♯♯♯———

Sundstrom—Ebba Sundstrom, a popular young violinist, who appeared before the Convention of Illinois Music Clubs in the recent meeting at Alton, made a pronounced success.

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DAI BUELL

Dai Buell, the popular and talented young Boston pianiste, undertook a stupendous task on Wednesday, October 22, when she gave, at the Ziegfeld Theater and on the occasion of her second appearance in Chicago, a program celebrating the birthday of Liszt. Many an older pianist would have hesitated at the thought of playing the great B Minor Sonata, following that by Schumann's "Papillons" and two numbers from the "Carnival Jest," and closing with the intense "Elegie en Memorie de Francois Liszt" (Liapounow) and the Hungarian Rhapsody 13. But so determined was Miss Buell to fulfill her purpose that nothing daunted her and she was thus able to accomplish successfully a most unique feat in the annals of Chicago's celebrated concert programs.

Miss Buell is a pianist of intellectual, as well as purely artistic proportions. She has been a careful and arduous student of the historical and literary side of music for many years, and so, from the historical standpoint, was enabled to bring together numbers of rare interest on this program. Her technic, which is large, shows the same admirable tendency toward the careful and the scholarly, a love of detail and earnest self-analysis, which go to make up the peculiar feminine charm and good taste which pervade her playing.

Miss Buell played Liszt with a perfect understanding of the fantasy and abandon required, and invested the Schumann numbers with truly Schumanesque mood and color. Good tone, decision and poetic insight are gifts or acquirements of which this pianist possesses great abundance, and there is no doubt but that she will grow in popularity as time goes on and her personality finds its way into the more intimate regions of Chicago's musical thought.

MARY CARVER WILLIAMS.

NEIRA RIEGGER, SOPRANO

Miss Annie Friedberg, the well-known manager, whose headquarters are in the Metropolitan Opera House Building, New York, is confident of a brilliant career for her charming and gifted singer, Neira Riegger.

On October 23 this young soprano gave a recital in Paterson, N. J., an event which was followed by a similar one at Schenectady, N. Y., on October 25. This week she presented a very attractive program at the Raysen School in New York City.

Miss Riegger's season contains many re-engagements and a debut recital in Aeolian Hall, New York, as well as one in another great American center of art—Boston.

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KNUPFER STUDIOS

Christian Jordan, pianist, member of the faculty of the Knupfer Studios, and director of the Elgin branch of this institution, has gone on a ten weeks' concert tour through eastern and southern cities with the Great Lakes String Quartet, Herman Felber, director. The organization will feature quintets by Schumann, Arensky and Dvorak.

Eleanor B. Hudgins, professional pupil of Mr. Knupfer, has been engaged as the director of the piano department of Jasper Normal Institute, Jasper, Fla.

At the last studio recital of the Knupfer Studios, Saturday, October 25, given by members of the Junior Department and Intermediate Classes, the following pupils took part:

Robin's Lullaby ..... Krogman
Marian Faas
Merry Bob o' Link ..... Krogman
Molly Taylor
Doll's Dream ..... Oesten
Lillian Taylor
Dance of the Paper Dolls ..... Hatch
Out for a Stroll ..... Hatch
Eleanor Lang
Tulips ..... Lichner
Lillian Koral
First Waltz ..... Hatch
Gretchen Garisch
Sonatina ..... Schytte
Dorothy Kohn
Valsette ..... Borowski
Edith Noran
To the Spring ..... Grieg
Edna Jettinger
Album Leaf, in A minor ..... Koelling
Fannie Berlizheimer
A Dainty Gavotte ..... Fletcher
Under the Rose Arbor ..... Dutton
Jeanette Kartman
Calinerie ..... Ravina
Carmen Alvarez
Second Valse ..... Godard
Mabel Ziessow
Tarantella ..... MacDowell
Idyll ..... MacDowell
Crescenz McCormick
Berceuse (from Jocelyn) ..... Godard
Prelude ..... Schuett
Valse ..... Moszkowski
Gertrude Rosenberg
Prelude, C sharp minor ..... Rachmaninoff
Marcella Schoenthaler
Lotus Land ..... Scott
Eunice Thompson
Moto Perpetuo ..... Weber
Sadie Axelrode
Arabesque ..... Leschetizky
Allegro ..... Bach
Nellyrose Westerheide
Valse ..... Chopin
Ruth Koral
Polonaise ..... Chopin
Oliver Kobisk
Reading—My Mamma Says .....
Dorothy Kohn
Two Preludes ..... Chopin
Bertha Garland
Entincelles ..... Moszkowski
Sadie Goldstein

Verness Fraser, pianist, of the faculty of the Knupfer Studios, recently gave illustrations to a lecture on "Modern Composers," read at the Alternate Club of the Woman's Club of Hubbard Woods.

———###———

CARLO LITEN

Carlo Liten, the eminent Belgian tragedian, has just returned from abroad, where he has been recruiting his company for the season of French plays he is to give at the Lenox Little Theater, beginning December 18. Part of the company is already here and the others are arriving on the "La France."

The repertoire will be drawn from the greatest classical literature of the French and Belgian stage. One of the principal offerings will be Verhaeren's "Le Cloiture," a play in four acts.

GEORGE NELSON HOLT

CHICAGO ARTISTS' ASSOCIATION

Tuesday afternoon, October 21, the season's first program of the Chicago Artists' Association was given at Recital Hall, Fine Arts Building. Those taking part in the musical program were Mme. Sturkow Ryder, Horace L. Davis, Burton Thatcher, Robert Ambrosius and William Lester. Mr. George Nelson Holt, president, has taken a great personal interest in affairs of the Artists' Association, and, judging from the reception of Tuesday, there is going to be a warm response from the musicians. It is a fine thing, and if they respond to Mr. Halt's wishes—and they will be within reason—the Chicago Artists' Association should be the greatest musical club in the city in all respects, for it is for musicians and not limited by gender. Mr. Lester is chairman of the Program Committee, and no better choice could be made. The program was lively and of fine musical worth. Mr. Lester acted as accompanist for the vocal numbers; his playing was refined and musicianly.

Burton Thatcher's splendid baritone gave pleasure to the large audience in the Aria, "Come, Blessed Cross" (Bach), and a group by Saar. He sang the Bach with authority. "The Ships" and "Some Happy Day" were the best of the Saar group, and he was successful in interpretative intentions.

Mme. Sturkow Ryder, in a group of Waltzes, made a fine impression. Her fine artistry and facile technic are well known characteristics, as well as a personality of charm. The interpretative breadth of her work is a fine point also. Mme. Ryder responded with an encore from her own pen, I believe, and it met with sincere approval.

Horace Davis surprised many by the growth made both vocally and interpretatively. His "Jeptha," aria by Handel, was a lovely bit of refined singing, showing breath control and solid musicianship. The sentiment in Burleigh's "To You" has caught his fancy, and the audience liked it. The Tosca Aria was put forth well, and he bowed his acknowledgments of the applause.

The next meeting will be of interest, I know, but announcements will appear later.

H. W. P.

MENDELSSOHN CONSERVATORY OF MUSIC

A piano recital program will be given by Margaret Anderson (member of faculty), Saturday, November 1, 2:05 p. m., at the College Reception Room. Program:

On the Mountains, Op. 19, No. 1 ..... Grieg
Prelude Dramatigue ..... Ketilby
Hungarian Dance, No. 7 ..... Brahms
Hungarian Dance, No. 6 ..... Brahms
Liebestraume, No. 3 ..... Liszt
Schertzo, Op. 16 ..... Mendelssohn
Rondo Capriccio, Op. 14 ..... Mendelssohn

Saturday, November 8, at 2:05 p. m., a piano recital will be given by Miss Clara Anderson.

———♯♯♯———

MARJORIE DODGE WARNER

Marjorie Dodge Warner, soprano, is making a great success in Milwaukee this week.

CRAVEN STUDIO NOTES

Mary Camp Twyman, coloratura soprano, artist pupil of Carl Craven, is singing today (Friday) for the New Hampshire Colony Club at the Auditorium Hotel.

Alfred Cushing has been engaged as baritone soloist with the Emmett Briscoe Company, in vaudeville.

Agnes D'Avril, contralto soloist, has been engaged as contralto soloist for the New Orleans French Grand Opera Company.

———♯♯♯———

Thurston—Clara Louise Thurston, harpist, scored a great success in a concert given at the Auditorium, Aurora, Ill., last Sunday.

ROSEMARY PFAFF AND BARTON BACHMANN SCORE SUCCESSES AT LYON & HEALY'S

Every day this week, at 12, 1 and 2 o'clock, Rosemary Pfaff is singing at the Lyon & Healy Hall, her program today (Friday) and Saturday including short songs of Brinn, Bachmann and Dell Acqua, and arias from "Il Re Pastore" (Mozart), "Rigoletto" (Verdi) and "Romeo and Juliet" (Gounod).

Mr. Bachmann will play a Prelude and the G. Minor Ballade of Chopin.

On Tuesday one of the programs was heard by this writer, and the work of Miss Pfaff proved to be amazing in its security and development, as well as in that remarkable facility and style which has always characterized it.

In the "Una voce," from "The Barber of Seville," she was brilliant to the fullest coloratura extent—trill, chromatic run, arpeggio and scale being perfect in quality and execution.

In the "Habanara," from "Carmen"—a song which lies much lower and which is distinctly of other than coloratura quality, she was equally impressive, and proved conclusively that her versatility is equal to her great gift.

Mr. Bachmann, besides playing splendid accompaniments for Miss Pfaff, proved himself a fine technician in a group of Chopin, including a Polonaise, an Etude and a Waltz, and in his readings showed also the finest sort of musical feeling and artistic impulse.

C. E. W.

———♯♯♯———

Hesselgren - Vance — Mary Hesselgren-Vance, soprano, appeared in concert at the North End Woman's Club on October 28, her numbers being an aria from "Don Carlos" (Verdi), "Values" (Vanderpool), and "Hayfields and Butterflies" (Del Riego).

———♯♯♯———

Prokofieff—The second concert of Prokofieff, Tuesday evening, was another success.

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BARBARA WAIT

Barbara Wait has returned to Chicago after an extended stay in the Southwest, during which she made a number of successful concert appearances, including a song recital at Albuquerque, N. M.

Miss Wait is one of the best contralto

BARBARA WAIT

soloists for church work in Chicago, and sang last Sunday at the New England Congregational Church. She is rapidly being booked for concert appearances and was offered an engagement by Mr. Campanini to go on tour with the Chicago Opera Company to sing a part in the performances of "The Masked Ball," which, however, she was compelled to decline because of other engagements in Chicago.

———♯♯♯———

CONCERT BY ETHEL EDITH JONES

One of the most interesting announcements in this week's issue is the date of the professional debut of Ethel Jones, mezzo. The Blackstone Theater Tuesday afternoon, November 11, at 3, has been decided upon.

Though before the public a short time, Miss Jones is much in demand and has delighted many critical audiences. She is endowed with a voice of extraordinary richness, a charming ease and a wealth of musicianship.

———♯♯♯———

A SEASON OF SHAKESPEARE AT THE OLYMPIC

Chicago is to have one of its very infrequent seasons of Shakespeare beginning on November 3 at the Olympic.

Robert Mantell, long known as a sincere and skillful player of the great parts by the English bard, will present Richelieu, Macbeth, Hamlet, Richard Third and other parts, supported by a splendid compay, including Mrs. Mantell.

———♯♯♯———

Braslau—Miss Sophie Braslau always has something interesting to offer at her annual Carnegie Hall, New York, song recital. On November 9 the Metropolitan contralto includes a group of seven folk songs, Swedish, Spanish, French, Venetian, Scotch, English and Gypsy.

MUSICIANS' CLUB OF WOMEN

The Musicians' Club of Women will present Arthur Alexander in the following program Monday, November 3, at 2:30 at the Blackstone Theater:

Caro mio ben	Giordani
Star vicino	Salvator Rosa
Vittoria	Carissimi
Automne Lees Berceaux Adieu Apres un Reve Fleur jetee	Faure
Mariage des Roses	Cesar Franck
La Procession	Cesar Franck
Le colibri	Chausson
La pavane	Bruneau
Le plongeur	Widor
Where'er You Walk	Handel
Tomorrow	Henschel
Retreat	La Forge
The Eagle	Busch

\#\#\#

Thompson—Cave Thompson, the well-known blind pianist of Chicago, will give a recital at Ottawa, Kas., on November 14.

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CHICAGO MUSICAL COLLEGE CONCERT

At the Chicago Musical College on last Saturday morning there was even a greater audience than usual and this, no doubt, was because of the announced appearance of Dai Buell, guest artist.

Miss Buell gave a recital on last Wednesday morning and succeeded easily in making a fine impression and this carried over to Saturday morning in the form of eager enthusiasm for her group.

She played a Siciliano by Bach and the Ballet music from "Rosamunde" (Schubert-Fischof), both of which are dainty, rather quiet pieces, quaint as to content and calling for the finest sort of musicianship and the very best of tone quality.

These were supplied by Miss Buell in full measure and the audience voted her, unanimously, an artistic success.

Preceding Miss Buell four student pianists were heard to advantage.

Florence Rosenblum, an attentive and attractive student of C. Gordon Wedertz, played a Schubert Impromptu with good style; Jessie Thomas, an artist pupil of Harold V. Mickwitz, played (with him at the second piano) the "Capriccio Brilliant" of Mendelssohn so well as to reflect great credit on both herself and her teacher; Adelaide Anderson, a fine young player from Idaho, was particularly facile in a "Caprice a la Scarlatti" by Paderewski, and Wyoneta Cleveland, as talented and popular a young pianist as has ever studied at the college, again reflected great credit on her master, Rudolph Reuter, in the brilliance and style with which she presented numbers by Liszt and Dohnanyi.

Edward Richardson was the first vocalist of the morning and did himself credit in an aria from "The Messiah," and Theodore M. Kratt, a brilliant young basso who is rapidly imbibing quality and style from his teacher, Burton Thatcher, proved to be exceptionally popular in Flegier's "The Horn," and Salidad Rendon, a thoroughly attractive young soprano from Mexico, did wonders with the "Mad Scene" from "Lucia."

Miss Rendon did not show a very full voice on Saturday, but was wonderfully facile and proved that she has ample musicianship and style even for the big number that was assigned her.

Two violinists appeared, both pupils of Leon Sametini.

Anah Web was thoroughly successful in a Nocturne of Chopin and the unique "Play of the Dwarfs" (Grasse) and Lorraine Earnest, the very exceptional young artist from Missouri, again showed her remarkable talent and fine finish, her vehicle being the "Gypsy Airs of Sarasate."

C. E. W.

\#\#\#

A NEW TRIO

Emil Trachsel, a talented young Chicago pianist, has associated himself with Silvestre Revueltas, a brilliant young Spanish violinist, and Miss Salidad Rendon, a Mexican coloratura soprano, who has created a furore wherever she has been heard, for the purpose of giving trio programs.

Their programs will be largely Spanish in character and should prove unusually attractive.

\#\#\#

Clark—Charles W. Clark, baritone, gave a recital on Monday afternoon at the La Salle Hotel before the Playgoers Club.

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GERMAN OPERA IS ABANDONED IN NEW YORK

Latest advices from New York are to the effect that the effort to force German opera on that public (in the German language) has been abandoned and that the season of the Star Opera Company at the Lexington Theater will be continued in the English language.

———♯♯♯———

Levitzki—Mischa Levitzki's first New York recital is announced for Tuesday evening, November 18, at Carnegie Hall. It is an interesting fact that on this occasion Mr. Levitzki will play the Steinway piano for the first time in New York.

A SUCCESSFUL DEBUT

A very successful debut recital was given by Ottilie Schillig, soprano, at Aeolian Hall, New York, on last Monday afternoon.

Her voice, with exceptional operatic quality, was shown adaptable to concert also in a splendid program, comprising works by Gluck, Mozart, Franck, D'Indy, and others.

Miss Schillig's teachers have been Madame Von Ende and Constantin Nicolay.

———♯♯♯———

Langer—Ora Padget Langer, contralto, was soloist at the Oil Men's Association, Congress Hotel, Thursday evening, October 23. Mrs. Charles Orchard, accompanist.

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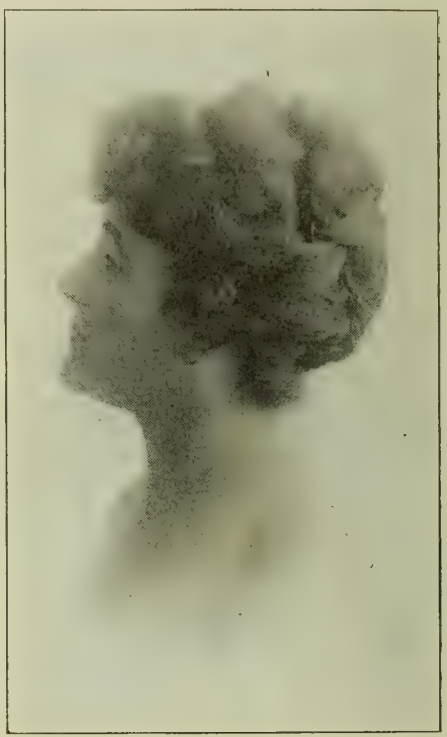
Violette Gahlbeck, soprano, of the faculty of the Cosmopolitan School of Music, is in charge of L. A. Torrens' class at Lake Geneva during the winter. She is also director of music in the Lake Geneva High



VIOLETTE GAHLBECK

School, where she is planning to organize a ladies' chorus this year. This plan was the outcome of a very successful recital which Miss Gahlbeck gave recently at the high school. Miss Gahlbeck, last year, had the leading part in "Katcha-Koo," produced at Lake Geneva by an Ohio company, and has this year been re-engaged for the musical comedy, "The Wishing Ring."

M. C. W.

———♯♯♯———

EPIPHANY ORGAN RECITALS

The second of this season's organ recitals at the Church of the Epiphany, Ashland boulevard and Adams street, Chicago, will be given by Dr. Francis Hemington on November 2, at 8 o'clock. Dr. Hemington will be assisted by J. Burlington Riggs, the Canadian baritone, who has recently taken up his residence in Chicago. Mr. Riggs served with the Canadian army in France and was advanced to the rank of captain. Previous to joining the service Mr. Riggs was soloist at Unity Temple, Oak Park. The program will be:

Organ—
- Concert Overture ..... Hollins
- Largo (New World Symphony) ..... Dvorak
- Will o' the Wisp ..... Nevin
- Finale from First Sonata ..... Mendelssohn

Baritone solo—It Is Enough (Elijah) ..... Mendelssohn
J. Burlington Riggs

Organ—
- Chanson de Joie ..... Hailing
- Prelude in C sharp minor ..... Rachmaninoff
- Polonaise ..... Chopin
- Overture to William Tell ..... Rossini

Baritone solo—Repent Ye ..... Prindle Scott
J. Burlington Riggs

Closing hymn—Savior, Precious Savior—No. 444.

———♯♯♯———

Marie Lighthall—Marie Lighthall, soprano, just closed a successful week at the Playhouse.

GLADYS PARVIS

Gladys Parvis is an American composer who has studied solely with Adolph Weidig of the American Conservatory. Last spring the Chicago Symphony Orchestra, under the direction of Ramon Girvin, played her suite, "In the Princess' Garden," and it received much favorable comment.

Mrs. Parvis' songs are published by Clayton F. Summy. Summy also publishes

GLADYS PARVIS

her violin and piano piece entitled, "Reverie," which is used by Ramon Girvin on his most important programs. Recently Mrs. Parvis has finished a group of six songs in French and English, and a Spanish suite for violin and piano. Her song poems are her own, and are written in French, Italian and English.

———♯♯♯———

WARFORD PUPILS BUSY

Three of Claude Warford's artist pupils are filling many engagements this fall in New York and vicinity. Edna Wolverton, soprano, Lola Gillies, contralto, and Carl Rupprecht are providing the Wannamaker Auditorium Concert for next week; the same trio sings next month in Suffern, N. Y. May Davis, contralto, has been engaged as solo alto of the quartet in the First Presbyterian Church of Orange, N. J. Martha Voigt is singing in "O, My Dear"; Bert Gardner, baritone, has been re-engaged for the part of The Boy from Oshkosh in "Flo Flo"; Mary Gardner, soprano, is also a member of the "Flo Flo" Company; Carl Palmer, tenor, has accepted the tenor position in a Jersey City church and the imminent dates of Tilla Gemunder, one of the best known artists from the Warford studio, are in Brooklyn, Schenectady, Dover and New York.

———♯♯♯———

Hinkley—Allen Hinkley, formerly with the Chicago Opera Company, is now teaching at the Kansas City Conservatory of Music. This school publishes a very attractive magazine called "The Student," of which Mr. Hinkley is business manager.

———♯♯♯———

Leo—On November 11 Ralph Leo will sing at a benefit at the home of Max Adler.

MR. HUBBARD ADDRESSES THE ILLINOIS CHAPTER OF THE A. G. O.

At a dinner given by the A. G. O. at Stevens' last Monday evening W. L. Hubbard, critic on the Chicago Tribune, was guest of honor and the speaker of the evening.

There was an exceptional attendance and great cordiality and good will prevailed.

It chanced that a party of men were dining at the same hour and were separated from the A. G. O. by a thin and low partition only. Consequently when they lifted up their voices in more or less but always vociferous song, the conversation of the A. G. O.'s was swallowed up as by a great wave. Mr. Hubbard alone proved able to cope with the difficulty, and, though his speech was punctured continually by unadvertised and decidedly unwanted song, he managed to hold his own bravely.

Once in a while he had to stop entirely until the worst of some particular blast was over, and during one of these pauses, when "The Battle Hymn of the Republic" was sung with some show of real feeling and a little more of correct tone than anything else on the impromptu program, he was heard to murmur, "That should have been our national anthem."

Mr. Hubbard talked about critics, their duties, obligations and privileges in a most enlightening way, and gradually branched off into his favorite topic—the Americanization of music and especially the giving of opera in English.

"In modern opera," he said, "the story is everything—scenery, dressing, movement, action and music are all contributory to the story. Opera music, to be good opera music, must therefore be such as to fit the passing action absolutely—it need not be pleasing music in order to be good in its place, and therefore it is impossible for any one to judge as to whether any opera music is good or not simply by his feeling of liking or dislike for it. In order, then, to even judge whether opera music be good or bad the auditor must understand the words and, as there are very few opera goers (comparatively) who understand either Italian or French, it follows that it is an absurdity to give opera in those languages in this country."

In commenting on the plan of giving opera in German in this country at present Mr. Hubbard said: "It is not a question of German music in itself, for, of course, much of it is of proven worth—but, the German language is symbolic of Germany—and that country, by its recent acts, has placed itself outside the pale of civilization for the present—therefore, we should have no German opera and no German text songs this year."

C. E. W.

———♯♯♯———

CAROLINE MARSHALL

Friday of last week Caroline Marshall gave the first of this season's studio recitals by her piano pupils. The program was followed by a paper prepared and read by one of the pupils on Bach. Selections from the Inventions and Fugues followed. Miss Marshall gave a brief talk on the development of the Suite. Recitals to follow will deal with musical form.

———♯♯♯———

Johnson — Gladys Rosevear, pupil of Jennie F. W. Johnson, sang for the Irving Park Woman's Club this week.

CHICAGO MUSICAL COLLEGE NOTES

A piano scholarship of the value of $100 is offered for competition to students of the Chicago Musical College by the Phi Beta Sorority, Beta Chapter. Applications for entrance to the competition for this scholarship and for information as to the details should be addressed to Miss Winifred Murdock, Chicago Musical College.

The Chicago Musical College School of Acting will present the comedy "Between Two Loves" in Ziegfeld Theater November 8. The curtain will rise at 10:30 o'clock.

Eric DeLamarter's suite from the music to "The Bethrothal" will be played at the next popular concert of the Chicago Symphony Orchestra. Mr. DeLamarter, who is the assistant conductor and organist of the organization, will direct his own work.

Barton Bachmann of the faculty, Lorraine Earnest, student of Leon Sametini, and Frank Cizeska, student of Miss Winifred Murdock, appeared at the Cathedral of St. John Bergmann October 22, on the occasion of the visit of Cardinal Mercier.

Leonard Shure, boy soprano, vocal student of C. Gordon Wedertz, has been engaged as special soloist at St. Luke's Episcopal Church, Evanston.

Louis Victor Saar has been invited to conduct his orchestral suite "Roccoco" tomorrow afternoon at the third popular concert of the Minneapolis Symphony Orchestra in Minneapolis.

The concert which will be given by the Chicago Musical College this (Saturday) morning at 11 o'clock in Ziegfeld Theater will be presented by students in the piano, vocal and violin departments. The following program will be interpreted:

Piano—
Melodie ..... Rachmaninow
Scotch Poem ..... MacDowell
Ralph Ambrose, Chicago
(Student of Rudolph Reuter)

Vocal—
Thy Beaming Eyes ..... MacDowell
Invictus ..... Huhn
J. Edward Martin, Chicago
(Student of Burton Thatcher)

Piano—Concerto (slow movement) ..... Mendelssohn
Merriweather Lewis, Fort Worth, Texas
(Student of Harold V. Mickwitz)
(Mr. Mickwitz at second piano)

Vocal—Moon of My Delight (In a Persian Garden) ..... Lehmann
James Durham, Marion, Ill.
(Student of J. B. Miller)

Violin—Allegro Brilliant ..... Ten Have
Dorothy Turek, Chicago
(Student of Max Fischel)

Piano—Sposalizio ..... Liszt
Zitta Allen, La Grange, Ill.
(Student of C. Gordon Wedertz)

Vocal—Il Bacio ..... Arditi
Esther Thistleton, Chicago
(Student of Edoardo Sacerdote)

Violin—
The Hills ..... Burleigh
Tambourin Chinois ..... Kreisler
Glen Halik, La Crosse, Wis.
(Student of Leon Sametini)

Piano—Scherzo, C sharp minor ..... Chopin
Mrs. Helen Spindler Brahm, Chicago
(Student of Alexander Raab)

———♯♯♯———

Libbe—Frances Carey Libbe sang on October 22 before the Ridge Woman's Club, on Sunday evening at Roosevelt Hall for the Society Club of America and on Friday evening for the wounded soldiers at the hospital at 47th and Drexel boulevard.

———♯♯♯———

Smith—On Sunday evening, October 26, Mildred Smith, contralto, was soloist at a special service at the Hyde Park Baptist Church.

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Serge Prokofieff, Revolutionary Composer and Pianist

(Supplied by Chicago Opera Association)

Serge Prokofieff, the Russian revolutionary composer and pianist who plays at Kimball Hall on Sunday afternoon, is an interesting personality. At an early age he developed great ability as a pianist, and a remarkable gift for composition. One of the most interesting novelties of the Chicago Opera season will be his new opera "The Love for Three Oranges," to be sung in French.

V. G. Karatygin, Professor of History of Music of the Imperial Academy of Music in Petrograd, has written as follows concerning the remarkable career and achievements of Prokofieff:

"We do not need to recommend this composer to the Russian public. Though he is still very young, he has composed more than thirty large opuses which are so spirited, fresh and original that they must be considered as the most remarkable appearance in contemporary music. There is no musician who does not know the originality of Prokofieff's music, daring, turbulent and full of life power. But there are many musicians who cannot accept his music because of its unbridlings and because the sparkling foam of the brilliant Prokofieff's ingenuity is often overflooding the brim of the academic rules of harmony and counterpoint. But it is not difficult to observe that Prokofieff, violating the academic laws, is always logical. His music is marked by genuine truth and sometimes you will discover in it moments of revelation. He does not like trodden paths. He prefers to force through virgin forests, overthrowing all obstacles with a masterful hand, breaking trees and jumping over broad and deep streams. Much noise and rumble accompany him in his wandering towards new shores. Splinters and debris fly in all directions. But that does not mean sauciness or mischief. His daring has always a strong and convincing logic. The course of his ship is firm, straight and determined. The direction of Prokofieff's aspirations is towards the Sun, the fullness of life and the pagan joy of existence.

Music, in opposition to the other fine arts, has always kept to the spiritual or ideal side. But it is different with Prokofieff. From his first compositions he had to be considered as a musical materialist—and in this consists his originality. The "Legendes" and the "Fables," which he tells us, the "Phantoms," which he sees, the "Suggestions Diaboliques," which he feels, seem to have a material compactness, to consist of skeleton and body, to manifest an intensive activity of will. His whimsical "Sarcasms" are not ironical sketches, but real demons of sardonic laughter. The rhythm is sharp, the contour of the melodies salient, the musical ideas and images are so convex and weighty as if they were the objects of the same order as the piano which he mastered so splendidly. Certainly such musical thinking must exclude all pure lyricism, and really, until now the compositions of Prokofieff have had very little of it. Enormous energy, dazzling brilliancy, individual originality, sometimes stern dramatism, often capricious, grotesque and from time to time a deep impulse of soul—such were till now the principal traits of character in Prokofieff's works. A turn to a certain equilibrium of spirit and matter was desirous. And it seems to be arriving: the 20 miniatures called "Visions Fugitives" have besides the preceding musical materialism quite new elements. Here and there, among impetuous splashings and leapings of all kinds, one can be charmed by something tender, gentle, sweet. There are real pearls of fine musical poetry which become especially precious encased as they are with sharply contrasting episodes of boiling, chiseling and rushing music. The same lyrical current is to be felt in the new Sonatas of Prokofieff—in the Third and in the Fourth. The lyrical theme of the Third Sonata is one of the most penetrating and fortunate inspirations of the author. And his last Sonata—the Fourth—

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allows to affirm with full determination that Prokofieff's gift is always growing, striking roots in the deepest psychological layers.

Serge Prokofieff was born in the estate Sontsovka in the south of Russia April 11, 1891. He showed evidences of musical ability at a very early age—a "leitmotiv" of all famous musicians. His first manuscripts belong to the age of six. The first teacher of the boy was his mother, who later passed him to Professor Tancieff and Professor Gliere. In 1904 young Serge, then only 13 years old, entered the Petrograd Conservatory of Music, from which he graduated with highest honors, winning the coveted Rubinstein prize. In the Conservatory he studied composition with Rimsky-Korsakoff and Liadoff, piano under the famous pianiste, Anette Essipoff, and conducting of orchestra under Professor Toherepnine. Due to the brilliant technical potencies in the construction of his hands with their long, strong and tenacious fingers, Prokofieff became soon a remarkable pianist. The ease of managing piano brought him to cultivate pianoforte music in his early compositions. However, his first attempts to compose operas were at the early age of 7 and 9. At 11 years he composed a Symphony in four parts; at 12 a third opera. As the years rolled by, the imagination of the young composer worked more energetically. During the first years of Conservatory he wrote over 100 different works—the fourth opera "Undina," another Symphony in 3 parts, 2 violin sonatas, 6 pianoforte sonatas and over 90 other piano pieces. One of these Sonatas of his youth was recomposed in 1909 and published under Opus 1. To the same year belongs the composition of the very dramatic opera in one act, "Maddalena," and of the "Sinfonietta" in 6 parts. In 1910 the symphonic poems "Dream" and "Poem Autumnal" appeared. In 1911 the First Concerto for piano. In 1912 the Second Sonata, "Teccata," and "Ballads" for cello and piano. In 1913 the Second Concerto for piano. In 1914 the Scythian Suite "Ala and Lolly" for grand orchestra, and the "Sarcasms." In 1915 a ballet for the Russian season in Paris and London. That season, unfortunately, was postponed on account of the war. In 1916 the opera "Gambler," in 4 acts, according to the romance of the great Russian writer, F. N. Dostoevsky. The "Gambler" was accepted by the Imperial theaters of Petrograd and Moscow In 1917 the Third and Fourth Sonatas, the "Classical Symphony," the Concerto for violin, the "Visions Fugitives" and a "Conjurement" for chorus, solo and orchestra on a cuneiform Assyrian text. The catalog of Prokofieff's works will not be quite complete if we do not mention the charming "Miniatures" for pianoforte and many songs, composed at different times. His works are published by the Russian Musical Edition and Company, Jurgenson (Moscow).

Invincible strength, enormous temperament, richest themati imagination, remarkable harmonic inventiveness, sharply expressed individually, inclination to all characteristic and grotesque—such are the principal features of Prokefieff's music. Complexity of the whole, and at the same time simplification of details, painting with broad strokes, using of a decorative counterpoint and combination of many themes—such is the nature of the technics of Prokofieff's compositions. As a whole his music attains astonishing might, boldness, energy, the grandioso explosions of which are alternating with dazzling flashes of humor. It is quite wonderful music. You are bitten, pinched, burned, stung with sharp "Sarcasms," but you are enjoying your torments instead of revolting against your pitiful position. Where is the idea of such a paradox? Certainly in the divine power of art. Reading Dostoevsky or Edgar Allen Poe, you feel a deep delight in recognizing the unlimited power of art over man's soul. This power is so great that all the horror of grief, tears and desperation which are related by Poe and Dostoevsky is transformed in purest diamonds of poesy. We do not want to compare Prokofieff with Poe or Dostoevsky, especially because he is deprived of their painfulness, but some of the "cruelty" of these geniuses is to be found in the character of Prokofieff's works. In his "Sarcasms" and "Scythian Suits" there is an indubitable affinity with some of the grotesques of the great American. And it is not accidental that Prokofieff was the first composer who had the idea to write an opera on the works of Dostoevsky.

It is from Serge Prokofieff, more than from anybody else, that we have to expect new words in musical art, more and more deep and individual.

———♯♯♯———

Helen Louise Shaffer—Mae Chapman, pupil of Helen Louise Shaffer, gave a program at Forest Glen Literary Club last week, singing groups of Riley songs.

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PIANIST Care Music News

Edna Winifred Cookingham
Has returned from France and has resumed her teaching at the American Conservatory and at her own School, 4240 IRVING PARK BLVD.

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JOHN LORING COOK ENJOYING A FAVORITE PASTIME

The well-known teacher of voice is a great admirer of good saddle horses, and the black "saddler" (Scotty) is a special favorite. Mr. Cook is the Chicago representative for the Continental Lyceum Bureau and is having now the busiest season of his twenty-one years of teaching in Chicago. The bureau has twenty companies on the road and is putting out a new circuit of one hundred towns throughout Florida and Alabama.

THE TWILIGHT MUSICALS

Miller, Resseguie & Tufts have taken over the management of the Twilight Musicals at the Edgewater Beach Hotel. The musical Sunday, November 2, will be given by Ebba Sundstrom, violinist, and George H. Roth, baritone. Last Sunday Joseph Sheehan, the favorite tenor; Helen Grahame Wait, prima donna soprano, and Jeanne Boyd, composer-accompanist, gave an unusually attractive program.

♯♯♯

Ruff—Albert E. Ruff, a long time successful teacher of voice in Chicago, has removed to New York and there opened a studio in Carnegie Hall.

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BERTHA ANN COOPER

One of the distinguished visitors at the National American Music Festival at Lockport this year was Bertha Ann Cooper of the State University of Iowa, the possessor of a peculiarly beautiful soprano voice. The writer, who has not heard Miss Cooper, bases her statement on good authority, however, and is eagerly looking forward to hearing Miss Cooper next season at Lockport, where she is engaged to appear during the Festival week.

BERTHA ANN COOPER

The Register and Leader of Des Moines, Ia., says:

"Miss Cooper, the other visitor, aroused equal enthusiasm with her sweet soprano, high and clear. That she knows the secrets of good legato work was self-evident in the smoothness of her singing, in which her phrasing was also noteworthy. Miss Cooper acquitted herself well in the thrilling 'Inflammatus' as well as in the quartet and duet work."

M. C. W.

♯♯♯

CECIL FANNING TO GIVE RECITAL IN CHICAGO

One of the most eagerly awaited of fall events is the song recital of Cecil Fanning announced by F. Wight Neumann at Kimball Hall on the evening of November 6.

Mr. Fanning has appeared throughout the United States (with H. B. Turpin at the piano) with unbounded success, but his Chicago appearances have been all too infrequent to satisfy the demand of those who have once heard him and desire more frequent opportunity.

The program selected is a fine one and unusual as it is fine, one of its features being a group of songs by American composers, all of the texts of which were written by Mr. Fanning himself.

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Santa Monica—In the concert series to be managed by Arne Nordskog at Santa Monica, Calif., many well known artists will appear, among them Cecil Fanning, Charles Wakefield Cadman and Mme. Schumann-Heink.

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Craven—Carl Craven, tenor, has been engaged to sing for the Southern Woman's Club at the Blackstone Theater, on November 13, in conjunction with Lela Lowe Pierson, violinist, and Ella Smith, pianist.

SERGEI PROKOFIEFF

Prokofieff, the new and sensational Russian pianist, who was heard last Sunday afternoon at Kimball Hall, may well be called "the man with the new message," for there is no doubt that he brings a vital message and one which is very well constructed and planned, think what we may of its value or purport. He comes, not as a man who is still in the dark as to his own meaning, but as a genius who has seen the vision and interprets it clearly and fearlessly in his own idiom. He is a pianist of the first order, and as a pianist he obeys all the laws of dynamics and the requirements of beautiful expression. His music is perfectly understandable from the technical standpoint, and his interpretation of the old masters rarely beautiful.

His own compositions present, under scrutiny, much complexity as a difference in point of view and a difference in idiom. Compare them with the literary products of some of our modern Russian authors like Tchekoff and Maxim Gorky. The qualities of their "raison d'etre" have much the same tinge of the bizarre and the sensitive, the same persistent inquiry into the realms of the obscure and the gloomy.

But, strangely enough (you may say), Mr. Prokofieff left us in a decidedly receptive frame of mind—with a desire to hear more and to inquire deeper into the altogether unique recesses of his creative art. His sonata, which opened the program, was broad in scope and pulsing with strong rhythms, as was indeed all his work. The Toccata, which closed the program, was scholarly and disclosed a masterful adherence to the basic outlines of musical form. The "Visions Fugitive" were short, fantastic moods, full of angles and prismatic in color. We are told that they were inspired by the lines of Balmont, most beloved of the modern Russian poets, in which he says, "In every fugitive moment I see entire worlds sparkling with beauty and myriad rainbow-colored lights," and the suite tells a story true to its inspiration.

Mr. Prokofieff is a man of big brain, thorough knowledge and original genius, and deserves to be listened to with an open mind. He is an artist to be reckoned with.

MARY CARVER WILLIAMS.

———♯♯♯———

CHICAGO PIANO COLLEGE

The Chicago Piano College, Harmon H. Watt, Eleanor F. Godfrey, directors, will give a Practice Recital in the College Lecture Room, 927 Kimball Hall, on Saturday, November 11, at 2:15 p. m. Following is the program:

Concerto, D minor (first movement).....Bach
Miss Lavinia Kent
(Mr. Watt at second piano)
Polonaise (Mignon).....Thomas Rosellen
Miss Grace Fox
Deep River.....Transcribed by Coleridge-Taylor
Msis Helen Moskowitz
Wedding Day .....Grieg
Danse Negre .....Cyril Scott
Miss Ann Johnston
Romance, F minor.....Tschaikowsky
Etude, F sharp major.....Arensky
Miss Nellie Fisk

———♯♯♯———

Groom—In the Lester Groom Orchestra Program Study Class, at his studio in Kimball Hall, on Saturday evening of this week, he will discuss the Symphony No. 1 of Brahms, the B Flat Minor Piano Concerto of Tschaikowsky, and the "Tannhauser" March (Wagner).

NAMARA GIVES AN INTERESTING THEATER PARTY

Marguerite Namara, the fascinating prima donna of the Chicago Opera Company, delights in giving theater parties, and particularly delights in giving them when her clever husband, Guy Bolston, has one or more of his plays in town. It was an interesting musical group spied in a New York theater at the performance of "Adam and Eva," one of Mr. Bolton's recent successes, consisting of Ethel Leginska, the famous short-haired pianist; Mischa Levitzki, equally famous as a pianist, and likewise short-haired; Mme. Niessen Stone, the well-known vocal teacher, with whom the charming prima donna hostess of the occasion is studying, and Lieut. "Pat" Stone, a distinguished member of the English navy, home on a furlough. After the play the party was discovered at the Cascades in the Hotel Biltmore, where dancing was in order and "a good time enjoyed by all."

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CHICAGO SYMPHONY ORCHESTRA

The program of the Chicago Symphony Orchestra for this week reads as follows:

Soloist: Josef Lhevinne
Descriptive Symphony, La Queste de Dieu.....d'Indy
Symphony No. 1, C Minor, Opus 68.....Brahms
Un Poco Sostenuto—Allegro.
Andante Sostenuto.
Un Poco Allegretto E Grazioso.
Adagio—Piu Andante. Allegro Non Troppo, Ma Con Brio.
Intermission
Concerto for Pianoforte, No. 1, B Flat Minor, Opus 23 .....Tschaikowsky
Allegro Non Troppo E Molto Maestroso.
Allegro Con Spirito.
Andantino Semplice.
Allegro Con Fuoco.
Overture to Tannhauser.....Wagner

GEORGIA MAC MULLEN

GEORGIA

MAC MULLEN

Soprano

The New York Globe says: "Georgia MacMullen, soprano, won extraordinary praise for her singing of the airs from 'The Daughter of the Regiment.' She belongs with the Society of American Singers."

A western city journal says: "Miss MacMullen's voice has many aspects that please. It is rich, true, sweet, well modulated, and under excellent control. She sang the arias from 'Le Cid' and 'Herodiade' with rare charm."

An eminent authority on oratorio says: "Miss MacMullen's clear and steady soprano voice, joined to musical feeling and earnestness of purpose, make her, in my opinion, particularly well fitted for the singing of sacred music."

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F. WIGHT NEUMANN ANNOUNCEMENTS

Fritz Kreisler will be heard in a violin recital at the Auditorium Theater next Sunday afternoon, November 2, at 3:30, under the direction of F. Wight Neumann. Mr. Kreisler will play the following program:

Sonata, G Minor.....G. Tartini
Moderato—Presto, non troppo ma energico
—Largo—Allegro commodo
Concerto, C Major.....A. Vivaldi
Allegro energico—Andante doloroso
—Allegro molto
Concerto, A Minor.....G. B. Viotti
Moderta—Adagio—Agitato assai
Rondo, G Major.....Mozart
Ballet Music from "Rosamunde".....Schubert
Hymn to the Sun, from "Cop d'Or"
(Transcribed by Kreisler)
..... Rimsky-Korsakoff
La Gitana.....Kreisler
Tambourin Chinois.....Kreisler

Eugene Stinson, baritone, will make his first Chicago appearance in song recital Tuesday evening, November 4, at 8:15, at Kimball Hall under the direction of F. Wight Neumann.

Cecil Fanning, baritone, will give a song recital Thursday evening, November 6, at 8:15, at Kimball Hall under the direction of F. Wight Neumann. Mr. H. B. Turpin will be Mr. Fanning's accompanist.

Carolyn Willard will give her annual piano recital Sunday afternoon, November 9, at 3:30, at Kimball Hall under the direction of F. Wight Neumann.

Cecil Lipschutz, pianist, will make her professional debut Tuesday evening, November 11, at 8:15, at Kimball Hall under the direction of F. Wight Neumann.

Sergei Rachmaninoff, the Russian composer-pianist, will come to the Auditorium Theater Sunday afternoon, November 16, at 3:30, under the direction of F. Wight Neumann, for a piano recital.

Hazel Harrison, pianist, will give a recital Sunday afternoon, November 23, at 3:30, at Kimball Hall under the direction of F. Wight Neumann.

Isolde Menges, the English violinist, will be heard in recital at Kimball Hall Sunday afternoon, November 30, under the direction of F. Wight Neumann.

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ORPHA KENDALL HOLSTMAN

Orpha Kendall Holstman, soprano, has returned from New York, where she had been spending the last three months in study and singing.

She substituted while there in the historic Plymouth Church and Church of the Pilgrims (Brooklyn), Calvary Methodist (East Orange, N. J.) and St. Nicholas Collegiate Church, New York.

Many engagements are waiting for her return visit during this season.

Among her engagements in Chicago is one as soloist with the Mendelssohn Club on December 11, when Theodore Karle will be the alternate artist.

Mrs. Holstman will sing this year a program of American Folk Songs and this will include several Negro Spirituals by Harry Burleigh, which have never before been sung.

———♯♯♯———

AMERICAN CONSERVATORY NOTES

Advanced piano students of Heniot Levy, Silvio Scionti, Kurt Wanieck, voice pupils of Karleton Hackett and violin pupils of Herbert Butler will appear at the recital given Saturday afternoon, November 1, at Kimball Hall.

"BELGIUM REDEEMED"

Mr. Newman, at Orchestra Hall, last week, gave a beautiful talk and showed wonderful pictures of Belgium, under the title of "Belgium Redeemed."

He put into fine contrast the charm of those parts of the country which were not touched by war desolation (and there is considerable such territory) with that part in which the very earth was torn up and every vestige of life extinguished.

The estate of a baron, which had formerly been a beautifully wooded and cultivated tract, with twenty houses and a colony of dependents and retainers, was shown after being turned into absolute chaos, with not even a vestige of vegetation of any sort left upon it.

The terrible destruction wrought in Ypres and other points was shown in detail and no one in the audience could fail to feel a glow of just pleasure when the retaliatory destruction of the German works at Zeebrugge was pictured.

Not all of the lecture and the pictures dealt with war, however, and there was much interest in the bucolic scenes at points away from the path of destruction, and even in the big cities which had been war-ridden the quick recovery was noted and the gala occasions of the visits of President and Mrs. Wilson, as well as of the King and Queen of Belgium, were graphically shown.

One of the most touching (as well as inspiring) moments of the evening was that covering the funeral of Edith Cavell, the English girl, who was one of the early martyrs of the war.

This week a wonderful picture of Poland is being exhibited and next week will show "France Victorious," which closes the current season. C. E. W.

———♯♯♯———

Dearborn Duo—The Dearborn Duo has just finished a week's engagement at the Chateau.

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Theaters

AT CENTRAL MUSIC HALL

Central Music Hall is an ideal place for plays of intimate and delicate aspect, for its acoustics are perfect and the size is just right.

True, the stage is not large, but it is well proportioned, well equipped, and on last Thursday night for "The Dream Song," it was admirably managed.

As you will remember, Edward Locke wrote a very remarkable play about musicians some years ago which he called "The Climax," and which had a long run.

The music was by Joseph Carl Breil and one song especially, "The Song of the Soul," had an immense vogue.

And so last winter Mr. Locke bethought

MARGARET OWENS

himself that it was time to write another Climax, and after much thought and work he finally evolved "The Dream Song," and without any fear of successful contradiction, this writer is bold to say that the newer play is absolutely superior in every way to the older one.

But music was necessary for this play just as in "The Climax," and in order to make sure that it would be good, Mr. Locke called for the expert assistance of Victor Herbert.

But in some way Mr. Herbert was not equally inspired with Mr. Locke, and while the music he gave to "The Dream Song" has much to recommend it, one must yet declare that it is not good enough for its subject.

In "The Dream Song" there are three moments when all the action leads up to "the big song," which is talked about until anticipation is on tip-toe, but when it comes, it proves to be just an ordinary song after all.

Perhaps Mr. Herbert will write another song which may be better, but whether he does or not, "The Dream Song" will remain considerable of a success, and this will result not alone from the splendid story evolved by Mr. Locke, but also because of the excellent acting accorded the piece by the small cast chosen to present it at Central Music Hall.

Walter Wilson makes a fine study of the stubborn "Dunstan Kirke father," Joseph Pulaski, and proves, incidentally, that he is a good musician, for, like every member of the cast, he has to sing a little and play a little during the course of the story.

Ferike Boros, playing the part of his wife, is splendid; the moment of silent weeping she does at the beginning of the last act is something entirely beyond the ordinary achievement.

Antonio Salerino plays Toni Petronini very intelligently and George Stuart Christie looks and acts Ivan to a fine finish.

Hubert Wilke, an impresario, and Edward Foster, a grand opera singer, both sketch their parts delightfully and the action of the play throws to them much smart talk.

For instance, "Oh you needn't be so great," says the manager to the tenor, "I can sing, too." "Well, why don't you?" innocently asks the conceited tenor. "Because," replies the other, "I have too much brains. An opera singer hasn't any brains; he has in the place where they ought to be only artistic temperament, and that, my friend, is only another name for a rotten disposition."

And all these parts are, after all, but the setting for the central figure, Marie Pulaski, and it is small wonder therefore than on Thursday night Margaret Owens, who played this wonderful part, was given a big ovation.

This was from two causes: (1) Because she deserved it, and (2) because she is a Chicago girl and had scores of friends in the audience.

It would be easy to say that more passion could be put into the part and more emotionalism, but after all those are not the necessary points of the character.

Marie, although a grand opera singer, is but an unsophisticated young girl after all, and to this writer, it seemed that Miss Owens sensed the part perfectly and played it delightfully.

And she certainly sang the Herbert music to the very fullest of its value and made it seem indeed twice as good as it really is.

Mr. Herbert should, in fact, be so pleased with the wonders she accomplished with the music he has provided her that he will at once set to work and write something worthy of her and of the Locke play—something as good as "The Song of the Soul," for instance.

C. E. W.

♮ ♮ ♮

AT THE GARRICK

It would indeed be difficult to imagine any one person dominating any performance more completely than does William Kent as Sam Benton in "Somebody's Sweetheart."

Not that he is the least bit officious or that he makes any special effort to get into the center of the stage, but his talent is so remarkable and his playing so absolutely unique that he simply absorbs attention whenever he is in sight.

It is to be hoped that such statements will not spoil him, for it is his very simplicity of method, his utter absence of "strut" or pretense, that makes him so charming.

And to be just, the entire cast is a really fine one. Every member is well chosen for his allotted task and the ensemble is, at all times, definitely clear and agreeable.

Never has a better dressed or prettier musical comedy been seen on the local stage.

There is nothing sensational and absolutely nothing loud or vulgar about it, but on the contrary it is just a pleasant combination of light and music, dancing and singing, character drawing and fooling, an altogether delightful pastime.

It is unnecessary at this late day to tell the plot or to detail the characters, but, entirely in place here to say that, musically, it is much above the average and histrionically it is a delight.

"Somebody's Sweetheart" has been current at the Garrick for some weeks and has registered a continuous success, and it will continue to be witnessed by large and enthusiastic audiences so long as it may remain there, for every one who sees it tells all his friends, "You ought to see 'Somebody's Sweethart.'"

C. E. W.

♯♯♯

HUGO RIESENFELD ON THE SCREEN

Hugo Riesenfeld, managing director of the Rialto and Rivoli Theaters, New York, walked into the projection room of the Rialto today and saw on the screen a little conductor waving a tiny baton. The motions, gestures and get-up reminded him of somebody he knew. The cartoon sped along a bit, and Mr. Riesenfeld's laugh stopped as he looked upon himself caricatured in his favorite role of orchestra conductor.

Joe La Rose sat behind the director and chuckled. He had arranged for the cartoon, but didn't know what kind of a reception it might get.

"Put it on," said the director. "It ought to be good for Comedy Week."

So, Mr. Riesenfeld, as conductor of the Rialto orchestra, is conducting the music incidental to the presentation of Movie-star Riesenfeld for this week at the Rialto.

♯♯♯

SAMOILOFF PUPILS SING

Nina Tarasova, after her enormous success in Carnegie Hall on September 13, gave a recital on October 19, and will give a special recital on November 22 in Carnegie Hall, on November 19 in Philadelphia, and twenty other recitals during the next three months throughout the United States.

Jean Barondess, after her success in the Stadium with the Volpe Symphony Orchestra, was engaged to sing for the Evening Telegram concert in the Casino Theater on Broadway. Jean Barondess' recital of old and modern songs will be given at Aeolian Hall on December 23.

Fortune Gallo, the director of the San Carlo Opera Company, writes to Mr. Samoiloff that he was delighted to hear the beautiful, masterly placed voice of Jean Barondess.

ETHEL JONES
MEZZO
CHICAGO RECITAL
Nov. 11, 3 P. M.
Blackstone Theater

AT THE MAC BURNEY STUDIOS

The resumption of the Monday Evening Song Recitals at the MacBurney Studios was marked on October 27 by a fine program and an unusually large and appreciative audience.

Miss Belle Lowney was the singer of this program and she proved entirely worthy of the occasion.

She has a very nice, sincere manner and excellent concert style, and her voice is one which is even and clear and is touched also with lusciousness of unusual degree.

In line with the thought of the day that Americanism in song is the dominant factor and that this can only be brought out through exact and definite enunciation, it is a pleasure to record that all her English text songs were very well done and that the Negro Spirituals were especially so.

This genre of works, so much in vogue just now, requires not alone an absolutely clean speaking of the words, properly tinged with a dialect, of course, but also a sensing of the real meanings involved, and when it is said that Miss Lowney showed a genuine flair for the songs and a real inspiration in disclosing their meanings, genuine praise is intended.

Doubtless Miss Lowney can sing many of the Spirituals, but at this time she contented herself with "I Stood on the Ribber Jordan," "By and By," "Swing Low, Sweet Chariot," and "De' ol' Ark's a-Moverin,'" all well done, but "Swing Low" being, in my opinion, the best.

In the next group "Longing," an intense song by Ferrari, was invested with very rich and attractive tonal quality by Miss Lowney and "Tranquillity" by Arthur Foote, in the simple, straightforward style given it was the gem of all the numbers heard.

Whelpley's "A Forest Song," more or less new, is not so good at first hearing, at least, as some of the better known numbers by this writer, but it rises to genuine emotionalism at the close and is truly an effective song thereby.

Any recital which begins with so sweetly flowing a melody as the Bach-Gounod "Ave Maria" and closes with the alluring "Believe Me if All Those Endearing Young Charms," is bound to be a popular one and Miss Lowney was wise in these choices for, after all, a recital should be for pleasure-giving and who does not love these simple melodies?

Miss Lowney, however, gave a taste of her erudition as well as her bent toward the most modern of the French school in the use of works by Holmes, Leroux, Weckerlin and Debussy, "Green" by the latter being especially well done.

Accompaniments at once animated, pervasive and deftly enveloping were played by Harold B. Simonds. C. E. W.

———♯♯♯———

DEARBORN SCHOOL OF LYCEUM ARTS

Lovers of the opera will welcome the announcement by the Dearborn School of Lyceum Arts of a series of Opera Interpretation Evenings, presided over by Miss Florence Cathcart. Three of the standard operas and two of the novelties will comprise the course, and there will be interpretations of the various arias and characteristic themes by prominent Chicago artists.

Miss Cathcart has appeared before a number of prominent clubs, presenting her opera evenings with great success.

The course will begin on November 18 with "La Boheme" by Puccini, followed by "Madame Butterfly," in costume, on December 3.

Other operas to be presented are "Pagliacci," Leoncavallo, and the new Puccini "Trilogy."

All of the performances will be given in Recital Hall, sixth floor, Fine Arts Building, where the Dearborn School has its studios.

———♯♯♯———

LUCIE LENOX STUDIOS

Miss Frances Coates, costume song interpreter, with Miss Florence M. Grandland, accompanist, gives "Musical Etchings"—Old English, Scotch, Dutch and Oriental—this (Friday) afternoon at the Evanston Woman's Club, and two groups, Old English and Scotch, at Fullerton Hall next Sunday afternoon, November 2, at 3 and 4:15 o'clock. Mrs. Lenox has booked Miss Coates for Austin Woman's Club December 15 and Hamilton Park Woman's Club January 20.

NEW FIRST CHOIRS

The choir activities of New First Church Choirs, Ashland and Washington Boulevards, have begun, and two of the thirty-seven concerts scheduled for our 1919 and 1920 program have been given. Our first concert was given on October 10 by our own church choir soloists, and on October 16 we had the Fisk JubileeSingers. Our next recital will take place in Carpenter Chapel on November 6, when Mme. Gilderoy Scott, contralto; Ethel Murray, cellist, and Violet Holmes Tidy, pianist, will be the artists of the evening. November 18 and 20 had been scheduled for "The Swan and Skylark" by Thomas, as had also November 21 and 23, "The Creation" by Haydn. These concerts have been postponed owing to the illness of Professor George Tenney, Director of New First Choirs. Mr. Tenney has undergone a serious operation and is now in the Presbyterian Hospital, but is rapidly recovering.

December 4 the men's chorus will give a concert in Carpenter Chapel and December 16 and 19 Handel's "Messiah" will be presented in the church auditorium by the united choirs, assisted by Elsa Harthan Arendt, soprano; Lucy J. Hartman, contralto; John B. Miller, tenor; Frank H. Collins, bass; Philip Manuel, organist. December 18 and 21 the Christmas Pageant will be given, assisted by Adelaide B. Tenney, soprano; Lucy Hartman, contralto; Dr. Leon Jones, tenor; Rollin Pease, bass.

———♯♯♯———

CHICAGO TRIO APPEARS IN MILWAUKEE

A trio, composed of Louise Boedtker, soprano; Thomas Fannelle, tenor, and Ralph Leo, baritone, were received with approbation at every performance the week of October 19 at the Alhambra Theater. Appearing only in one number, they made good with every audience.

———♯♯♯———

Penn-Ball-Jenkins—George W. Jenkins, tenor, gave a recital at the Edison Park Woman's Club on October 21, among his popular numbers being Penn's "Smilin' Through" and Ball's "Let the Rest of the World Go By."

Beulah Taylor Porter

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ELIZABETH BATTLE BINTLIFF

Elizabeth Battle Bintliff, whose friends in Chicago are numerous, and who has a devoted following in several colleges in which she has taught, is now head of the Music Department at Ripon College (Wisconsin).

She has inaugurated a series of organ recitals. to extend throughout the winter, the first one, given last Sunday afternoon, having the following beauiful program:

Sonata in E minor.....James H. Rogers
Allegro con brio; adagio; scherzo; interludio; fuga
Pastorale in F major.....J. S. Bach
Benediction Nuptiale.....Camille Saint-Saens
An Elizabethan Idyll.....T. Tertius Noble
Offertory
Reverie.....Clarence Dickinson
The Pilgrims' Chorus (from Tannhauser).....Richard Wagner

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CHICAGO PIANO COLLEGE

A piano recital was given by Marie Garrett, with much success, on last Saturday afternoon, the program being as follows:

Concerto in D major (first movement).....Mozart
To a Wild Rose.....MacDowell
To a Water Lily.....MacDowell
Songs—
The Lotus Flower.....Schumann
Thou Art Lovely as a Flower.....Liszt
Impromptu, A flat.....Schubert
Chanson Triste.....Tschaikowsky
Humoresque.....Tschaikowsky
Songs—
A Summer Day.....Metcalf
A June Morning.....Willeby
Piece Romantique.....Chaminade
Air de Ballet.....Chaminade
(Second piano part played by Miss Godfrey)
Songs by Miss Houy
(Accompanist, Margaret Louise Arnd)

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MEMORIAL SERVICE

A memorial service to Mrs. Frederick Tice will be given at the Calvary Presbyterian Church, under direction of Milon R. Harris, Sunday evening, November 2, the program being as follows:

Prelude—Organ.....Bessie M. McAllister
Hymn—My Country, 'Tis of Thee
Soft Floating on the Evening Air.....Root
Quartet and Choir
Sanctus (Holy, Holy).....Gounod
Harry Slater and Choir
The Lord Is My Light.....Buck
Mrs. Russell B. Griess, J. G. Grabau
Crossing the Bar.....Woodman
Solo—I Will Exalt Thee.....Huhn
Mrs. Laura E. Hamblen
Bow Down Thine Ear.....Dickenson
Mr. Grabau and Choir
Gallia (motet for soprano and choir).....Gounod
(Helen M. Henderson at the piano)
Star Spangled Banner
Postlude—Organ

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ANNA BURMEISTER

On October 7 Anna Burmeister sang a program for the Matinee Musicale of Duluth. On October 24 she is singing at a private musicale and will appear before the Ravenswood Woman's Club on October 27. On Thursday afternoon, October 30, she will assist Mr. De Lamarter in the regular Thursday afternoon recital at the Fourth Presbyterian Church in an all-Bach program. She will give two arias from the Matthew Passion "Bleed and Break" and "Lord, to Thee My Heart I Offer." In December Miss Burmeister will sing "The Messiah" in Duluth with the Duluth Choral Society.

M. C. W.

###

Kressman—Elsa Kressman, soprano, with Grace Grove at the piano, appeared at the Edgewater Beach Hotel Sunday Musicale on October 26.

"VALUES" CONTINUES TO GROW IN FAVOR

Following is a copy of a letter written by Mrs. Perry Bailey of Zanesville, Ohio:

"Vanderpool's 'Values' is, of course, the best of them. His other songs are pleasing, too. 'Smiling Through' is satisfactory for an encore and splendid for teaching legato. Vanderpool's 'Every Little Nail' is charming, as is his 'Ma Little Sunflower' and W. Keith Elliott's 'In Pillow Town.'"

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Agnes Leist Beebe is herself the personification of good concert style, with an approach to the operatic, and every function at her studio is, therefore, invariably well dressed and well presented in every way.

Not that there was any lack of cordiality at the function of last Tuesday in the Kimball Hall studio, for on the contrary it was imbued with the very essence of hospitality, but everything was done in a high grade way and every detail of both management and music was just what one would expect at a big public event.

Two pupils were presented, Miss Rubi Gonder, soprano, and Mr. Arthur Schneider, tenor, and although the former is much more advanced than the latter it is yet true that the work of both was exact, true, full of musicianship and musical feeling, and altogether attractive from the interpretative standpoint.

Miss Gonder has a very beautiful voice—full, clear and expressive. She has remarkable enunciation and absolute musicianship. She is, moreover, a very pretty girl and has the most charming of stage manners.

Her old Italian and old English songs were quaintly charming—the more modern Italian was exquisitely done and her English text songs call for nothing but the most sincere praise.

If every young singer pronounced and enunciated as well as she does and at the same time imbued her work with the same intelligence of interpretation as is the case with this young singer, we should have no more statements to the effect that the foreign languages are "superior" for singing purposes.

The aria "Leiti Signor" ("The Huguenots") was also a fine piece of work—full of authority and style.

Mr. Schneider has a pleasant voice and good musical understanding and his program was excellently chosen to show his abilities to the fullest extent.

All his songs were in English (Ross, D'Hardelot, Puccini, Ronald, Squire, Coleridge Taylor and Salter), and he too has excellent enunciation.

Ronald's "Down in the Forest" was unusually clear and musical, "Deep River" sung with fine musical feeling and "To the West Wind" (Salter) a real gem.

The accompaniments were done by Harry T. Polk, and one would have to seek far before finding a superior accompanist.

Mr. Polk is not alone a fine pianist, with limpid tone and absolute musicianship, but he is also sympathetic to the degree that each phrase, every tone even, is anticipated, balanced and given a background entirely in consonance with the requirements and very superior in effect.

C. E. W.

———♯♯♯———

Anderson—Earle K. Anderson, baritone, who was absent from the music field of Chicago for a year while in service in the navy, has again taken up his work here and is busy fulfilling engagements with the Apollo Male Quartet, of which he is a member. Mr. Anderson was soloist at St. James' Episcopal Church for a number of years and became a great favorite with that congregation.

SYMPHONY CONCERT

It is as interesting to study the character of music as of musicians. Some music comes into the horizon, reels its pleasant way along, makes its little bow and smile of exit—and you don't care if you never meet it again. What you feel is not indifference to possible merit, nor criticism of its futilities. It is just that in spite of all legitimate and worthy endeavor there is a failure to warm, to stir. So it was with the first half of the current concert of the Symphony Orchestra. Mr. Stock and his men did everything the notes and phrases asked for to the Gretry Overture and Berlioz's "Harold in Italy," and then added superlative finesse, taste, elaborate care and vivid virtuosity to lift the works into vitality. And it was all pleasant and agreeable and interesting, as every item is that Mr. Stock prepares. But few will fret if they do not encounter the numbers again. Perhaps Berlioz and Byron do not make a good team. And a lot of us think Harold was artificially, not artistically, wicked!

There are those who will carry the above comments over to the Debussy items on the same program, but this reviewer is not of the number. "The Sea" is a cluster of exquisite tone pictures of thrilling fibre. And under Mr. Stock's senses of repression and unleashing the water swirled or dimpled or swept on in glorious masses. The first of the "Old Flemish Songs" is of the stuff of which musical joy is made. It could have lasted for hours, and no one asked for surcease. And how glad one will be to hear it again!

ALBERT COTSWORTH.

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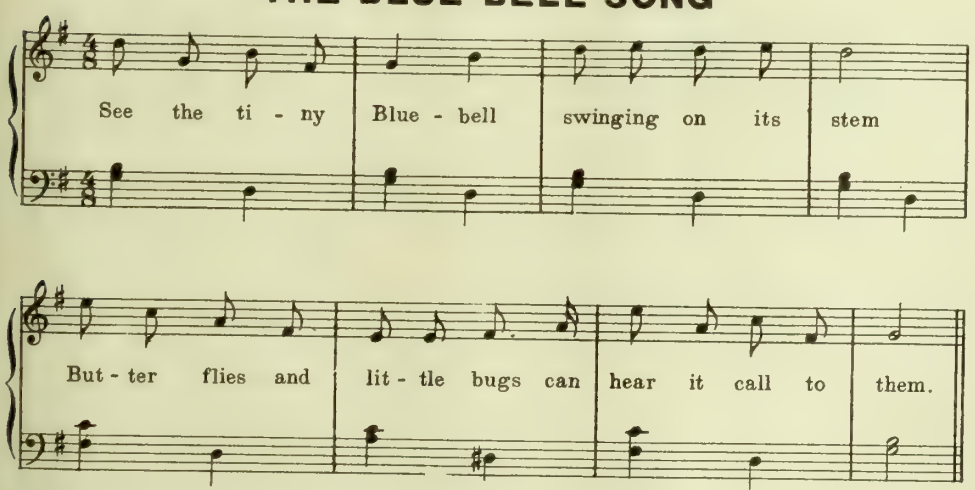

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MUSIC TO COME

Friday, October 31

Orchestra Hall, 2:15 p. m.—Chicago Symphony Orchestra; Lhevinne, soloist.

Saturday, November 1

Ziegfeld Theater, 11 a. m.—Chicago Musical College Concert.

Chicago Piano College Lecture Room, 2:15 p. m.—Musicale.

Kimball Hall, 3 p. m.—American Conservatory Concert.

1225 Kimbal Hall, 5:15 p. m.—Lester Groom's Orchestra Program—Study Class.

Orchestra Hall, 8:15 p. m.—Chicago Symphony Orchestra; Lhevinne, soloist.

Sunday, November 2

Orchestra Hall, 3:30 p. m.—Sistine Chapel Soloists.

Auditorium, 3:30—Kreisler.

Fullerton Hall, 3 and 4:15 p. m.—Chicago Concert Ensemble.

St. Chrysostom's Church, 4—Organ Recital, Emory Gallup.

Monday, November 3

Ziegfeld Theater, 11—Harpsichord Recital; Frances Pelton Jones.

Blackstone Theater, 2:30 p. m.—Musicians' Club of Women presents Arthur Alexander.

Orchestra Hall, 8:15 p. m.—Apollo Club in "Elijah."

Auditorium, 8:15—Concert by the Vatican Choirs.

Tuesday, November 4

Kimball Hall, 8:15 p. m.—Song Recital; Eugene Stinson.

Thursday, November 6

Kimball Hall, 8:15 p. m.—Song Recital; Cecil Fanning.

♮ ♮ ♮

In the Theaters

Auditorium—The Dolly Sisters.
Blackstone—Walker Whiteside.
Central Music Hall—"The Dream Song."
Cohan's Grand—"The Acquittal."
Colonial—"The Velvet Lady."
Columbia—Burlesque.
Cort—"Cappy Ricks."
Garrick—"Somebody's Sweetheart."
Glickman's—Yiddish players.
Great Northern Hippodrome—Vaudeville.
Illinois—"She's a Good Fellow."
Imperial—"The Deep Purple."
La Salle—"Tea for Three."
Majestic—Vaudeville.
McVicker's—Vaudeville.
National—"Scandal."
Olympic—"Flo Flo."
Orchestra Hall—Newman's Traveltalks.
Palace—Vaudeville.
Powers'—"Daddies."
Princess—"The Five Million."
Rialto—Vaudeville.
Star and Garter—Burlesque.
State-Lake—Vaudeville.
Studebaker—"Take It From Me."
Victoria—"After Office Hours."
Woods'—"Up in Mabel's Room."

♯ ♯ ♯

Zygman—Flora Zygman, pianist, has an unusual group on her Aeolian Hall, New York, recital program for November 13; it includes pieces by Chevillard, Szymanowski, Michalowski, Bortkiewicz, Rachmaninoff and MacDowell.

SHERWOOD MUSIC SCHOOL

A packed house heard the faculty recital of the Sherwood Music School in Fine Arts Recital Hall last Thursday evening. The program was most skillfully varied and ran as follows:

Espana (for two pianos) ..... Chabrier
George Ralf Kurtz and Georgia Kober
Sleep, Why Dost Thou Leave Me? ..... Handel
Irish Folk Song ..... Foote
To a Messenger ..... La Forge
Else Harthan Arendt
(Tina Mae Haines at the piano)
Concerto, A minor (first movement) ..... MacDowell
Meta Kummer and Miss Kober
Romance ..... Rubinstein-Wieniawski
Fanfare Orientale ..... Paulsen
Reverie ..... Paulsen
Hungarian Rhapsodie ..... Hauser
P. Marinus Paulsen
(Arthur Charles Becker at the piano)
Conseils a Nina ..... Wekerlin
September ..... Lucina Jewell
Hymn to the Sun (Miarka) ..... Georges
Mme. Arendt
Etude, C minor
Nocturne, F sharp major
Mazurka, B minor
Scherzo, B minor
..... Chopin
Miss Kober
Concertstuck, C sharp minor ..... Chaminade
Miss Kober and Miss Kummer

George Rolf Kurtz and Georgia Kober were bizarre in the Chabrier duo, but we "take it" that they were meant to be, so

ARTHUR C. BECKER

the comment may be considered rather complimentary than the reverse. That both were splendid pianists was easily discernible, and Miss Kober later proved her "reason to be famous" in a solo group.

Mme. Else Harthan Arendt was heard in a group of exquisitely done numbers. Her soft high tones were rarely beautiful, and her shading a delight. Adding to the delicacy of nuance and fineness of artistry were the accompaniments of Tina Mae Haines, who was, as always, above criticism.

P. Marinus Paulsen, the new head of the violin department, made a very good impression in a varied group, including two of his own distinctive compositions. He was accompanied very beautifully by Arthur C. Becker.

Miss Meta Kummer, a younger member of the faculty and graduate pupil of Miss Kober, played twice, the first movement of the MacDowell A Minor Concerto and the Chaminade Concertstuck (C Sharp Minor). Heard only in the first of these, she gave

ELSE HARTHAN ARENDT

the impression of an artist of great polish, feminine refinement and taste, though not without abundant technic, good tone and plenty of power.

MARY CARVER WILLIAMS.

♯ ♯ ♯

MAC DERMID AND GRANQUIST RECITAL

Another one of the most promising of the MacDermid pupils is Doris Doe, who possesses not only a very fine contralto organ, but the ability to use this organ with unusual discretion and artistic taste. Miss Doe is already an interpretative artist, and while her voice will no doubt grow larger in proportions and more flexible as to contrasts, her ability to convey expression and mood, her attention to phrasing, and her breath control are those of the finished artist and one who has, unmistakably, a large share of poetic insight.

Mr. Granquist presented Miss Norma Brown, who proved herself a young pianist of great promise. She evinced energy and fire as well as adequate technic and good poise. The Mendelssohn "Prelude and Fugue" was done with special authority and care, although we should say that numbers with more abandon lie more naturally in Miss Brown's sphere.

Both teachers have good reason to take great pride in the outcome of last Friday's performance. We should like to hear these results repeated in more studios than we do.

MARY CARVER WILLIAMS.

♯ ♯ ♯

Opera School—Mr. Josiah Zuro, the director of the New School of Opera and Ensemble, located at the Rivoli Theater, New York, has arranged with Julius Hopp, manager of the New York Music and Drama Bureau, to present the grand opera performances and concerts being organized and to be given by the artists of the opera school. Grand Opera and Concerts will be given in various sections of the city, very nominal admission charges to be made. Further details will be announced shortly.

♯ ♯ ♯

Lychenheim-English — Marion Lychenheim, pianist, and Jane English, soprano, gave a program at the Chicago Osteopathic Hospital on last Monday evening.

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MILWAUKEE

Miss Alma Peterson, soprano, of the Chicago Opera Association, and a resident of Milwaukee, was heard in recital recently with Ralph Rowland, violinist, assisting. Miss Peterson's voice is of operatic proportions, being full and round, and bordering on the mezzo quality. Her first group consisted of "Caro mio ben," by Giordani; "Goline Gialle (Brogi), and "Elegy," by Massenet, with obligato in the latter by Mr. Rowland. Then followed "The Ballatella," from "Pagliacci"; "A Memory" (Burleigh), "Four Years Old" (Lohr), "Love's Ecstasy" (Protheroe). Miss Peterson is very much at home in opera excerpts, as one expects, but in the last three mentioned songs she was a real delight. All calling for different interpretative ability, she brought out each and every shade. The Burleigh song is unusually good and will be heard on many programs, no doubt. Also "The Mother," by MacFadyen, which followed, is one of his best. Miss Peterson has a most imposing stage presence and was strikingly groomed, which, together with her fine voice, should make her a popular recital as well as an opera artist. Mr. Rowland played the "Rondo Capriccioso" (Saint-Saens) and "Carmen Fantasie" (Hubay) in his splendid manner.

Miss Alma Hahn, soprano, will be heard at the Civic Music Association Saturday evening. Mrs. Olive Atwood, pianist, who has again taken up her residence in Milwaukee, will give a group as well.

Miss Pearl Van Vliet, pianist, and Ethel Brenk, soprano, gave the first musical of the year at the Art Institute last Sunday afternoon. Miss Van Vliet has made fine progress in her work since last being heard. She is pursuing her work under Mme. Zeisler. Miss Brenk also shows more poise and a broadening along artistic lines which, together with her always exceptional quality of voice, makes her a desirable adjunct to any program. Her rendition of Herbert Hyde's "Beautiful Art Thou, My Love," was delightfully given, and the "Tosca" aria served to show her brilliancy of voice.

Bernhard Bronson, baritone, assisted by Frederik Frederiksen, violinist, gave a recital at the Athenæum on Thursday evening, with Hans Bruening, accompanist, all from the faculty of the Wisconsin College of Music. Mr. Bruening, as an artist, stands for the best in his line, and he has done so for a great many years. Mr. Bronson's style is of the somber character, though at all times impressing with his sincerity. Mr. Frederiksen is scholarly and at home in whatever he undertakes.

Mrs. Iva Bigelow Weaver, soprano, will be heard in a group of songs at the Wisconsin State Teachers' meeting in November.

———♯♯♯———

LECTURE ON ASTRONOMY

Harold B. Maryott of the Chicago Musical College will give his illustrated lecture, "Among the Stars," on Thursday evening, November 6, at the Woodlawn Baptist Church, 62nd Street and University Avenue.

This lecture on descriptive astronomy has proved popular in various departments of the Y. M. C. A. and in army and navy camps, where it has been given many times.

There will be no charge for admission on Thursday night, but an offering will be taken, the proceeds to be used for the music fund of the church choir, of which Mr. Maryott is director.

OPERA IN MINIATURE

The Scotti Opera Company, on a tour of one-night stands, but with adequate Orchestra and Director, if only a meagre chorus and a small star cast, came to the Auditorium last Sunday afternoon and gave a taste of the greater operatic delights soon to follow.

Scotti, long since past his prime as a grand opera singer, retains a very satisfactory sense of routine and operatic emotionalism and therefore his assumption of a crafty, villainous Chinaman, in "L'Oracolo" (as shown at Ravinia last summer), still remains fascinating to those who like to study gruesome operatic pictures.

Wisely he has surrounded himself with singers who are satisfactory in the double sense of dramatic appeal and vocal charm, for the most part.

Marie Sundelius as Ah-Yoe in the Leoni work was fair to look upon and pleasant as to vocal effects. Adamo Didur as Win-Shee sang with correct style and acted excellently. Louis D'Angelo repeated the big success he made in the opera at Ravinia, and Orville Harrold was again the Win-San-Luy.

Mary Kent sang the moribund part of Hus-Quee as well as it deserves.

In "Cavalleria" which followed special commendation should go to Peroni, who conducted it with skill and musical effect.

Chanlee, a newcomer, proved himself a fine tenor in Turridu and Frances Peralto lived up to that expectation she gave us year before last when she did some parts in the Chicago Opera season so delightfully.

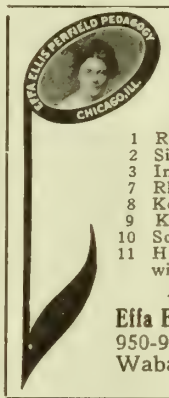
Jeanne Gordon was the usual Lola and Millo Picco again presented his untamed, brilliant and thoroughly convincing picture of Alfio, a part he invests with much more than the usual degree of effectiveness and into whose mouth, in the one big solo of the part, he puts extremely good vocalization.

———♯♯♯———

CLARICE BALAS

Clarice Balas, the noted Cleveland pianist, will open her studio the first week in November. Miss Balas is opening a novel and interesting contest to her students—a contest in the playing of a MacDowell Sonata, the prize for which is to be a term of lessons with the pianist, who is herself so superb an interpreter of MacDowell. Further details of the contest will be given later. The concert season for Miss Balas is rapidly filling up with important engagements, one of the most recent of which is with the St. Louis Symphony Orchestra on January 4.

MARY CARVER WILLIAMS.



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CARL D. KINSEY ARTIST RECITALS

Frances Pelton-Jones will give a Harpsichord recital next Tuesday, November 4, at 11 a. m. in Ziegfeld Theater under the management of Carl D. Kinsey. This recital will be a novelty. Reports from the east are to the effect that Mme. Pelton-Jones gives an exceedingly interesting recital. The complete program follows:

1

Sonate in G minor ..... Domenico Scarlatti
Sonate in G minor ..... Dr. Thomas A. Arne
Praeludio quasi improvisazione; allegro; minuetto
March (from oratorio Saul) ..... Haendel
Preste in D major ..... Scarlatti

2

Prelude in C major ..... J. S. Bach
Prelude in C minor (Solfeggietto) ..... P. E. Bach
English Suite III (Gavotte and Musette ..... J. S. Bach
Andante con Variazione in F minor ..... Haydn
Rondo a la Turque ..... Mozart

3

Le Caquet ..... Francois Dandrieu
Les Tourbillons ..... Francois Dandrieu
Le Coucou ..... Claude Daquin
Soeur Monique ..... Couperin
Le Rappel des Oiseaux ..... Rameau

4

Gavotte ..... Martini
Giga, D major ..... Scarlatti
Gigue, G minor ..... Loeillett
King's Hunting Jig (Elizabethan era) ..... Dr. John Bull
Pavane (from Orchesographie) ..... Arbean
Minuet a l'Antique ..... Paderewski

———♯♯♯———

Wilson-Nuss—Edna Walgrove Wilson and Ruth Nuss sang at a "homecoming" in Chenoa, Ill., last Thursday, with great success. Saturday evening they were soloists at the Hamilton Club, singing solos and duets.

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LESTER GROOM PROGRAM STUDY CLASS

Lots of people go to hear the orchestra programs just for entertainment, and a few there are who already know something about the general repertoire, so that they listen with sympathy and understanding.

But—the vast majority do not delve below the surface and have no idea at all of the deeper, somewhat hidden meanings in the numbers which are played.

If this class could but realize how vastly they would be helped toward complete understanding by attendance each week at a good program study class there would be a sudden rush of attendance at that held by Lester Groom every Saturday afternoon which would pack a much larger place than the one he now uses.

Mr. Groom makes no display either of oratory or of pianistic skill, and yet, on Saturday last, his exposition of the big piece of "program music," "Harold in Italy" (Berlioz), was positively delightful.

He had a tremendous fund of knowledge on his subject, and this he told us in convincing language and with fine illustration at the piano.

Program music, such as the piece by Berlioz, may be deadly dull unless one has a complete key to the intended picture—but, when the whole scheme is cleared up and lightened in the way that Mr. Groom showed us last Saturday then indeed it becomes delightful, and the hearing of the orchestra performance after such an exposition of the music is pleasure unalloyed.

At this particular session of the class of Mr. Groom he had the assistance of the talented young violinist, Bertha Kribben, who gave some highly illuminative illustrations of the technic and the varied tone of the violin and (with the expert accompaniment of Mr. Groom) closed the hour with an artistic and wholly fine reading of the Concerto by Mendelssohn.

C. E. W.

TRACY KINGMAN CONCERT COMPANY

Tracy Jay Kingman, Chicago baritone, with his associates, Edna Wheeler Ballard, harpist, and Charlotte Bergh, soprano (pupil of Louise St. John Westevelt), is touring Canada, and glowing reports of success have been received by Music News office.

At two concerts at the Belleville High School on Friday each of the artists scored, one report stating that "Mrs. Ballard had ovation after ovation."

An appearance at the Prince of Wales Theater in Kingston on Saturday night and another concert on Sunday were each highly successful also.

Miller—The Columbia Stellar Male Quartette, the personnel of which includes Reed Miller, tenor, is on tour singing a very attractive program ranging all the way from Mendelssohn's "If With All Your Hearts," sung by Mr. Miller to "Values," and "I'll Sing Thee Songs of Araby" (Vanderpool), sung by Mr. Arnold.

Effa Ellis Perfield—Effa Ellis Perfield, who has opened fine new studios at 58 West Fortieth street, New York, began classes there on last Monday.

STUMPF PIANO RECITAL

A demonstration of keyboard harmony was given recently by pupils of Mrs. L. C. Stumpf and Miss Aimee Stumpf that is worthy of very special mention.

Every pupil showed clear knowledge of the necessary foundation of all piano playing—that is, scale work in all its forms. Arpeggios, chords and broken chords, staccato and non legato, were played with astonishing ease and rapidity for pupils as young as those taking part, and also disclosed such firm tone work and clear pedaling as to make a lot of older players long to have had such good instruction at the beginning.

And this splendid foundation which Mrs. Stumpf and Miss Stumpf are giving these young people will bring forth pianists who will amount to something worth while in the musical world.

B. L. T.

Kimbell—Grant Kimbell, the popular Chicago tenor, who recently removed to New York, has been substituting for Paul Althouse in church services (singing a part of "Elijah" last Sunday), but will now accept the regular appointment at St. Matthew's Episcopal Church. On November 2 Mr. Kimbell will be soloist in "Stabat Mater" (Rossini) at the Church of the Ascension. On October 26 he sang in "Jephtha" at the Pilgrim Church in Brooklyn.

Columbia, S. C.—Recital No. 33 of the Students' Series at Columbia College Conservatory of Music (Frank M. Church director), will be given on November 3.

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THE CENTRALIZING SCHOOL OF MUSIC

To perceive a great need and to supply that need so efficiently that it ceases to exist is the process that makes for all progress in the world.

The Centralizing School of Music stands as a monument of progressive fulfillment. Its founder and president, Gertrude Radle-Paradis, came to Chicago and entered the professional field unknown. Today she is recognized as one of the foremost educators in the United States.

Early in her professional experience she observed that the graduates of all musical institutions suffered from the same weaknesses, viz., the inability to dignify their profession by earning a good living, or to take their places with other educators of the community, or, in other words, to build a successful and profitable business. She realized the fact that many girls were employed in the commercial world running typewriters and adding machines and doing various other kinds of work whose hearts and souls were really wrapped up in music, but who, because of their inability to make it a paying profession, had to abandon their careers for something that would at least pay them a living.

The result of such wholesale failure has been most disastrous to the furtherance of the art as well as disastrous to the ambitious student. The theory of freakish exclusiveness as an essential mark of great musical talent has become obsolete, and today every one realizes that above all things his great desire is to be a success, professionally and financially.

The method established by Mrs. Paradis—the method used in the Centralizing School of Music—assures success.

The familiar picture of the music teacher going from house to house to give a lesson for a pittance of 50 cents or $1 is not experienced by Centralizing graduates. Because every graduate not only knows his art and how to teach his art, but he knows also the science of practical business building. He knows how to get students, he knows how to hold students, and he knows that he must have a place in which to do business, therefore all graduates do their teaching in studios.

Every student of the institution is studied as an individual and is developed according to the rule "know thyself"—for self-mastery is the keynote of success. He must know how to control mind and body. He must be able to relax consciously to conserve energy, and be must understand mental processes to become confident. This combination spells success.

The Centralizing School of Music announces a dinner-dance for its students, friends and faculty Saturday evening, November 1, at the Hotel Randolph. The committee in charge—Misses Irene Skinner, Mary Morgan and Ruth Wilsey of the school faculty—makes the special announcement that the affair is to be entirely informal and a general good time is anticipated.

The students' recital for Saturday afternoon, November 8, is to be an armistice program, carrying out the plan this year of having one unique program each month in addition to the regular recitals.

PUPILS OF SARAH E. PAINE

Pupils of Sarah E. Paine played the following attractive program of piano numbers at the parlors of the Western Conservatory, Kimball Hall, last Saturday evening:

Duet—The Skylark ..... Swartz
Jeanne Ricardo and Miss Paine
Message of Spring ..... Kuchenmeister
The First Rosebud ..... Kuchenmeister
Lois Miller
Sing, Robin, Sing ..... Spaulding
Ruth Rocke
Blowing Bubbles ..... Orth
Jeanne Ricardo
Menuet ..... Hamer
March (from Five Little Dances) ..... Zimmermann
Sylvia Wilde
Pixie's Good-Night Song ..... Brown
Bell Rondo ..... Streabbog
Alma Guyer
Minuet ..... Margaret Martin
Chase of the Butterflies ..... Dennee
Eleanor Moulton
To a Dainty Dancer ..... Warner
Alice Hartenfeld
Quartet—Serenade ..... Mozart
Charles Fisher — Helen Scott
Maurine Auten — Eleanor Moulton
Woodland Dance ..... Rathbun
Evelyn Katz
Polonaise in A major ..... Merkel
Maurine Auten
Narcissus ..... Nevin
La Czarine ..... Garine
Lenore Ross
Humoresque ..... Dvorak
Valse in A flat ..... Durand
Charles Fischer
Venetian Love Song (from A Day in Venice) ..... Nevin
Good-Night (from A Day in Venice) ..... Nevin
Marcella McCarthy
Valse Caprice ..... Newland
Edith Goldsmith
Tarantelle in A flat (arr. for two pianos) ..... Heller
Marcella McCarthy and Miss Paine

###

Kimball—Grant Kimball, tenor, was soloist at the Rialto Theater in New York throughout last week.

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(Please mention MUSIC NEWS)

NELLE BRYANT SINGS IN KANSAS

Nelle Bryant, soprano, a former resident of Chicago and well known throughout the country, is now a member of the faculty of Bethany College at Lindsborg, Kan.

On October 16, with Arvid Wallin at the piano, she gave a very successful song recital at the College Chapel, the program being as follows:

Jeunes Fillettes, XVIII Century
Arranged by.....Weckerlin
J'ai pleuré en Reve.....Hüe
Boujour Suzon.....Pessard
Ariette.....Vidal
Lungi dal caro bene.....Secchi
May Night.....Richard Hageman
Nightingales of Lincoln's Inn
(From Songs of Old London).....Oliver
Lilacs.....Rachmaninoff
Hopak.....Moussorgsky
Adieu Forets (from Jeanne d'Arc).....Tschaikowsky
The Muleteer.....di Nogero
Pysche.....Paladilhe
Carnival.....Fourdrain
The Sheep and the Lambs.....Homer
Ecstasy.....Rummel

To comment on this appearance the Bethany Messenger devoted a column and said, among other things: "Lindsborg expected something unusually good and was rewarded by hearing Miss Bryant interpret a masterly program of choice selections, varied in style and of a nature to bring out the resources of the artist both as to vocal perfection and interpretative ability. Her voice is a large, clear soprano, vibrant with life and pleasing in quality, lending itself admirably to the various styles."

Vera Brady Shipman of the Salina (Kan.) Daily Union wrote as follows: "Miss Bryant's program opened with a French group, which were gems of vocal beauty. The Cossack song was full of abandon and perhaps the best thing, dramatically, on the program. Songs in English were beautifully given, the Rachmaninoff number was very dramatic, 'Carnival' (Fourdrain) was a French gem, Homer's 'Sheep and Lambs' was artistically calm, and 'Ecstasy' was showy and triumphant."

———♯♯♯———

CLARA EDMUNDS HEMINGWAY

Composer-Contralto

Additions to the October 17 list of Chicago and New York teachers who are teaching a Hemingway song called "Twilight" are the following:

Oscar Saenger, New York (guest teacher at the Chicago Musical College this summer), Sibyl Sammis MacDermid, Fine Arts Building, and John Rankel, also of Fine Arts Building.

Ben Claire Crow, formerly of the American Conservatory, but now of New York, has added "Twilight" to his concert repertoire. Mr. Crow recently returned from a western tour in which he won new laurels.

Charles Edward Clarke of the Lyceum Arts Conservatory has sung and taught this song and will also present three manuscript songs by this composer this season. The first of these is to be dedicated to Mr. Clarke. It has a fine violin obligato, which will be played by Rachel Steinman Clarke, also of this conservatory. The numbers are especially well suited to Mr. Clarke's voice, and his interpretation of "Night," "Her Patsy O!" and "I'm Thinkin' o' You" (Scotch) will be a treat.

As to Our Directory Columns

The name of every Musician in the United States—every Composer, every Manager, every Publisher, every Teacher, every School, and every Manufacturer of Music Instruments, should be in the Classified Directory Columns of THE MUSIC NEWS.

It is a fact today that Managers, Directors of Schools, Program Committees, Festival Directors, Lyceum Promoters—in fact, everybody who has to do with Musicians, has formed the habit, when the address of a Musician is wanted, of looking in our Directory Columns for it.

We have been told again and again,

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And—if you ARE in the field for increased engagements or activities of any kind you will find no medium so useful as this.

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DICIE HOWELL

Dicie Howell, who gives her recital at Aeolian Hall, New York, Wednesday afternoon, November 5, has had a most interesting career despite her youth. She was born in Tarboro, N. C., and received most of her early education in Salem College, the well-known Moravian School of the south. Salem College is a branch of the main settlement in Bethlehem, Pa., and is one of only two Moravian schools in the United States. It is interesting to know that the Moravians were one of a Christian sect founded by the disciples of John Huss, the Bohemian Reformer of the fifteenth century, who regarded the Bible as the only source of Christian doctrine. They were especially active in missionary work.

Miss Howell received not only her elementary studies in the regular curriculm at Salem, but her early musical education was likewise obtained there. She studied both violin and piano for two years, but gave up her instrumental studies, devoting the last two years of college, 1910-11, to vocal work exclusively. She then went to Boston and continued voice study at the New England Conservatory for two years, 1911-12, under the direction of Charles White. She came to New York in 1914, obtaining a church position less than a month after her arrival, as soloist in the Mount Morris Baptist Church on Fifth avenue, under the direction of A. Y. Cornell. Subsequently she became the soprano soloist in the First Presbyterian Church in Brooklyn under the direction of the well-known director, Huntington Woodman. Her New York vocal studies were first under the direction of Theodore van Yorx, and then with Herbert Witherspoon, with whom she is still studying. Although the soprano is only making her New York debut, she has had nearly two years of concertizing, having sung many interesting recitals, oratorio works and orchestral concerts. She has appeared with the New Haven Symphony Orchestra under the direction of Dr. Horatio Parker, also with the Volpe Orchestra and various times under the direction of Walter Henry Hall with the Columbia Orchestra.

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CENTRALIZING SCHOOL OF MUSIC

On last Saturday afternoon some of the children of the Centralizing School entertained in a "Make Believe" of the most wholesome, delightful kind, written by Florence Crocker Comfort and given under the direction of Miss Irene Skinner of the dramatic art department. Miss Skinner is always clever and tasteful in the things she does, and this was put on with special care and a genuine regard for the simple and childlike in the effects produced. The play, which was interspersed very skillfully with music, was entitled "The Magic Voice," and was allegorical, having to do with the desire for more accurate speech and more expressive music in America to produce better citizenship. The children seemed to enter heartily into the spirit of it, as children usually do into things symbolical, and both in diction and histrionically were well drilled, clear and expressive.

The musical numbers were played for the most part by pupils of Helene Scott, who competed for the opportunity with twenty other students of the school. They were likewise well prepared and earnest. It was a memorable children's entertainment and well worth while.

MARY CARVER WILLIAMS.

PLEASURE VS. DRUDGERY IN THE MUSIC PERIOD—PUBLIC SCHOOL OPPORTUNITIES AND LIMITATIONS

How many of us can look back to the music period in school with thoughts of anything but utter weariness at our earliest attempts at singing scales, and with recollections of moments of hopeless agony while notes of all kinds seemed to jump up and down before our eyes? Is it small wonder that only a few whose thirst for

ERNA DICHMANN

music was insatiable survived the ordeal and in later life continued the study under more favorable conditions?

Song tends to bring out the beauties of nature and lends itself as a vehicle for the child's imagination, and at the same time it is an outlet for the innate buoyancy which may so easily be stifled by too much abstract drill. Is it therefore not wiser for the teacher to localize her efforts upon holding the children's interest and keeping their love for music in preference to training them from a purely technical viewpoint?

The modern music lesson would be a revelation to the old-time teacher. Through carefully chosen art and observation songs the child learns all pitch and rhythmic problems, which may, if necessary, be isolated from their contexts and form the basis for brisk, concrete drills of rhythmic patterns and of interval and diatonic figures, thereby relating all tones of the scale with the tonic, or key tone. In this way, teaching through song, the child's interest is held, while the teacher's work is a constant pleasure. When the child realizes the wonderful satisfaction over a certain accomplished task he begins to feel a secret joy in that accomplishment, and it ceases to be a task. The thing which a child is capable of doing well gives him his keenest pleasure, and if he constantly desires pleasure from the work while it is being done, in a way which is being demonstrated today in many a music class, his enjoyment of that class may be readily imagined.

The music supervisor is often handicapped by the large numbers of children with whom she comes in contact, and in many instances she fails because it is quite impossible for her to "know" the children as interesting individual bits of humanity in the same way in which the departmental teacher has an opportunity of knowing them. The time is not far distant when the departmental teacher of music will be as necessary as the teacher of history. If one departmental teacher carried the music in two schools, or one supervisor provided for the music in five schools, and each held to the outline of the head of the department, the work throughout a city could be held at an even grade. Is it not too much to expect an upper grade teacher to spend the necessary time upon the preparation and presentation of the music lesson for which she is often not properly equipped, in addition to the other subjects which the adolescent child has in his curriculum? A problem presented in a haphazard way the first time will always be hazy in the child mind. One clear, logical presentation will accomplish more than weeks of continued drill can do, and much needless talking may be spared the teacher if she uses technical terms from the start, giving brisk, concise explanation and demonstration, thereafter using the technical names until the child learns them with no apparent effort.

There are many seemingly artificial stimulants which upon closer inspection prove to be vital. A glee club composed of carefully selected voices is one way to gain the interest in music for the growing child, and with a supervisor who is alert and really interested herself many things can be done to retain that interest. Also much is being done in class work which never before has been thought possible. In Boston teaching violin in classes held after school was so successful that with three years' trial it was authorized as a regular study, the lessons being given during school hours. At Shorewood, Wis., there are now twenty-five in the two violin classes, which will probably be the nucleus of an orchestra before the year is completed. The children of the sixth, seventh and eighth grades are very enthusiastic and very impressionable, and class work appeals to the "gang" spirit which means so much to the adolescent child. If a child shows special talent the conscientious supervisor will send him to some capable instructor for further work, as the finer points can only be given by individual instruction. If he wishes to professionalize in any one branch, individual instruction is greatly to be encouraged, for he then has the undivided attention of the intructor and he is brought into closer and more beneficial contact with him.

ERNA DICHMANN,
Teacher of Public School Music at the Wisconsin Conservatory, Milwaukee, and Music Supervisor at Shorewood, Wis.

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ELSIE BARGE'S ENGAGEMENTS AS ACCOMPANIST

Oct. 14—Berwyn Baptist Church.
Oct. 16—Englewood Christian Church.
Oct. 17—River Forest Woman's Club.
Oct. 18—Morgan Park Cong. Church.
Oct. 20—Emerald Ave. Pres. Church.
Oct. 21—Woodlawn M. E. Church.
Oct. 22—Western Springs Club House.
Oct. 23—Kenwood Evangelical Church.
Oct. 24—Brookline Pres. Church.
Oct. 25—Naperville Woman's Club.
Oct. 28—Evanston Second Pres. Church.
Oct. 29—Bryn Mawr Community Church.
Oct. 31—Calvary Presbyterian Church.
Morgan Extension Series—accompanied for Ernest Davis.

———♯♯♯———

Sundstrom—Ebba Sundstrom, a fine young Chicago violinist, will play the following numbers in the Bush Conservatory concert of Saturday afternoon, November 1. Introduction and Rondo Capriccioso (Saint-Saens), Romance (Wieniawski), Minuet (Hochstein), and "Tambourine Chinois" (Kreisler). Miss Ruth Bradley will be the accompanist.

THE OCTAVE CLUB

Norristown, Pa.

It is pleasant news to inform our readers, as well as it is a pride to Norristown, that our Octave Club has decided to join the National Federation of Clubs of America. It will enable the organization to offer its music lovers entertainments which will break the monotony of a town of some twenty thousand souls. The indefatigable Mrs. Nelson C. Cressman, who is president of the club, organized at the Ersine Club house on October 15, a soiree of instrumental and vocal music. The evening was christened as "Italian Music." After some introductory remarks of Mrs. Cressman, the evening opened with the National Anthem of Italy, sung by Peter Volpe and Paul Gugliemo, assisted by Mrs. Wright at the piano. Peter Volpe is a baritone of many excellences, which he demonstrated in his rendition of "Eri tu," from "Un Ballo in Maschera" (Verdi), an aria by Donizetti seldom heard in our concert halls. "Raggio D'Amore" confirmed the baritone's abilities as a vocalist and the sympathetic quality of his timbre. Mrs. Wright gave commendable accompaniment at the keyboard.

Mrs. Charles S. Harper, soprano, followed her colleague with "Beauty's Eyes" (Tosti), "If Flowers Could Speak" (Lucca), and "The Radiance of Your Eyes" (Novello). She disclosed an agreeable timbre and made her songs the more pleasurable by the intelligent interpretations and the feeling put into the singing. She was ably assisted at the piano by Mrs. Hatfield.

Signor Paul Gugliemo, tenor, gave much pleasure when he sang "Non e Ver" (Tito Mattei) and the popular "O Sole Mio" (Di Capua). William Solodar, a pupil pianist of the Sternberg School of Music, rendered Friml's "Russian Romance" and MacDowell's "Concert Etude." He was a credit to the school, and if he continues to study zealously his career is assured.

The second part was opened with a piano quartet by Rossini (from "William Tell"), and it would have been difficult to detach the best of the artists. They all contributed to an excellent rendition. Sufficient to mention Mrs. Warren Latimore Irish, Mrs. Roy Alexander Hatfield, Mrs. Henry C. Welker and Miss Ella H. Potts. Mr. Gugliemo returned to the platform to sing "Per La Gloria" (Buonocini) and "Romanza" (Donizetti), followed by Signor Volpe in the signing of "O Monumento," from Ponchielli's "La Gioconda," and "Nina," by Perolesi. Mrs. Harper closed the program with Del Riego's "Dry Those Tears," "Whisper, and I Shall Hear" (Piccolomini), and "Preghiera," by Tosti. Our readers will note that the program was a pretentious one.

With the establishment of peace, our Red Cross entertainments will be substituted with professional events. The Community Chorus must also be mentioned, and if the singing of "The Star-Spangled Banner" provoked enthusiasm, it is not only for patriotic reasons, but also for the efficient intuitions made possible by the excellent director of the Octave Club Chorus, Miss Marion G. Spangler.

THELMA RUSSELL CRAWFORD.

———♯♯♯———

Howell—Among other debuts next week is that of Miss Dicie Howell, a young soprano; she will be heard in Aeolian Hall, New York, on Wednesday afternoon, November 5.

MARJORIE MAXWELL

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THE WITMARK BLACK AND WHITE SERIES

AT THE WHITNEY TEW STUDIOS

At the very beginning of the season it is not possible to expect such advanced technic nor such finished work from the members of any class as will naturally be in evidence later in the season, and yet at the Tew Studios on last Sunday afternoon there was an astonishing amount of talent shown and a thoroughly satisfactory advancement on the part of students who—in deference to the few months they have been studying, Mr. Tew called his "infants."

As a matter of fact, a complete mastery of the system taught by Mr. Tew requires something like five years, and the most interesting of his pupils are therefore those who have been with him two years or more, for these are, of course, well on their way.

As has been so often told in these columns, Mr. Tew specializes on the "long scale," and all his pupils—beginners as well as advanced, present songs which cover an unusual range, for he does not, in any case, recognize a restricted one, insisting that all voices are low and high and that definite classifications and limitations are unnecessary.

Therefore, even with those pupils who have not yet a thoroughly developed tone in any part of the scale, there is already that very satisfactory ability to sing both high and low with ease.

The program heard on last Sunday afternoon by a studio full of people was as follows:

Rondo Zapfedicciosa.....Mendelssohn
Miss Harriet Cartwright
Trio—Rest Here on Thy Mossy Pillow
Misses Del Barrios, Grieves and Fredeen
Celeste Aida (Aida).....Verdi
Mr. C. B. Emmert
Spring .....Chaminade
Shadows.....Del Riego
Miss Del Barrios (Debut)
I Love Thee.....Grieg
If No One Ever Marries Me.....Lehmann
Miss Yashow (Debut)
Rose Softly Blooming.....Spohr
Miss Grieves (Debut)
Duet—I Heard a Voice in the Tranquil Night .....Glover
Mrs. Loomis and Mr. Iles
My Heart at Thy Dear Voice
(Samson and Delilah).....Saint-Saens
I Love You.....Cadman
Mrs. Loomis (Debut)
Polonaise (Mignon).....Thomas
Mrs. C. B. Emmert
Good-bye—Bass key.....Tosti
Eleonore—Tenor key.....Colridge-Taylor
Edwin Iles
When You and I (Contralto)
(In a Persian Garden).....Lehmann
I Sent My Soul (Soprano)
(In a Persian Garden).....Lehmann
Mrs. Colbran-Melius
Prayer—Heischütz .....Weber
Miss Frances Rheinhold
Sadas Wos Aria—Bass key—Possenli Numi
(Magic Flute).....Mozart
Queen of the Night (Soprano key)
(Magic Flute).....Mozart
Miss Emma Berg
Song of the Shepherd Leht
(Contralto) .....Rimsky-Korsakoff
Ditayrs (Hamlet) .....Ambroise Thomas
Mlle. Adrienne de Vere
Mad Scene (Hamlet).....Ambroise Thomas
Miss Hazel Renninger
Duet—A Book of Verses.....Lehmann
Miss Gladys Scrimgeour and Edwin Iles
Waltz Song .....Gounod
Hesperida .....Massenet
Mlle. Yseult Trevecoeur
Bell Song (Lakme).....Delibes
Miss Gladys Scrimgeour
When the Heart Is Young.....Buck
Miss Maybelle Clemenson
Charmant Oiseau .....David
Miss Wanda Alexandiovna Tzalla

Of the singers represented at this time the Misses Del Barrios, Yashow and Grieves and Mrs. Loomis were absolute debutantes, each of them showing both voice and budding style as well as very considerable facility.

The others ranged from a few months of study up to two years, and each in his or her own way gave pleasure and promise of still better things to come.

Mr. Emmert has a pleasing voice and style, Mrs. Emmert shows growing facility, Mr. Iles has genuine operatic voice and style and sang with fervor as well as musical values; Mme. Melius, the possessor of a beautiful voice, shows steady gain from month to month; Miss Berg, the possessor of delightful personality as well as lovely voice, gave much pleasure; Mlle. De Vere was fine in her smaller song, and not only she, but Miss Renninger, Mlle. Trevecoeur and Miss Scrimgeour were brilliant in the big operatic arias offered.

The ensemble numbers were charming, and the accompaniments of Miss Cartwright (as also her solo) and Miss Lucy Levy were ideal.

C. E. W.

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Kay—Gordon Kay, soloist before the National Arts Club in New York last Saturday evening, scored much success in "Values" (Vanderpool), which he used as an encore.

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Soprano

In Song Recital at Aeolian Hall, New York City

Wednesday Afternoon, November 26th, 1919

Direction

THEODORE VAN HEMERT

120 Broadway, New York City

THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Harold Henry in Duluth

"Harold Henry played before an enthusiastic audience last evening," says the Duluth Herald of October 18. "The young American pianist came to Duluth," it continues, "with most flattering notices. All that had been said of Mr. Henry's freshness and vigor and brilliancy of technic was proven. It was refreshing to see his freedom from mannerisms and affectations. Mr. Henry's playing was flawless. He approached the Bach from the emotional side, giving the music a warmth and human note which much Bach playing lacks. The minuet in particular was an exquisite piece of work. In the second group the biggest number was the Fantasia quasi sonata by Liszt. As usual with this composer, this number gave scope for virtuoso technical skill, for brilliant runs and for tremendous dynamics. Mr. Henry's complete mastery of his instrument was evidenced in this. Especially noteworthy in this group was the Debussy 'Reflections in the Water.' Mr. Henry brought out admirably the flitting lights and figures which it suggests, and its enchantment was felt at once. To the Chopin numbers the pianist gave the necessary perfection of technic, and the clear singing tone to the melodies. In the Keltic sonata by MacDowell, Mr. Henry seemed in command of his best powers. Mr. Henry is gifted with a charming, straightforward personality which made his appearance last evening doubly enjoyable."

♮ ♮ ♮

Konecny at Staunton, Va.

Josef Konecny, the Bohemian violin virtuoso, was at the Y. M. C. A. yesterday evening in concert. The evening's program was a pronounced success and an appreciative audience applauded the various numbers rendered. Konecny is a violinist of note, a master of the technique of the king of musical instruments. His interpretation of compositions by such masters as Rubinstein, Paganini, Sarasate and Sevick places him on a plane, if not above it, with the world's violin masters. However, the question arises, was Konecny's technique of a character understood and rightly appreciated by his audience?—Staunton Daily News.

♮ ♮ ♮

Press Comment on Idelle Patterson

The soloists with the orchestra (Minneapolis Symphony) were worthy of the organization's lofty standard. Miss Idelle Patterson scored a triumph. She sang the aria, "Ah fors e lui" from "La Traviata" with verve and fire. Her coloratura work was fine and her brilliant execution aroused great enthusiasm in the appreciative audience.—St. Joseph, Mo.

Miss Patterson has great personal charm and magnetism, and a beautiful voice.—Daily Times, Los Angeles, Cal.

Miss Patterson had a triumph. Better coloratura work than was displayed by this girl has not been heard for a long time.—Decatur Herald, Decatur, Ill.

Miss Patterson looked so young and inexperienced that it seemed cruel to expect her to sing the big Traviata aria. But the little lady astonished everybody by completely routing its vocal difficulties, coming out with flying colors from a perfect riot of arpeggii, trills, scales and staccati phrases, to the great delight of her audience.—Transcript, Peoria, Ill.

Miss Patterson is personally gracious and fascinating. Her pure, well schooled soprano voice earned for her no small share of the evening's honors.—Winnipeg Telegram, Winnipeg, Manitoba.

Her voice possesses a rare quality seldom heard except in grand opera.—Oakland Enquirer, Oakland, Cal.

Miss Patterson is a highly trained soprano with a voice of great beauty.—Winnipeg Tribune, Winnipeg, Manitoba.

♮ ♮ ♮

Comments Upon "Twilight" (Hemingway)

It is excellent.—Oscar Saenger.

Hope you will have success with it.—Charles Wakefield Cadman.

Looks delightful and I am looking forward to hearing it soon. With all good wishes for its success.—Sara Teasdale.

Best wishes.—Anna Priscilla Risher.

Well done piece of work in wondrous harmony with the poem.—Harold Hamilton Hall.

Received your song and consider it very lovely.—Ben Claire Crow.

Very effective little song.—D. A. Clippinger.

Will use it in my studio when possible.—Elizabeth Foresman Bagg.

Shall be glad to use "Twilight" for teaching. It is ideal for that purpose.—Mary Highsmith Lyding.

It is a gem.—Mrs. A. J. Baumgartner.

Wish you every success.—Rose Lutiger Gannon.

Will use it whenever possible.—Charles Edward Clarke.

Congratulate you upon your song "Twilight."—Carl E. Craven.

Best wishes for your song.—Ida Geer Weller.

Sincere good wishes.—Seneca Pierce.

Fine for contralto.—John R. Rankel.

♮ ♮ ♮

New York School of Music and Arts

A short time ago the editor of The Musician, during a visit to New York, spent a very enjoyable hour at the new home of the New York School of Music and Arts, 95th Street and Central Park West, Ralfe Leech Sterner, director.

When parents are considering the question of sending a daughter away from home for music study they must think of the conditions under which the girl is to live. Shall she go into a boarding house of the usual city type, rent a furnished room and take her meals in restaurants? Shall she join several other girls and rent a flat, with a maid to serve meals and look after the rooms? Is she to be left alone and unsupported by the company and advice of those more experienced in the life of a great city? And these problems are also serious ones to the woman of maturer age and greater experience who comes to the city for music education. She wants comfort, companionship, cheerful surroundings, and freedom from the annoyances and dangers due to designing men and women.

The New York School of Music and Arts has met this problem by offering home life to the women students who come there for instruction. And the first thought of the visitor is that he is entering a household, and not an institution. The school occupies two buildings, one on the corner, the other adjoining on Central Park West, both overlooking the expanse of the park, a view of great beauty summer or winter, and insuring pure, fresh air at all seasons of the year. The corner building is used for offices, reception rooms, studios, and lecture halls, the other for a students' home.

The school quarters are in a house formerly occupied by one of New York's millionaires, and is munificently decorated, especially in the main rooms, the entrance being through grilled doors, set in marble portals, the reception hall having an inlaid mosaic floor, the walls elegantly decorated. A beautiful stairway ascends to the second floor where one finds large studios, with magnificent stained glass windows set in copper; cut glass chandeliers, etc., making a most artistic setting.

We have purposely emphasized the home idea in the New York School of Music and Arts, as worked out by Mr. Sterner, but we must not omit mention of the courses of study offered which cover a thorough musical education. The vocal department is under the care of Mr. Sterner, who has a long list of professional pupils to his credit. In the piano department is an artist of international reputation, Arthur Friedheim, a pupil of Liszt.

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Sturkow-Ryder at Flint

The pianist, Mme. Sturkow-Ryder, who gave a recital on October 9 at St. Paul's Parish House, and a lecture-recital at St. Cecilia Club Rooms on the afternoon of October 10, proved herself a musician of rarely combined attributes.

Her genius is the result of natural talent, carefully trained by constant study and practice, and by the application of her whole self to her art. The technic she employs is flawless; the interpretation she gives to her selections proves her appreciation of the composer's intention. Notes and phrases are thoughts and action. Everything means something. Her sense of humor, likewise her sympathy with every phase of life, influences her playing, and her shading was unique.

That a pianist, playing a whole program herself, should receive five encores is remarkable.

The audience responded to her every mood and enjoyed the feast of music.

The arrangement of the program was excellent, beginning with Handel's Air and Variations in D minor, followed by Siciliano and Capriccio, by Scarlatti, and encored from Chopin.

Mme. Ryder gave a thrilling reading of Liszt's Sonata, quasi fantasie; it was filled with charm and interpretative skill. She played for encore "Consolation" (Liszt).

Interest was paramount when she began her own composition, "Fantasie Pastoral." This descriptive story arose from memories of childhood with her father in Lincoln Park, Chicago, and covered the interesting features of attraction with rhythms, contrasting movements, melodies and liquid cadences.

Critics proclaim this composition will rank with Schumann's "Scenes of Childhood," placing Mme. Ryder among the leading composers of America. For encore she gave her own composition, "Imps."

The latter part of her program was Russian: "Polichinelle" (Rachmaninoff), "The Lark" (Glinka Balakirew), "The Musical Snuffbox" (Liadow), and Tschaikowsky's Waltzes, with two encores in closing.

It was an evening of real merit and pleasure to Flint musical people.

The lecture-recital on the following afternoon at St. Cecilia Society was extremely delightful, entertaining and instructive. Mme. Ryder's subject was "Color in Music," and although it is not an exhaustive subject, yet her handling of it was so replete with ideas and worth-while pointers on color that her hour and more of speaking and playing created a lively interest that was unusual.

It is hoped that Mme. Ryder will come to Flint again some time.

There is a welcome addition to Flint musical circles in the residence here of A. G. Gill, talented soloist, who came to Flint from Pittsburgh. Mr. Gill held many enviable positions as church soloist in the east. They include positions at the Highland Presbyterian Church, Shadyside United Presbyterian Church and East Liberty Presbyterian Church, all of Pittsburgh. Mr. Gill now is associated with the personal service department at the Buick Motor Company.—Flint (Mich.) Saturday Night.

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Florence Macbeth at Minneapolis

Invading Minnesota again on her Middle States tour, Miss Macbeth even surpassed her splendid triumph of a few weeks ago at St. Paul, this time at Minneapolis, and what the important journals of this go-ahead city said in consequence is of much interest. One of them, the Tribune, under date of October 20, 1919, wrote:

It was a fortunate coincidence—if, indeed, it was a coincidence—that gave Florence Macbeth to Minneapolis on the day that the city welcomed back her orchestra. The family reunion was complete. Though Miss Macbeth is not exactly a daughter of Minneapolis, she is at any rate a niece, and the bond is exceedingly close. The "Bell Song" from "Lakme" by Delibes seemed written especially with her voice in mind, and its flute-like quality and astonishing flexibilities and resiliences were afforded ample opportunity for demonstration. More effective was the encore she used after her Rimsky-Korsakow aria —an old English song by Bishop entitled "Lo! Here the Gentle Lark." The agility with which that coloratura voice of hers swept its winging flight through various cadenzas, dipping, soaring, and twisting about in Immelman turns, provoked from the audience a savage refusal to let her leave the stage. She was called back repeatedly until she finally placated her hearers with "Annie Laurie" which, by the way, she did most artistically. So closely and uniquely does Miss Macbeth trespass upon the province of the birds that, should the birds ever organize and insist upon a closed shop, the head of the Minneapolis Nightingale will be the first demanded.

No less enthusiastic was the Minneapolis Journal of the same date, which commented as follows:

The delightful soloist who had strongly helped to fill the house to overflowing was Florence Macbeth, the Minnesota diva of the Chicago grand opera forces. Miss Macbeth's voice seemed to have gained its power without losing its girl-like timbre, while her skill of coloratura singing once more asserted its excellence in the Hindu "Bell Song" from Delibes' "Lakme" and the hymn to the sun from "The Golden Cock" by Rimsky-Korsakow. Miss Macbeth made a positive hit in Bishop's "Lo! Here the Gentle Lark," which Shakespearean poem in a setting of Mozartian purity of form was enhanced by a flute obligato beautifully played by Anthony Linden. Frank Gray's "Dreams" was enhanced, too, by a lovely closing note in altissimo, followed by "Annie Laurie," which Miss Macbeth sang endearingly to the harp accompaniment of Henry J. Williams.

The remaining papers of the city all add their praises, the Daily News saying, amongst other eulogistic comment:

At her second appearance with the orchestra as soloist Florence Macbeth won a notable success, singing with all the beauty of voice and facility of execution that has made her one of the most acceptable vocalists. She sang with delightful and refreshing enthusiasm.

♮ ♮ ♮

Max Rosen Makes First Appearance in Grand Rapids

The appearance of Max Rosen has been anticipated with a tinge of curiosity on account of the comparison (an odious word) between him and Heifetz. And after young Rosen's work last night it can be said the path of the sun-stretch seems short for him.

Contrasting these young men, Rosen seems more human, more appealing and so satisfying. His bowing is so alive with all the varied nuances of the violin touch and his tone liquid, clear and sweet. The well known concerto in D Minor, by Wieniawski, was doubtly interesting on account of the originality of interpretation. In fact, each number could have been repeated without fatigue to the audience.—Grand Rapids Herald, October 17, 1919.

♮ ♮ ♮

Bertha Ann Cooper

Some recent press comment:

Miss Cooper is a soprano of real merit. Her voice is remarkable for its richness, especially in the high tones, which were displayed to great advantage in the solos of the Stabat Mater.—Ripon (Wis.) Commonwealth.

Miss Bertha Cooper brought before her audience a soprano voice that seldom falls to the lot of even steady concert goers.

Added to her power as a coloratura singer was a certain subtle dramatic quality which singers of this type seldom possess.—Joliet (Ill.) Daily News.

Miss Cooper's voice is a pure soprano of the highest range, sweetness and power, such as are only at occasional periods discovered and developed.—Charlotte (Mich.) Leader.

Miss Cooper's clear, pure tone is the proper vehicle for the Messiah solos. Her former successes in this role were surpassed last evening in freedom and authority, both vocally and temperamentally all of her work was pleasing, but her "Come Unto Him" was pre-eminent in artistic finish.—Press and Dakotan, Yankton, S. D.

Miss Cooper was a delight to her audience. She possesses a rich coloratura soprano voice that has been exceptionally well trained, and her conception of the soprano role in the Messiah is both broad and accurate.—Pierre (South Dakota) Messenger.

♮ ♮ ♮

New York Notices of Carol Robinson

Carol Robinson made a favorable impression at the Comedy Theater, where yesterday afternoon she gave her first New York recital. She showed ability and taste in the rendering of an interesting and well chosen program, and she received many plaudits. The scherzo and presto rondo of the Schumann Sonata were delightfully played, and she showed no small amount of skill in the difficult passages.—The New York Morning Telegram, November 21, 1916.

Miss Robinson, who came on from Chicago, brought with her a well developed technic and an evident and gratifying sense of beauty.—New York Globe, November 21, 1916.

Carol Robinson gave a piano recital in the Comedy Theater. Her principal numbers were Cesar Franck's Prelude, Choral and Fugue, and Schumann's G Minor Sonata, Opus 22. Miss Robinson displayed an excellent tone and skill in the use of the pedals. Her finger work was clean and her playing had much smoothness.—New York Sun, November 21, 1916.

♮ ♮ ♮

Grace Brune-Marcusson

Mme. Marcusson has a high soprano voice of great purity. Her notes were sweet and clear. She was enthusiastically received by the Topeko audience.—Topeka (Kan.) State Journal.

Grace Brune-Marcusson, the popular artist of Chicago, sang the soprano role of Eve with clearness of tone and excellent musical judgment. Her voice has a wide range and is exceptionally pleasing.—Albion (Mich.) Recorder.

Mme. Grace Brune-Marcusson gave a delightful recital Thursday afternoon in the auditorium of the Jacksonville Woman's Club before a large and enthusiastic audience. Unheralded, the Chicago singer came to Jacksonville and in a varied program her voice, which is a pure lyric soprano, proved a delightful surprise and she entirely captivated her hearers.—Times Union, Jacksonville, Fla.

Mrs. Marcusson has a lovely voice and a most gracious personality; indeed, it would be difficult to name a singer who can more deftly and logically interpret a widely ranging program, nor are there many who have such charming voices or such control of their resources.—Music News, Chicago, Ill.

One of the most enjoyable musical treats of the year was the recital by Mme. Brune-Marcusson, who has a voice of great delicacy and wonderful range. Mme. Marcusson's variety in her program was one of the charming features of the evening and her voice was one of unusual beauty.—University News, Atlanta, Ga.

♮ ♮ ♮

Cook's Orchestra Captures Wichita

Wichita heard Will Marion Cook's Syncopated Orchestra for the first time Monday night, and capitulated before the seductive harmony dispensed by the aggregation of dusky musicians. Ragtime jazz, plantation melodies and songs of the south have been heard here before, but never as they were presented by Cook's performers in Arcadia. Opening with America, the double quartet followed with "Swing Along," one of Cook's own compositions, and the applause which followed this number was thunderous. It is hard to say which number scored the biggest hit. William Dover set a mark for all other trombonists to shoot at, and Archie Bell proved that he is the last word in drummers. James A. Lillard's rendition of "Mammy" was exquisite and called for an encore. To show its versatility the orchestra ran the gamut from Dvorak's "Humoresque" to the latest dance music. The Negro Sermon by J. William Coleman, accompanied by the voices of the orchestra, was one of the cleverest things heard in this city in years.—Wichita Eagle, Tuesday, September 30, 1919.

♮ ♮ ♮

Community Singing in Houston

It was estimated that 4,000 voices rose in song at Hermann Park last night under the leadership of Roscoe Snyder of the War Camp Community Service. Mass singing, judging from the interest shown at the Labor Day celebration, is an established institution in Houston now. It came in with the war and often found people too choked with tears and anxiety to do their best, but with the passing of the shadow there has come an exultant note and a bouyancy into the community singing of the people which signifies that it is enjoyed and that it will become a custom at last.

Organized labor's recognition of the pleasure to be had from mass singing at its Labor Day celebration proved one of the most popular things on the program.

"Did they sing?" W. E. Carroll was asked, and he replied: "Did they sing? Well, they certainly sounded as if they were singing. They made the woods ring."

The band led, of course, and Roscoe Snyder's assistants passed leaflets through the crowd with the words printed on them. Just at first there was a little hesitancy in the manner of the crowds, but Roscoe Snyder made them sing, all 4,000 of them, and it was estimated that at least that many persons were grouped about the leader's stand. It is not likely that Mr. Snyder has had a more severe test put on his ability as a leader of public singing than when he faced that crowd of picnickers at Hermann Park last night. And seldom has he found greater inspiration. He rose to the occasion with the sang froid of a born song leader and the crowd met him honestly and squarely half way.

They sang at Hermann Park last night as no crowd has ever sung in Houston before and hereafter it will be no difficult matter to promote mass singing in this city. Who knows but this may be the forerunner of artistic pageantry and al fresco operettas at Hermann Park, where the setting is so suitable for such events?—Houston (Tex.) Chronicle.

♯ ♯ ♯

ALTHOUSE TELLS OF DIFFICULTIES CONFRONTING YOUNG ARTISTS AT METROPOLITAN

In the course of a recent interview Paul Althouse, the only American tenor who has sung leading roles at the Metropolitan Opera House without previous experience abroad, was asked what his personal impressions were of the treatment that young American artists receive at the Metropolitan. So much rot has been written on this subject that it is illuminating to read the opinion of one who knows as quoted here: "The young artist who has had no routine work is greatly hampered in going on at the Metropolitan, but through no fault of the management. It is tremendously difficult to enter the field with experienced artists, to challenge comparison with those who have been schooled in the operatic atmosphere for years, people who have tradition. Yet the young artist who seeks to appear at the Metropolitan naturally challenges such comparison. And the great trouble with most of our young singers is that they are not content to work patiently in obscure parts until they have acquired a background. They are too much inclined to run to Mr. Gatti-Casazza with complaints that they are not being fairly treated. When I went on at the Metropolitan first I had the good fortune to have Mr. Toscanini as my conductor in 'Boris.' And any one who has learned a role under Mr. Toscanini's baton has had a liberal education. But it took work of the hardest kind, desperately hard, to fill the gaps in my operatic education which were there through lack of routine work in opera. That is why I say that the young artist would much better content himself with working in small companies before he aspires to a Metropolitan appearance. Too many young singers are inclined to think that a Metropolitan engagement 'makes them.' It doesn't. Nothing makes a singer but brains, a good voice, good musicianship and hard work."

♯ ♯ ♯

Rodiger—Evelyn Simons, artist pupil of Miss Rodiger, has just completed an eight-week engagement at the Winter Garden. She leaves there to prepare for her New York engagement.

♯ ♯ ♯

Rodiger—Mildred Rodiger has removed to 426 Fine Arts Building, where, on Monday, Wednesday and Friday, she is kept busy teaching.

"SHANEWIS" GIVEN BY GERTRUDE POLK AT AMERICAN CONSERVATORY

Recognizing the fact that the opera, "Shanewis," by Charles Wakefield Cadman, is not only a beautiful work in itself, but also that it is highly significant as to place in the development of music in America—and further, that it is bound to have a big

GERTRUDE JEANETTE POLK

vogue in the immediate future, Miss Gertrude Jeanette Polk of the American Conservatory faculty has taken the trouble to prepare an operalogue arrangement of it, and, with the collaboration of her brother, Henry Polk, a very expert and musical pianist, she presents this in a way to give

CHARLES WAKEFIELD CADMAN

unalloyed delight to all hearers. Her style is definitely of the salon rather than the big concert hall, but she was, on last Saturday afternoon, thoroughly satisfactory in Kimball Hall, where she appeared before a large audience under the auspices of the American Conservatory.

Miss Polk has thoroughly familiarized herself with the story and the text and has made a combination of them for reading purposes which holds the audience to close attention throughout the hour of reading and leaves each member of it with a very definite idea of what the opera really is and with as definite a decision to hear the work in entirety at the first opportunity.

The story, as Music News readers have been told before, is thoroughly American and is as exhilarating as it is colorful.

To the attractive monologuing of this story Henry Polk adds the charm of a thoroughly delightful and wholly authentic piano background.

Not often has any one been able to so completely assimilate an opera and to coordinate its music with the speaking voice as Mr. Polk has done in this case.

The whole idea is delightful, and the entire presentment of it by the Polks equally so.

Between the two scenes on Saturday afternoon Bernice Schalker, contralto, came forward and presented the two big arias belonging to the part of Shanewis (one of them being the "Spring Song of the Robin Woman") with splendid vocal effect and a complete understanding of musical and dramatic values.

Miss Schalker has fine personality and a most unusual voice and her assistance in this fine program was thoroughly admirable.

C. E. W.

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A HUMOROUS EPISODE IN SCHUMANN-HEINK'S CONCERT TOUR

Frank La Forge, the well-known composer of so many beautiful songs, who also acts as accompanist for Mme. Schumann-Heink, has many amusing incidents to relate in connection with their joint concert tours. "One of the funniest things I remember," related Mr. La Forge to a representative of the New York Morning Telegraph, "took place in Twin Falls. Madame was giving a recital, and we were on the platform, all ready to begin, when she signaled to an attendant to bring a chair. Was she tired? Did she want it to lean on? Was she going to sit down? No, she was not going to sit down. She carried the chair to the edge of the platform and signaled to a woman who sat in the front row beneath, her enraptured face peering from between two solemn babies who nearly smothered her. When this woman finally understood madame's kindly intent, the chair was set in the aisle and, with the plump babies enthroned thereon, the concert proceeded without further interruption."

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KATE DRAPER OPENS A STUDIO IN OKLAHOMA CITY

Miss Kate Draper, teacher of voice, has opened a studio at Oklahoma City, Okla.

Miss Draper has every qualification for great success, and her preparation for her work has been exceptionally thorough.

She is a graduate of Knox Conservatory, at Galesburg, Ill., has done normal study in Chicago and, in New York, has studied with Oscar Saenger and Romualdo Sapio, a former conductor at the Metropolitan Opera House.

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Kratt — Theodore Kratt, baritone, who was a church singer in Portland, Ore., and had a successful voice studio there the past year, is now in Chicago studying with Burton Thatcher at the Chicago Musical College. Mr. Kratt studied, previous to his Portland residence, with Dr. Fery Lulek in the Cincinnati Conservatory of Music. He has been appointed soloist and director of music at the Humboldt Park Baptist Church, and has, in that vicinity, already secured a large class of vocal students.

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"'Refreshing' seems to be the best of the adjectives for Miss Robinson's fine, unaffected artistry."—Chicago Tribune.

"Miss Robinson sings better with her fingers than many singers with their throats."—Chicago Evening American.

"She revealed some of the best piano playing that has been heard at the Orchestra Series this season."—Milwaukee Journal.

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PASSING COMMENT

(Continued from Page 3)

proving the erection of Memorial Buildings in honor of the men who fell in the World War, for which the War Camp Community Service is campaigning. The organization as a body expressed particular approval of the plans to incorporate in every Memorial House built special provisions for musical entertainments.

Fully six hundred organizations are affiliated with the Federation with a total membership of over 200,000. The Federation is one of the thirty-one bodies which make up the National Council of Women, and as the resolution will be passed, it will reach approximately ten millions of women.

The resolution reads as follows:

Whereas, memorial clubhouses containing an auditorium for music have received official indorsement by all of the great organizations of the women of America, therefore be it

Resolved, That the National Federation of Music Clubs heartily approves these plans and expresses its earnest desire that so worthy a movement be furthered in every way.

According to a statement by Walter Story, who is traveling about the country showing various plans and drawings for model Community Houses, one hundred and forty-one cities of the United States have asked for Memorial Buildings and will soon start erection of these. And in every one of the plans submitted for community approval there is a large auditorium or music room with the proper acoustic properties for musical programs. "The trend of the times and the desire of the general public," according to Mr. Story, "is for a memorial that shall be of value to the living and the avoidance of the crop of such memorials as sprang up all over the country after the Civil War. The result of the patriotic impulse to honor the hero dead was a tidal wave of cemetery monuments all over the land, somewhat enlarged and furnished with artillery and proper ammunition."

The monument is passe now and the memorial idea is for a practical building that honors the boys and carries their memory by giving pleasure to the living; a building where the community may gather for play, recreation or study, in that common democracy that our hero dead died to save.

. . . . . .

Knowing through experience that there is a great scarcity of students for the unusual orchestra instruments such as the oboe, Walter Damrosch has established in New York three Oboe Scholarships and in explanation of his action has written the following letter:

During the thirty-four years that I have been Musical Director of the New York Symphony Orchestra nearly all of our first-class wind instrument players have been men of foreign birth and education. This has not been because our American boys are musically less talented than Europeans, but because European governments have for generations intelligently fostered the study of orchestral instruments by not only giving talented students their tuition free under the best masters but by even subsidizing the best of them in giving them an annual stipend toward their living expenses while studying.

Students in America have had no such governmental assistance and have therefore in many instances been compelled by bread necessity to break off these studies and to begin to earn their living before they had attained the highest artistry and technical proficiency.

The time has come when, from patriotic reasons, we ought to equalize these conditions, and as our government has no department of fine arts and no funds for such purposes, it remains for intelligent private initiative to bring about better conditions.

We have today twelve subsidized symphony orchestras in this country. There should be one hundred; but we have hardly at present enough first-class musicians to properly furnish all those already in existence. This is especially true of the oboe and other wood-wind instruments.

In order to make a beginning and encourage those financially better equipped than I to "go and do likewise," I herewith offer to endow three oboe scholarships for three years.

. . . . . .

From Harmony, Ill., the Rev. Max Stommel writes as follows:

Music News: The success of our churches is in their leading us into better realizations, so that I trust you may allow my views—also considering that I have had some musical experience abroad as well as at home—on the All-American Exposition you very aptly criticize, although I think the German day had little to do with its failure, but that lack of public interest indicated confidence of Americanization in that direction. Rather ascribe the failure to neglect to "Chicagoize" this type of Americanization.

In juxtaposition to your timely words is a brief by Mr. Schaefer, which reminds me of my having lived in his neighborhood when he was designing and managing a vacant lot recreation that the authorities made reference to for extension throughout the city. Here Mr. Schaefer introduced New England games, costuming and suitable songs, by his sole initiative overcoming with orderly control the juvenile rowdyism that was occasioning opposition to children playing so freely about. Also consider the Autumn carnivals of our business people. Chicago is full of material like this, which the All-American Exposition should have brought together in a splendid climax. Instead it only presents a few dances and football games that may be found on every hand, even in our Sunday schools, and presents only a few gingerly music selections where music of all kinds should have been continuous.

The underlying fault seems to be that professional artists are advocating a reserve of their abilities in the absence of due importance, trifles for opportunities they underestimate.

I wish to impress that, on the contrary, the artist, orator or musician who puts his best efforts into every occasion, no matter how insignificant, though he hold forth to an empty barn, is steadily building up powers for that day when nature will confirm them, an inevitable turning point, after which he will command his support instead of being at its whimsical beck and call, or resorting to various tricks to secure just dues.

A paper of your influence can do incalculable good in spurring on the talent that falters because it is not seen how near the goal of attainment really is.

(Signed) REV. MAX STOMMEL.

. . . . . .

The War Camp Community Service of New York (1 Madison Avenue) sends us the following account of an experiment in musical appreciation which was tried out successfully in connection with the New York school for training volunteer song leaders:

When Cecil Fanning gave his recent recital in New York the War Camp Community Service arranged to have the members of its New York training school for volunteer song leaders attend the recital in a body as a mark of respect to the baritone, who served the organization for a year as a volunteer in the capacity of entertainment and singing director at Columbus, Ohio. Previous to the recital the members of the class were given a talk on the composers represented on Mr. Fanning's program and on the different styles of composition. They were asked to record their impressions as to the recital that they might compare notes at the next meeting.

At this time there was an exchange of views, not only as to which numbers had been sung the best by Mr. Fanning, but as to the compositions themselves, not only from the point of melodic beauty but from that of the fidelity with which the composers had reflected the moods of the various texts. Distinction was made between the numbers which were ballads and those that were true art songs. The experience was of value not only as an aid to musical appreciation but in that it re-enforced the critical faculty with which the future community singing leaders could judge the songs submitted to them for performance.

. . . . . .

And, for the final letter, just a quotation from a personal note received from Elizabeth Battle Bintliff, A. M., of Ripon, Wis.:

I find every week many items in Music News which are very interesting, and your sentiments expressed in your editorials about "something for nothing" and the Americanization of music in this country meet with my hearty approbation.

(Signed) ELIZABETH B. BINTLIFF.

VOTICHENKO TO PLAY AT OPENING CONCERT OF MATINEE MUSICAL CLUB OF PHILADELPHIA

The Matinee Musical Club of Philadelphia will present a series of unusually attractive programs for this, the twenty-fifth year of its club life. The opening concert will be given on Tuesday, November 4, at 2:30 o'clock in the ballroom of the Bellevue-Stratford. Sasha Votichenko will present a program of Russian music on the tympanon, of which he is the only master. The program will include old Russian music and selections from Votichenko's own compositions which will be given in costume and with Russian settings. Albert Gregorovich Janpolski, the eminent Russian baritone, will sing a number of characteristic Russian folk songs, some of which date back to the time of Peter the Great and Mlle. Louis Le Cai will conclude the program with a quaint Russian character dance.

A UNIQUE COMPOSITION

"Of a Certain Green-Eyed Monster," a short jealousy song by Lynnel Reed, is rapidly becoming known among singers as a successful encore number, being indorsed and sung by Edna de Lima and Cecil Arden, the Methopolitan artists, while Agnes Kountz Dederich, a Toledo soprano on tour through the East, is using it on all her programs.

"In a Bedouin Camp," for violin, of which the Musical Courier said, "It is so oriental in its harmonic and rhythmic details that it might have been smuggled into America with a sack of Arabian spice," is being played by Zetta Gay Whitson of Chicago, Charlotte Dennett Williams of Oberlin, and by Florence Austin.

FARIBAULT, MINN.

Carol Robinson, Chicago pianist, gave the following beautiful program, with great success, on October 6 at St. Mary's Hall:

Sonata, Op. 22 ..... Schumann
Allegro
Andantino
Scherzo
Presto-Rondo
Intermezzo, Op. 118, No. 2 ..... Brahms
Capriccio, Op. 76, No. 2 ..... Brahms
Nocturne, F major
Two Preludes, F major, B flat major
Fantasie Impromptu, Op. 66
Barcarolle, Op. 60 ..... Chopin
Clair de Lune ..... Debussy
Etude, F sharp minor ..... Bortkiewicz
Etude, C sharp major ..... Bortkiewicz
Winter, Op. 32, No. 4 ..... MacDowell
Br'er Rabbit, Op. 61, No. 2 ..... MacDowell
Dedication (Schumann) ..... Liszt
Rhapsody No. XIV ..... Liszt

Coe—Allan Coe, pianist, appeared with great success at the Vista Theater on October 5.

SERGE PROKOFIEFF'S NEW OPERA, "THE LOVE FOR THREE ORANGES," TO BE GIVEN WORLD PREMIERE EARLY IN THE CHICAGO OPERA SEASON

As there has been much speculation in regard to Serge Prokofieff's new opera, "L'Amour des Trois Oranges" (The Love for Three Oranges), which will be given a world premiere early in this season, the Chicago Opera Association has issued a summary of its fantastic story, which is given below:

In the belief that the opera will prove a sensation, everything possible has been done to make it a success. Boris Annisfeld, fantastic Russian painter, is to provide the scenery and costumes, and Adolf Bolm, master extraordinary of Russian choreographic art, who first came to this country with the Diaghileff ballet, is to look after the stage management. These three Russians have been in constant communication and believe that this production will prove artistically and scenically one of the greatest operas ever performed.

SERGE PROKOFIEFF

The opera is in four acts and ten scenes and has a prologue. The words are by Serge Prokofieff, from an old Spanish play by Carlo Gozzi. The French translation is by Mlle. Vera Janacapulos and the author. In brief, it is a fantastic and picturesque portrayal of an imaginary fairy tale which takes place in an imaginary kingdom, with the aid of the Magician Tchelio, protector of the King, and Fata Morganna, sorceress and protector of Leandre, the Minister of State. Leandre aspires to the throne, with the connivance of Clarice, the King's niece, and is therefore seeking the overthrow of the hypochondriac Prince.

In the prologue, a herald enters and proclaims that "The King of Clubs" is in despair. His son and beloved child is suffering from an incurable hypochondria.

At the opening of the first act the King is surrounded by an army of doctors armed with all manner of instruments. He asks them to explain just what is the matter with his son, and they reply that he has every conceivable illness—headaches, indigestion, nervous troubles, neuralgia, insomnia, enfeebled eyesight. They declare that laughter can alone cure his son. And the story which follows deals with the efforts of Trouffaldino, the court clown, to make him laugh by means of weird dancing, grotesque pageants and entertainments; a mysterious cabalistic game of cards played below ground, where Fata Morganna and the Magician Tchelio deal the cards of Fate and the sorceress wins, exultingly, the right to dispose of the Prince; the secret plottings of Leandre and Clarice; Fata Morganna's interference with the success of Trouffaldino's efforts to make the Prince laugh; her bewitching of the Prince, whom she sends in search of "The Three Oranges"; his travels with Trouffaldino through lonely desert regions; their encounter with the giant Cook, guardian of "The Three Oranges" at Creonte's palace; their escape with "The Three Oranges"; their desperate thirst as they return through the desert; the mystery of "The Three Oranges," which grow and grow, and which are found to contain three princesses; the last minute effort of Fata Morganna to foil all by turning the newly found Princess Ninetta into a rat; the fury of Tchelio at this miserable trick; the anger of the King; a last effort on the part of Fata Morganna, and then the final triumph of the Prince. In brief, a fairy tale like which none other in grand opera.

One novelty introduced by Prokofieff is one group of Tragics and Comics and Lyrics, who come running on to the stage at critical moments to extol, each in turn, the merits of their respective arts. They are kept in order by the "Ridicules," an amusing group, representative of the People of the Theater, who are well intrenched in two towers on either side of the stage, from which they can view all proceedings and from which they can emerge to sweep away the Tragics, the Comics and the Lyrics. At times they even emerge to come to the rescue of our Prince himself, as, for example, in the desert scene when the Princess is dying of thirst and they rush on with a pail of water and so save the situation.

———♯♯♯———

LILLIAN WIESIKE

Mme. Wiesike, who has just been added to the faculty of the Cincinnati Conservatory of Music, is a soprano of beautiful voice.

Her prestige as an artist is the resultant of a comprehensive and illuminating home and foreign training and a just and generous acknowledgment by European and American audiences of her possession and full command of such qualities of voice, interpretation and intelligent musical sense which go to make a finished and routined artist.

As a singer Mme. Wiesike has proven herself a highly creditable exponent of such vocal educators as Mme. A. E. Schoen-Rine, acknowledged the leading exponent of the far-famed Viardot-Garcia method; Coenraad V. Bas, Bernhard, Irrgang, and Frank Rumpel. In dramatic action she received her training from Felix Dahn.

———♯♯♯———

Bradley—Ruth Bradley was accompanist at the faculty concert of the Bush Conservatory on last Saturday afternoon.

DAI BUELL

"She sits in a niche of her own among the young pianists of the hour."—Boston Transcript, May 5, 1919.

Verdict of Chicago

on

Liszt Anniversary Recital

October 22, 1919

"The first of this season's morning recitals in Ziegfeld Theater was given yesterday. The offering was a program of piano music presented by Dai Buell, a young player who comes from Boston and who, noting the fact of October 22 being the anniversary of Liszt's birth, arranged her selections in manner designed to honor the memory of the great Hungarian. She chose for performance the B minor Sonata and the Thirteenth Hungarian Rhapsody, the Liapounow 'Elegy in Memory of Franz Liszt,' the Schumann 'Papillons,' and the Intermezzo and Finale from 'The Carnival Jest.' Miss Buell is a pianist of good abilities. Her fingers are well trained and are swift and sure; her pedaling is neat and judicious; she has appreciation and taste in the employment of dynamic contrasts, and her interpretations disclose careful study and preparatory thought."—W. L. Hubbard, Chicago Tribune.

"Dai Buell, the poetic American pianist, opened the Wednesday morning recitals at the Ziegfeld Theater, given under the direction of Carl D. Kinsey, yesterday morning with a commemorative piano recital. Her program, given on the anniversary of the birth of Franz Liszt, was made up of compositions of the great Hungarian composer and of his contemporary, Robert Schumann, and as a tribute to Liszt, the Russian author Liapounow was also represented with an 'Elegie en Memoire de Francois Liszt.' Since the days when Arthur Friedheim, one of the greatest of Liszt's pupils, first performed the big B minor Sonata by Liszt in Chicago this work has become one of the more important pieces in the repertory of piano virtuosos, and Miss Buell's interpretation of it was marked quite individually, so as to bring forth its poetic points more than the larger dramatic sweep which was accented by Friedheim. Miss Buell has all the accomplishments and qualities of a very fine pianist. She has imagination, poetic insight, and a technic which is adequate to do justice to the important pieces which she performs. Her playing of the Schumann 'Papillons' and an Intermezzo and Finale from the same composer's 'Carnival Jest from Vienna,' were given with lightness and grace, and contrasted with the deeper musical message of the Liszt Sonata. The Hungarian Rhapsody No. 13 closed the recital."—Maurice Rosenfeld, Chicago Daily News.

"One hardly expects dimples in a Boston pianist, but Dai Buell has them, and right where a pianist needs them the most—in her elbows. She gave Liszt a very charming birthday party yesterday, when she opened the Carl Kinsey Wednesday morning series of concerts. This was Miss Buell's second appearance in Chicago, and this time she essayed to show us something about the stupendous B minor Sonata of Liszt. It is an open question whether this should ever be attempted by a woman—it is so essentially masculine. But Miss Buell invested it with considerable beauty."—Henriette Weber, Chicago Herald-Examiner.

"The new season of Carl D. Kinsey recitals was begun yesterday morning at the Ziegfeld Theater by Dai Buell, an earnest pianist who has visited Chicago variously in the past. Miss Buell is not only earnest, but industrious and talented. It is a feat calculated to test not only musical intelligence but memory and muscle as well, to learn the B minor Sonata. Some may question whether the Sonata has enough in it to make it worth the trouble, but, at any rate, the performer is entitled to the credit of having performed a difficult deed."—Edward C. Moore, Chicago Daily Journal.

"The Carl Kinsey recitals at Ziegfeld Theater usually have the raison d'etre of offering something worth while. The enterprise checked off its sixtieth reason to be yesterday, when Miss Dai Buell, who was heard here about two years ago under the same auspices, gave us a program to convince us that our remembrance of certain qualities had not been at fault. Miss Buell is indeed the possessor of feminine pianistic talents which leave her hearers pleasantly impressed. She charms more than satisfies, and that is the secret of her success. Therefore all music requiring grace and elegance of execution, daintiness and velvety smoothness of touch found her thoroughly equipped, as in parts of Schumann's 'Papillons.'"—Herman Devries, Chicago Evening American.

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CONCERT and ORATORIO

THEODORE SPIERING, A DISTINGUISHED ARTIST

Theodore Spiering is internationally recognized as violinist, conductor and pedagogue of the highest distinction. As a boy protege, his first appearances were in his native city of St. Louis. After preliminary training with his father, and later with Henry Schradieck at Cincinnati, four years were spent in Berlin under the celebrated Joachim at the Royal Hochschule. The lad, now twenty-one, returned to the United States, bearing with him a highly complimentary letter of introduction from Joachim to Theodore Thomas, then conductor of the orchestra bearing his name in Chicago. Spiering became a member of that organization, making his first solo appearance in 1893, in Chicago, playing the seldom-heard Schumann Fantasia. About the same time he founded the Spiering Quartet, an organization which for twelve seasons was one of the most important factors contributing to the entire West. His indefatigable energy found a further outlet in his pedagogic work. He was a member of that brilliant Chicago group of that time which included Bendix, Jacobson and Listemann. It is well known that Spiering has since become one of the most renowned and sought-for teachers in the musical world today.

In 1902 he won his first recognition as conductor in a series of six festivals in important cities adjacent to Chicago, and in the same year saved from abandonment two performances of the Savage Grand Opera Company, whose conductor had been suddenly taken ill. "Pagliacci" and "Cavalleria Rusticana" were thus conducted by Spiering without preparation and with but an hour's notice.

A signal honor from the French Government was bestowed upon Mr. Spiering in 1905, when the decoration of "Officer d' Academio" was conferred upon him for his work in introducing French music, notably chamber music, in the United States. Mr. Spiering transferred his further activities to Europe that year, making Berlin his headquarters. Extended concert tours through Germany, Holland and England followed. He won high distinction as a violinist, and it was especially his sincerity of interpretation, aside from his extraordinary technical ability, that commended him.

In 1909 the late Gustav Mahler engaged him, while in Vienna, as concertmaster for the New York Philharmonic Society. It is well known how, during the illness of Mahler, Mr. Spiering conducted the final seventeen concerts of the season of 1910-1911. Although he won signal success and was enthusiastically acclaimed, apparently he was not eligible, because of his nativity, when the post was made vacant by the death of Mr. Mahler. Consequently Mr. Spiering again expatriated himself in order to enjoy the greater opportunities beyond the Atlantic. During the seasons which followed (immediately preceding the outbreak of the war), his series of concerts with the Philharmonic and Bluethner orchestras in Berlin were acknowledged important institutions by the entire Berlin press. The list of first performances under his baton included such works as the symphonies by Enesco, Ducas and Graener, and other symphonic works by Delius, Reger, V. Hausegger, Dohnanyi, Reznicek, Casella, Hadley and others. During this same period Mr. Spiering was also associated as

artistic adviser with the People's Stage in Berlin.

Last season Mr. Spiering was especially engaged by Winthrop Ames to conduct Erie De Lamarter's music for the New York production of Maeterlinck's "The Betrothal."

———♯♯♯———

Lewis—Mrs. Percy W. Lewis, teacher of piano at Portland, Ore., and officer in the N. F. M. C., was a Music News visitor on Thursday last en route to Akron, Ohio, to attend an important board meeting.

———♯♯♯———

Nelson—The concert of the United Swedish Societies at Orchestra Hall last Sunday afternoon was under the direction of Edgar Nelson.

THEODORE VAN HEMERT, DISTINGUISHED DUTCH BARITONE AND IMPRESARIO

Theodore Van Hemert, the distinguished Dutch baritone and impresario, who has delighted New York audiences in the past years with his beautiful voice and interesting interpretation of French songs, which he sings with exquisite diction and the proper delivery, unfortunately so rare nowadays in the rendition of French songs, and who is equally at home in Italian or Spanish arias, as well as in the German lied, announces the debut recital in Aeolian Hall of Josephine Lucchese, a soprano of San Antonio, Texas. Miss Lucchese will sing an ambitious program of Italian, French, Spanish and American songs, and several operatic arias with flute obligato. Mr. Van Hemert predicts a glorious future for Miss Lucchese, who, he claims, will rival some of the celebrated stars of a past age, of which Patti was the last. Although Mr. Van Hemert is in the managerial field, he has by no means given up his own art, and our New York representative informs us that Mr. Van Hemert contemplates giving in the near future a series of recitals of some of the old classical masters, such as Schubert and Schumann and some of the modern French Composers, among which Mr. Van Hemert considers Debussy to be without a peer. His New York friends are looking forward with interest towards these recitals, the dates and programs of which will be announced within the near future.

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MUSIC IN NEW YORK

BY
JOSEPH DE VALDOR
Assistant, CLAUDIA E. SNYDER
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Arnold Volpe and His Symphony at the Hippodrome

The same orchestra appeared last summer at the Stadium under the leadership of Arnold Volpe. Through the generosity of several wealthy patrons of art the masses, or, rather, the music lovers, will be afforded opportunity to listen to concerts at popular prices, the highest not exceeding a dollar. And when exorbitant prices are eliminated the musical events will always succeed in attracting comfortable numbers of music lovers—witness the audience of Sunday afternoon, October 19, at the Hippodrome. The musicians are recruited from the Metropolitan, Philharmonic and Symphony Society of New York. Mr. Volpe, it must be admitted, always assembles good forces, and as for the offerings, he knows what the masses like. If the above qualities could be combined with the knowledge of directing the compositions, no doubt he would be ranked among the good conductors. He seems to be able to control the strings, but he permits the brass instruments to play louder than the score requires, and at times the rhythm is faulty. "Anitra's Dance" and "In the Home of the Mountain King," from "Peer Gynt" Suite by Grieg, were much applauded. The numbers consisted of "Oberon," overture by Weber; "Les Preludes," by Liszt, and overture, "1812," by Tchaikowsky.

Sascha Jacobsen, violinist, and Amparito Farrar were the soloists. The violinist played Bruch's "Concerto" in G Minor with the accompaniment of the orchestra.

In lyric passages Mr. Jacobsen disclosed a beautiful and clear tone; in fact, an improvement over the former seasons. His technic, though efficient, leaves yet something to desire. He employs some effort in difficult passages, but he is worthy of attention and deserves more credit than many of the heralded violinists.

Amparito Farrar was heard by the writer for the first time, and he is glad to record that this American soprano is one who should be given more generous support from our leading musical organizations. She possesses an excellent lyric voice; especially the medium is commendable, while the upper, if not powerful, is of excellent quality. She sings with intelligence, and in her rendition of the "Jewel Song" from "Faust" she also gave proof of an excellent French enunciation. I do not believe that Miss Farrar is adapted for dramatic arias like the one from "Manon Lescaut" (Puccini), which she gave as an encore.

There was applause for everybody, and these popular concerts will prove interesting and worthy of patronage if the standard is not cheapened. The low prices should be a stimulus.

J. de V.

♮ ♮ ♮

Gabriella Besanzoni Breaks Contract and Must Pay $13,000

According to the foreign press, Besanzoni, the famous contralto, who is to appear next month at the Metropolitan, must pay her impresario, Mocchi, $13,000 for failure to fulfill an engagement. The civil courts of Rome awarded Mr. Mocchi this amount because the temperamental singer preferred to appear at the Iris Theater of Mexico instead of the Lolises of Buenos Aires. This news is to be credited to Lo Spettacolo, a daily musical journal of Rome.

♮ ♮ ♮

Roda Marzio Achieves Success at Elizabeth, N. J.

The New Jersey papers are speaking enthusiastically about Miss Marzio's appearance at Elizabeth, N. J., on Sunday, October 19, when the Lyric Federation of New York featured her in a performance of "Cavalleria." The young singer interpreted her role of Santuzza with unusual success. It was expected especially by those who heard her recently at the Brooklyn Academy of Music, when she appeared in the same part.

This young singer is a lyric dramatic soprano and has studied with Mr. Buzzi Peccia, and notwithstanding that she has received all her training in New York she is very efficient in her interpretations. She is the possessor of an excellent soprano voice and is an intelligent actress.

♮ ♮ ♮

Miss Lorena Zeller, soprano, made her debut in a recital given at the Princess Theater on Sunday afternoon, October 19.

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To celebrate his golden jubilee a committee of prominent musicians and personalities gave a testimonial concert to Mr. Nahan Franko, conductor and violinist. The event took place at the Hippodrome on Sunday evening, October 19.

♮ ♮ ♮

"Geisha" at the Park Theater

The American Society of Singers revived "Geisha" on the evening of October 24. A large audience applauded and made the principals repeat the charming airs by Sidney Jones. Geisha was interpreted by Lady Tsen Mei with satisfactory results. Frank Moulan was Wun-Hi, and it may be added that he was the star of the evening in his splendid impersonation of the Chinese. The chorus was adequate, and Mr. John McGhie made the music worthy of being revived. This conductor has proven his versatility not only in Gilbert and Sullivan, but in other light operas. With his baton he compensates often the shortcomings of the cast. The lighting ought to be improved, but the scenery is adequate.

C. E. S.

♮ ♮ ♮

The Society of American Singers

On Monday evening, October 20, the Society of American Singers opened its second week with a performance of "Maid Mistress" and "Pinafore." In the first the cast enlisted Lucy Gates, Percy Hemus and William Danforth. In the latter Blanche Duffield, Frank Moulan, Bertram Peacock, Morton Adkins, William Danforth, Herbert Waterous and others. At the baton the excellent John McGhie.

♮ ♮ ♮

At Aeolian Hall Varah Hanbury, soprano, gave a recital on the evening of October 20 before a large audience.

♮ ♮ ♮

Music at the Rialto

The week ending October 26 the musical program consisted of excerpts from "La Traviata," played by the orchestra with much effect under the versatile leader, Mr. Hugo Riesenfeld. I never heard a cello sound so white as that of Mr. Paulo Gruppe in the execution of Popper's "Vito," and this much to my surprise, as Mr. Gruppe is an excellent musician and cellist, usually.

Judson Howes, tenor, displayed more throatiness than voice in his singing of Guy D'Hardelot's "Because."

Mr. Depew played on the organ "Vox Angelica," by C. W. Henrich.

C. E. S.

♮ ♮ ♮

Opening of the Star Opera Company Causes Riot

New York's national conscience always awakens at the psychological moment. Two hours before the doors of the Lexington Opera House were opened masses of soldiers, sailors and civilians assembled near by and hissed every ticket buyer and the taxis stopping at the opera house. Fearing rioting, the Mayor provided police protection. For several blocks mounted police and whole platoons of policemen were on the lookout for those who might cause disturbance. Many battles were recorded. Civilians and all who resented the presentations in the German language displayed their sentiments openly. When the police attempted to scatter the crowds the latter threw glass and stones at them. No passerby was allowed to cross the roads to the Lexington Opera House without the identification card of a newspaper or a ticket of admission. Music News having taken a stand against the performances in German, has not been deprived of admission. It must be admitted that the writer was courteously granted the usual press seats.

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Naturally, inside the house besides the leading figures on the stage many were talking in German. I noted in the audience many of the German-American teachers who cry in your presence, "Long live America," but behind your back they show their contempt. I stayed only a few minutes, and found the leading lady to be the possessor of an agreeable voice, while the tenor sang throaty and employed head tones. They sang "A Night in Granada." I should have liked to see Mr. Theodore Spiering conducting, as he is recognized as an able leader.

By the time this appears in print the Lexington plus the Star Opera Company may be closed. Mayor Hylan disapproved of the performances, therefore they were given without his consent. Action was deferred because of the Mayor's inability to reach the Corporation Counsel. One thing must not be overlooked—save for the critics no American entered the Lexington Opera House. Vox Populi must win in the end. Those who have defied us by presenting German operas in the original thought that it is not too premature to have them performed in America in a language which reminds of a little corner in Prussia. They were wrong in counting on a lack of national conscience.

J. de V.

♮ ♮ ♮

Alfredo Martino Announces Associates

Mr. Alfredo Martino, the noted pedagogue and singer of New York, also author of the book, "The Mechanism of the Human Voice," announces that he has secured as associates the following:

Mr. Cesare Sodero, conductor and composer, formerly associated conductor with the Girogio Polacco and H. W. Savage production of "The Girl of the Golden West," formerly conductor of the Italian Orchestral Society, now journal musical director with the Edison Phonograph Company. Mr. Sodero will coach operatic repertoire. Mr. Edardo Trucco, the well-known Italian composer, author of four operas, viz., "Gli Arimani," "Theora," "Ebe" and "Azalea," which were performed with success throughout Italy; teacher of harmony for over a decade in the National Conservatory of Music of Mexico City. Mr. Trucco will direct classes of solfeggio and ear feeling. Mr. Luigi Albertieri, the famous ballet master and stage director, formerly with the Metropolitan Opera and the Chicago Opera Association. Mr. Albertieri will direct and have charge of the stage deportment.

In securing the above musical lights Mr. Martino can boast indeed of an excellent faculty. He intends to give public concerts every week.

CECIL FANNING AND H. B. TURPIN

♮ ♮ ♮

Cecil Fanning in New York Recital

Cecil Fanning, the young baritone, who is pre-eminent in favor throughout the country, and who is especially well liked in New York, gave his annual recital on October 21 to a capacity audience at Aeolian Hall.

Owing to the fact that his local management chose to omit the sending of tickets to this writer the concert was not heard, but the daily press, as a unit, was thoroughly eulogistic in comment, and the recital was in every way a pronounced success.

(Continued on page 34)

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EWARD JOHNSON, AMERICAN TENOR, BECOMES ITALIAN IDOL. HE WILL SING IN FIRST PRODUCTION OF "LA NAVE" IN AMERICA. HE PRAISES WORK OF TITA SCHIPA

The now famous American tenor of the Chicago Opera Association, Edward Johnson, better known in Italy as Eduardo di Giovanni, slipped into New York a day or two ago with a modesty unusual in tenors. He had arrived at Boston on Sunday—on Columbus Day—by the Canopic, and had succeeded in evading the interviewers, so that his arrival at New York was unheralded and unrecorded.

He is a young, alert, well-set-up man, with a strong, agreeable face, and might be anything but a singer—say, a senator or a man of affairs. A seven years' residence in Italy, during which he has become, perhaps, the best known and most popular tenor in the peninsula, has not altered his American ideals or point of view, for, although born in Canada, he had become thoroughly Americanized by a long residence in the United States prior to his departure for Europe.

After studying under Lombardi and other teachers, who were unanimous in praising the fine quality of his voice, his strong musical instinct and rare dramatic capability, he appeared at La Scala, Milan, rather more than five years ago, in "Parsifal," and made an instantaneous and remarkable success, one which gave him an unequivocal position as an operatic artist of the first rank. From that position he has not lapsed, but, on the contrary, has gone on from strength to strength.

Edward Johnson created the part of Marco Gratico in Montemezzi's "La Nave," at La Scala, Milan, last November, and received not only the enthusiastic encomiums of the audience, but also the congratulations and thanks of the composer and the librettist, D'Annunzio.

It is a rare and refreshing thing to hear one operatic artist praising the work of another, but Edward Johnson waxes enthusiastic with reference to his colleague in the Chicago Opera Association, Tita Schipa, who is expected shortly to arrive from Italy, where he may be said to divide or share popularity with the American tenor. Schipa sings not only with exquisite taste and refinement, says Johnson, but he can perform tricks or stunts with his voice which compel the astonishment and admiration of even the best trained singers, such as swelling and diminishing again and again on his highest notes without a suggestion of effort, and leaving his hearers with the impression that he has still a great deal in reserve.

———♯♯♯———

REED MILLER NOW ON CONCERT TOUR

Leaving the job of getting settled in their new home to his wife, Nevada Van der Veer, the popular contralto, Reed Miller started out to fill some early season concert engagements. Akron, Ohio; Clarksburg, W. Va.; Greenville, Pa., and Corry, Pa., will be some of the cities to hear the famous American tenor.

———♯♯♯———

Jesty—Hazel Williams and Clarence Hahn, artist pupils of Lelia Jesty of the Brail School of Music, sang at the Third Presbyterian Church October 26.

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MUSIC IN NEW YORK

(Continued from Page 31)

In a city such as New York, where the recitals come thick and fast, it is impossible to look after the entire list of announced recitals, and we urge again that recital givers, especially Chicagoans appearing in New York, will make it a point to see that announcements, programs and tickets are sent to this office invariably.

♮ ♮ ♮

Rudolph Ganz in Recital

The first of the Ganz recitals for this season was given on October 20 at Aeolian

RUDOLPH GANZ

Hall, and, as is always the case here, this splendid pianist drew a capacity audience and was greeted with unbounded enthusiasm.

His program was a fine one and was held to fine technical and interpretative values throughout. The daily press was loud in commendation of this popular pianist.

♮ ♮ ♮

Cecil Burleigh Plays His Own Compositions at Aeolian Hall

If my memory does not fail me, this was Mr. Burleigh's debut in New York as a violinist. It must have been ingratiating to the player to see himself cheered and applauded not only as a violinist but as a composer also by a packed house on the evening of October 24 at Aeolian Hall. That an audience can be so stirred by an American program is one of the significant facts of this recital. Mr. Burleigh for the greater part of his program played his own compositions, and if his colleagues of the violin world will more generally consider these splendid compositions written by Cecil Burleigh, some foreign compositions would not find such generous place on the programs. All the Burleigh short works were encored because of the public's spontaneous applause. "Coloring," "At the Brookside," "Hills," and "The North Wind" were redemanded not because they emanate from an American pen, but for the reason that they are all worthy pieces, musically speaking. To analyze each and every one would be a difficult task after one hearing only, but one with a musical ear must reckon in them the music of a man who has talent for melody, gift for technical construction, and original ideas. They are worthy of being on the program of every performer. The writer entered the hall when Mr. Burleigh was playing his own "Second Concerto," with piano (Francis Moore). This work must be reheard for more analytical comments. And as to his playing Mr. Burleigh has an inspirational tone and a large one, too. Mr. Burleigh plays with repose, and his technic leaves little to be desired. The best work was accomplished in his own compositions, which enlisted also "Old Bruin," "Halloween," "Autumn," and "The Huskers."

He opened his recital with Haendel's Sonata in D Major, and on the third group Bach was featured with a rendition of the "Air." Mr. Burleigh was given a genuine reception—perhaps largely for his gifts as a composer, but as a violinist he will not fail to place himself among the elect.

That American works were for once loudly approved thus may be a good omen for the beginning of a new era of American music.

J. DE V.

♮ ♮ ♮

Hans Hess in Recital

After a chain of recitals and concerts of vocalists, pianists, and violinists, the cello

and its player came in for a good share of success. From Chicago to New York is a long way, but when a musician of Mr. Hess' caliber invades the precincts of Aeolian Hall it is worth while to abandon other plans and listen to his instrument. Unfortunately our audiences do not yet appreciate the cello and its manipulator, no matter how big one chances to be. The cello is a celestial instrument; it draws out the music, when handled artistically, of divinity and unknown lands and beauties. I heard Mr. Hess play the Lalo Concerto, D Minor, and it was also my first opportunity to listen to this Chicago musician. The intonation was so admirable for its clarity and beauty that I regretted my inability to listen to more playing. Mr. Hess draws a tone which is large and in fact it went further than the Aeolian Hall's capacity. His tone was smooth, and there were no scratches or dissonant notes characteristic of some cellists. His technic is that of a virtuoso, the agility of going through difficult passages is perhaps secondary to the production of a pure tone, a large and broad intonation. Lalo was not imbued wtih geniality or especial inspiration in the Concerto, but Mr. Hess made the composition more interesting through his musicianly interpretation. The applause of a fair audience surpassed the enthusiasm of—let us say a crowd of five thousand. Following the reception accorded to this able cellist, the "Dream" by Schumann was played as an encore. The cellist opened his program with Marcello's "Sonata" No. 4, followed by Boellman's "Variations Symphoniques," "Kol Nidrei" (Bruch), "Rondo" (Boccherini), "Adaggietto," dedicated by the composer, Loomis, to Mr. Hess, and Popper's "French Village Song." Miss Juul Rosine gave artistic support at the piano.

J. DE V.

♮ ♮ ♮

Jacques Thibaud Plays With the New Symphony Orchestra

Having not received the press courtesy from the management of the New Symphony Orchestra, we are not in a position to comment on Mr. Tribaud's playing on the evening of October 23, when he was the soloist with the New Symphony Orchestra. From reports the French violinist seems to have created a favorable impression at the concert given in Carnegie Hall.

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Helen Jeffrey, violinist, gave a recital at Aeolian Hall on Thursday afternoon, October 23.

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Lester Donahue, pianist, gave a recital at Aeolian Hall on Friday afternoon, October 24.

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Winifred Byrd Playing Now in California

The brilliant American pianist is filling engagements throughout the State of California. Reports from the coast tend to prove that she is meeting with unusual success. Her appearances this season are numerous and they consist of engagements through the eastern states, South and the coast. On November 9 she has appearance at San Francisco, followed by one on November 13 at Hollywood (Los Angeles). A return engagement will see her again playing at San Francisco on November 18. On November 21 she is to appear at Oakland. The third San Francisco engagement in the lapse of two weeks will be on November 28, when Miss Byrd will appear at San Francisco as soloist with the orchestra of that city. This appearance is set for November 28. During the month of October she created a furor when appearing at the Winthrop College of Rockhill, North Carolina, and at the Queen's College of Charlotte, North Carolina. Some time during the season Miss Byrd will appear as soloist with the Minneapolis Symphony Orchestra. These engagements are proof that the American public is awakening to the fact that our native talents deserve as much encouragement as any of the imported artists because their qualifications, if they do not surpass those of their foreign colleagues, stand just as high in the minds of discriminative audiences.

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The Capitol, a new movie house featuring Arthur Pryor's band, soloist, and novel reviews, was inaugurated on the evening of October 24. This house, considered by the

managaement the largest in the world, is located on Broadway at Fifty-first street.

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Josephine Lucchese and Theodore Van Hemert Sing for the Universal League

Aware of Miss Lucchese's coming recital of November 23 at Aeolian Hall, I went out of curiosity's sake to listen to her, and can easily predict a successful debut at the Forty-third street concert hall. Advice should not be confused with malicious criticism. Miss Lucchese should have refrained from any appearance until her Aeolian debut, not because of her inferiority, for inferior she is not, but for the simple reason that her November appearance is in all a more important event. I will not analyze Miss Lucchese's voice just now; I will leave that to Mr. De Valdor, but I can speak only in enthusiastic terms of her voice, artistry and personality. There are many singers who express happiness in song because they feel the music. Miss Lucchese is one happy soul who plunges herself into an aria with abandon from the love for music. She delighted a large audience at the Isabella House (190th street and Amsterdam avenue) in a rendition of "Queen of the Night," from Mozart's "Magic Flute." She also sang "Charmant Oiseau," from "The Pearl of Brazil" (Felicien David). Mr. Heidelberg, a flutist, gave the obligato.

The aria from "Sonnambula," by Bellini, plus some ensemble work, viz., "Trio From Lombardi," by Verdi; "Duo From Mireille," by Gounod, and the "Quartet From Rigoletto," by Verdi. Where Mr. Van Hemert, baritone, was cast for the ensemble support he accomplished good results. He also displayed an excellent and agreeable voice in his solo, "Le Cor," by Flegier, better adapted for a basso cantante. The program was a lengthy one and it featured other singers—Frederick Burgy, tenor; Virginia Colemboti, mezzo-contralto; Joan Solger, dancer; Harry William Mahneke, violinist, and Max Liebling, accompanist. This concert was given on Saturday evening, October 25. Other composers featured: Bizet, Diaz, Saint-Saens, Drdla, Nessler, Strauss and Grieg. Do not forget to attend Miss Lucchese's recital.

C. E. S.

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Giovanni Martinelli and Pasquale Amato Return

It was erroneously announced that the excellent baritone of the Metropolitan Opera House arrived in this country from Italy a month ago, for his actual landing in New York occurred on Saturday afternoon, October 25. On the steamer Verdi also arrived Giovanni Martinelli, the tenor of the Metropolitan. The latter returned after some brilliant appearances at Covent Garden. Both artists are in splendid trim.

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Jascha Heifetz, violinist, gave his first recital of the season at Carnegie Hall on Saturday afternoon, October 25, before a capacity house, which included some on the platform.

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Theaters

"The Dancer," by Edward Locke.

At the Harris Theater Messrs. Lee and J. Shubert present a comedy drama by Edward Locke. The comedy was nil. An incognito admirer pursues, sincerely, a "dancer." They meet (the meeting is the weakest scene of the play), and their marriage follows. You expect that from their meeting. The husband is a Puritan, whose head is filled with prejudice about dancers and their associates. He suspects the dancer's manager to be an ill-thought man, in spite of the fact that the dancing master loved his pupil with the same ardent and honest love as the husband himself. The Puritan's family seems to dislike their relative dancer, "but all is well on the stage." Peace comes by explanation and happiness thereafter. The manager sticks valiantly to his shattered hope that his dancer would separate from the Puritan, but when the latter allows his prejudice to vanish and reconciliation follows Mr. Locke philosophises: "The world is a comedy to those who know, a tragedy to those who feel." He makes the manager utter these words when shaking the hands of the lovers. The first act is weak and rubbish in sentimentality. The second is melodramatic, but more interesting, the denouement is speaking movie scene. The moral of the play? You decide it for yourself. Miss Isabelle Lowe's (as the "dancer") acting was that of a baby, but she had her lucid moments. Mr. Jose Ruben was excellent as the manager. Miriam Elliott, as Elvira, gave us the genuine accent of the Russian girl, and the balance of the cast, if not up to the requirements, at least was adequate.

J. DE V.

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Leon Rothier and Others Sing for the King and Queen of Belgium

A gala concert was given at the Metropolitan Opera House on the evening of October 25 in honor of the King and Queen of Belgium. Leon Rothier, the popular basso, sang the "Brabanconne" and the royal party applauded enthusiastically. Others who contributed to the musical program: Sergei Rachmaninoff, pianist; Jascha Heifetz, violinist, and Mabel Garrison and Rosa Ponselle, sopranos. The orchestra of the Metropolitan Opera House also rendered several compositions. The house was filled with political and social personalities.

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CHICAGO CONCERT ENSEMBLE

The Chicago Concert Ensemble, George Dasch, conductor, will give the following program at Fullerton Hall on Sunday, November 2; soloist, Frances Coates, Costume Song Interpreter:

Overture—Ruy Blas.....Mendelssohn
Songs (old English)—
The Lass with the Delicate Air..Dr. Arne (1710-'78)
Oh, No, John (folk song from Somerset.....
Mary of Allendale.....H. Lane Wilson
The Bailiff's Daughter (old English ballad).....
Andante Cantabile (by request).....Tschaikowsky
Minuet (by request).....Boccherini
Messrs. Itte, Roehrborn, Dasch, Felber
Suite—L'Arlesienne, No. 1.....Bizet
Prelude; minuet; adagietto; The Chimes
Songs (Scotch)—
A Stirring Jacobite Song of the 18th Century.....
I'm Wearing Awa' (Lady Nairn).....Arthur Foote
Cuddle Doon (Anderson, 1845).....Sidney Homer
The Brownies .....Franco Leoni
March—Pomp and Circumstance.....Elgar

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Chase—"Our Tribute," a short patriotic song by Nellie Blythe Chase, will be sung on Armistice Day (November 11), at morning services in Hinsdale, Ill.

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Hadley—Grant Hadley, baritone, will appear as soloist at the first Sunday afternoon concert of the season at Turner Hall on November 2.

FLORENCE EASTON AN ALL-THE-YEAR-ROUND OPERATIC ARTIST

Consider the case of Florence Easton, prima donna soprano of the Metropolitan Opera Company, if ever the thought comes that really worth-while artists are not appreciated in this country. To paraphrase the ancient saying, it surely is not a long time between operatic engagements for this gifted diva, for no sooner does she get through with one than another is waiting for her. Scarcely more than a week after the Metropolitan opera season closed last spring, Madame Easton went on tour with the Scotti Opera Company and the moment that closed was on her way to Ravinia Park, Chicago, to sing in the summer season here. And hardly had the echoes of her triumphant "Tosca" and her beautiful "Butterfly" died away when she was back in New York again preparing for a fall tour with the Scotti Opera Company. No sooner does this close than the indefatigable artist will rejoin the Metropolitan for her third season, and thus complete her distinction of an "all-the-year-round operatic singer."

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MACBETH RECORDS IN GREAT DEMAND

So great is the demand for Florence Macbeth records that the Columbia Company found it necessary to call her back to New York in the midst of her fall tour to make more. She rushed post haste from Minneapolis, made records, sang at concerts in Reading, Pa., and New York, and then jumped on the next train for Denver, which she reached just in time to appear in recital before a great house.

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Andrus—On Saturday, October 18, Miss Bessie Andrus sang at the beautiful wedding of Miss Madlyn Hesse of 7120 Eggleston avenue, who was married to Mr. Glen Gleason. Her songs were "Thou Art So Like a Flower" (Rubinstein) and "At Dawning" (Cadman).

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The Elderly Person

Said the College Man: "When I went back for commencement and Alumni reunion of my college I brought away something which I hold jubilantly close. I am past the mode of celebrations which inhere in younger men, but I do not quarrel with them. I enjoyed watching the class of 19— going about in kilts, fox-brush, bare knees and bonnets and the older men who paraded as young Jackies. If I sought quieter things it was with an impartial spirit and no censure.

"Someway I longed to get back once more and sit in my old seat in chapel. It will be easy for anyone to smile at such a desire, although I believe more men remember chapel gratefully than otherwise. We had to go twice a day and because of that didn't always want to go, didn't always heed the service, absorb the music, note the beauty and majesty of color and architecture or catch the purpose of it all. Only too often we talked while Prexy read or the hymns were sung. When I saw a lad impatiently twirling his cap, another deliberately studying, and any number not joining in the hymn "O Master, Let Me Walk With Thee" of the last chapel service of the term, I knew that some things were as of old. Just the same, the chapel put something into every one of us—certain lines in hymns, certain strains of music, certain texts often spoken, certain subjects in the windows, all associate themselves with the hours, many of them unwilling, spent under those arches when the bell in the gothic tower called us. When I go back I can hear the Prexy of my day saying over and over again what my life experience has proven to me to be true.

"This first morning I went into the building to be alone and surrender to the feeling I've hinted at. Just to whisper to the sanctity hovering about that its precious influence, given so freely, was not lost, did not fall on indifferent shoulders. What I wanted to express might be termed a species of penance, although there was so much affection in my heart that there was more exaltation than prostration in my self-reproach.

"As I rested repentantly in the lovely shades, two gentlemen came into the choir One was the college organist, the other enough like him to be a brother. After a little visit, the latter sat down to the organ and began to play, and his comrade left him there, promising to return soon.

"The music was just what I needed to fill my cup full. Only it soon went beyond me and into something so personal that it left me far in the background. For a man—believing himself alone—poured out his very secret soul in the tones which came from the instrument. His dreams were there—his hardships, his battles, his rise, his helps, his loves, his reverses, his longings, his aspirations, his strain, his anxieties, his hesitations, his impediments, his successes, his perplexities, his visions, his nagging toil, his hopes, his joys, his courage, his faith, his endeavors—but always with an undercurrent of gratitude, as if all of these were equal, all needful in the summing-up and review of his life. I forgot all about myself as the music carried me along with its surge or ebb, flowing with no set form to its rhythm, but embodying truly the emotions which pulsed through the man's mind as he let his hands give utterance to his thoughts.

"Somehow I knew, without being told, that he was no alumnus, was not even a college man at all, but one whose life had been his school and given him insight into the values which made him the kind of a man the music said he was. If he had put it into words, I know he would be saying how he had longed for what the college could have given him of enrichment, how he felt that there was something lacking which remained a thin barrier between him and his complete enjoyment of esthetic pleasure. There wasn't any whine in it, only that tinge of regret for something which could be acquired in but one way, and he had missed.

"I saw him look at and beyond the window above my head, where John La Farge had pictured the Angel of Death leading the Scholar towards inexhaustible light. The window is a memorial to a statesman who was once an humble chap hungering for an education, who taught in a little red schoolhouse not far from this, his college, and who was shot down in the midst of the highest honors his country could crown him with. He was the man who did not doubt when Lincoln was assassinated, but cried out: 'God reigns, and the government at Washington still survives.' The music at the organ caught the heroism of such a spirit and took to itself that sense of companionship which knits the souls of the unafraid. There is no presumption in such association—men know that they have a communion with the knightly when they face life and its problems courageously.

"From this window he turned to its companion, a tribute to the previous president of the college. In this moment of rare loveliness, a blue sky of night is studded with many stars. And David, the King, in his royal robes and crown, sits with head upraised rapturously, as he sings to his harp: 'They that turn many to righteousness shall shine as the stars forever.' It concentrates all that I have felt since I left college—how exalted ideals in those placed as leaders unmistakably leave their impress on time, place and people. The music thrilled with this mood, saying repeatedly that there were big returns for every well-meant endeavor. Almost as if the man said he had never done a decent thing in his life but that he received tenfold recognition for it in some way, even while insisting that decent things are not done for reward. That living and working and hoping and praying are royal prerogatives to be grasped and held with enthusiastic but firm hands and used not only with personal satisfaction in mind, but the deeper chord of hope that in some way a well-lived life will help other lives with which it contacts. Not alone that, but will sweeten the world by the arch of beauty it unconsciously constructs about itself.

"This was monumental—as if the man had learned through deprivation and discipline to see keenly the value and importance of what was near at hand and sought to weld it all into beauty. As if he could not feel himself ready for wide expansion until he had fully absorbed and beautified his common, daily things—tasks, play, duties. And, thus finding, sharpened and strengthened himself for any new form of beauty, however exalted, which he sought, or which came into his ken with the years or opportunity.

"The playing had that tinge in it—as if it were the outlet of feeling rather than the technical efficiency of the expert. But it did not lack skill and it carried authority. As if it were done with the absolute fidelity to all which a capable man would apply to all he had part in. I easily understood that the player was a business man to whom his music was a safety valve rather than an automobile or golf.

"As I felt that surcharged aroma and what it must have cost to secure it, it seemed to me as if the music became detached from the very organ itself and stole out into the spaces as a sort of wraith, to touch with reverent finger every detail of architecture and decoration. As it lingered with sensitive approval on the grace of each arch, each groin, each graven word, each carved symbol, each marble panel, each modeled flower, each bracing girder, each signet and seal of purpose. It breathed the very air of the lofty spaces of nave and transept, altar and choir, caressing the gilding of the pipes, the carving of the case of the organ, its frame, console and the speaking keys. But longest it hovered about the windows, examples of the purest English coloring. The basis is a silver-like radiance, and against this sheen the figures and designs stand out in effulgent glory and shapely symmetry. A long line of heroes and heroines fill the panels, not at all confined to mortals, not all confined to saints. There is even a wee bit of humor in the presence of Adam and Abel. Since Darwin's day it has been pretty hard for me to pin myself down to a definite Adam as the beginning of things, and I had a sort of shock in seeing him standing there so positively and all alone. The royal list of those who had courage included King Arthur, Charlemagne, Constantine and Saint Cecelia, as well as Galahad and others who are but fiction at best, save as their deeds and souls live in inspiration. About these figures the music wove its presence, confessing an intimacy which made them all part of the man's makeup. There was benediction, too, at the window and tablet memorial for the man whose life had incited the building itself.

"About the chancel the music circled, to salute and mingle with the cherubs in the rounded oriels, these playing on viol, trumpet, saxophone, cymbal and cello—a processional of Fra Angelicos industriously occupied with the tasks in hand and in this way announcing the necessity of each member of the orchestra being stiffly at work

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and doing a full moiety towards making the harmony complete.

"Later, the music at the organ glided into quieter measures and more caressing airs, as if all the glory and the search for beauty and culture, led by aspiration, led to one simple purpose—to make the intimacies of life the better because the soul had sought to commune with the higher harmonies. It spoke lovingly of home and children, of laughter and cheerful intercourse, of good nature in life's little rubs and patience in the big ones, of gentle words and kindly looks, of consideration and forbearance, of sacrifices cheerfully made, of the joy of rooms filled with books and music and pictures, of flowers in a garden and birds in a tree, of walks in the aisles of the woods, of the radiance of sea and sky, of a love for the good things of the earth, of food and fruit, of the delights of friendship, the purity of companionship with children. The airs were clear, fervent and sweet. They emanated purity of life and thought, a wholesome sincerity and a gladness which cemented everything. As if it found life good and in the love of the day's work the keynote of happiness, in the joys of home a lasting recompense, and knew that love and work were blessed portions foretelling a future which need not be feared, even while unseen—unknown.

"When I left the place it was with a new contentment. I felt as if I had shared in answers to many questions which had been made to the player and that he was completely satisfied with them. The last chord he sounded was full, rich, round, solid, undoubting, confident, grateful, mellow and triumphant."

THE ELDERLY PERSON.

A GALA OCCASION FOR JOHN McCORMACK IN NEW YORK

John McCormack will hold a celebration "all his own" at the New York Hippodrome Sunday night, November 9. He will give his first concert of the season in New York City and will celebrate the tenth anniversary of his American debut, which occurred at the Manhattan Opera House, New York, on the 10th of November, 1909, when he appeared with Madame Tetrazzini in "Traviata." Incidentally this will be his 100th appearance in the Metropolis.

This record is doubly remarkable when it is recorded that Mr. McCormack has never disappointed an audience in this city and such a thing as a vacant seat at any of his concerts has been unknown.

Elaborate arrangements are being made for a fitting celebration of the double event and judging by "past performances," it is expected that quite a number of John's friends and admirers will attend.

Cole—The Rossetter G. Cole Sonata, Op. 8 for piano and violin, was played by Mrs. Rossetter G. Cole and Miss Zetta Gay Whitson before the Musicians' Club of Women on October 27. The accompanist of the afternoon was Miss Alma Birmingham.

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(Advertisements under this head will hereafter be accepted at 20 cents a line.)

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Music News

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Music News

Vol. 11 Chicago, November 7, 1919 No. 45

Editorial

PASSING COMMENT

There is no review of the concert of the Vatican Choirs, which was given in the Auditorium on Monday evening, in this issue of Music News for the simple reason that this seemed inappropriate.

When the editor was in New York he was told by M. H. Hanson, promoter of the enterprise, that the tour of the choirs was purely for purposes of the church, and that it was not to be regarded as a musical event at all.

No tickets were sent to Music News for the concert, and we have Mr. Hanson's word for it that none were sent to any music paper in any city.

Nevertheless, the event was an interesting one musically, although, as Mr. Hubbard, in the Tribune, remarked in the Sunday's issue, "It would be unduly credulous to believe that they are the choir that sings in the Sistine Chapel."

♮ ♮ ♮

Every now and again some singer or player from the East puts on a recital in Chicago without sufficient local advertising, secure in the belief that his advertisement in the New York musical journals is sufficient to carry him through the ordeal.

Nothing could be more fallacious. Chicago is a very big musical center; it is intensely independent, and it cares not a hoot what New York or any other Eastern city says of an artist.

Chicago must be told in a direct manner just what it is desired that it should know.

This may be accomplished in three ways, which are here given in order of importance.

(1) Through advertising in the local music papers; (2) Through advertising in the daily press, and (3) through circularizing, window cards, billboards, etc.

A good combination of all three of these things is desirable, but for anyone to come here and depend upon the mere announcement in the reading columns of the newspapers for success in any sort of recital is so absurd that no one would think it possible that it could ever be done.

But it is done, as we said before, every once in a while. But the same person never tries it a second time.

♮ ♮ ♮

The prospectus of the University Concerts at Cornell is at hand, and we note that the Philadelphia Orchestra is announced for one attraction, and that the other three are all foreigners, and that at least one of the three has been accused of pro-Germanism.

This is exactly as it should not be. Every course announced in America should have at least one-half American artists, and more than that per cent, if possible.

Cornell is preparing a Spring Festival, but no soloists are yet announced.

Will this representative university redeem itself at that time by using a preponderance of American artists?

♮ ♮ ♮

And—while we are about it—let's use more American composition. Why, for instance, must every violin recital be burdened to the limit with the short pieces of any foreign composer, to the exclusion of the American works of proven value?

Why Kreisler, for instance, when Cecil Burleigh writes just as well?

It has just come to the attention of Music News that Heifetz played Mr. Burleigh's "Moto Perpetuo" in his New York recital, with distinguished success, and that Jules Falk used the Second Concerto (Burleigh) in his Aeolian Hall recital.

If these foreign players find the American compositions so good, why should not all Americans use not only Cecil Burleigh's, but also all other American compositions freely and not wait—as is too often the case—for a foreigner to discover their worth?

♮ ♮ ♮

Little Jimmy, aged six, had heard the expression, "I should worry," for the first time one morning, and had been repeating it all day whenever the occasion presented itself. That night, when he knelt down to say his prayers, he got it tangled up in them, and his mother was startled to hear this new version:

"Now I lay me down to sleep,
I pray the Lord my soul to keep;
If I should die before I wake,
I should worry!"—Exchange.

♮ ♮ ♮

From a private letter, received from Oklahoma City, we reproduce the following:

The season of opera in Oklahoma City by the Chicago Opera Association comprised three performances on October 24 and 25—"Aida," "Madame Butterfly" and "La Tosca." Rosa Raisa, as Aida, held her audience almost breathless with her rich, warm, liquid tones and her dramatic power, while she was well supported by Sophie Braslau as the haughty Amneris, by Dolci, whose clear tenor made a charming Radames, by Lazzari as Ramphis, and Rimini with his dramatic voice and wild interpretation of Amonasro. Miura as Madame Butterfly charmed the audience with her quaint and winsome ways, her personality appealing to many quite as much as her melodious voice. Emmy Destinn in Tosca was a disappointment to many who had anticipated hearing the voice of Alma Gluck in "La Boheme." While Destinn's high soft tones were clear and pure, her medium tones showed a decided harshness and lack of color. Dolci, who took the place of Bonci as Cavarodossi, seemed stiff and ill at ease, lacking the perfect control of the previous evening. Baklanoff, however, saved the day, easily reaching the greatest climax of the evening. It is unfortunate for Oklahoma City that the sensuous opera of Tosca should have been the last of the three, and that the voice of Emmy Destinn should have

Music

Servant and master am I: servant of those dead and master of those living. I am the incense upon which prayers float to heaven. I am the smoke which falls over the fields where men lie dying with me on their lips. I am close to the marriage altar, and when the grave opens I stand near by. One I serve as I serve all, and the king I make my slave as easily as I subject his slave. I speak through the birds of the air, the insects of the field, the crash of waters on rock-ribbed shores, the sighing of wind in the trees, and I am even heard by the soul that knows me in the clatter of wheels on city streets. I know no brother, yet all men are my brothers; I am the father of the best that is in them, and they are fathers of the best that is in me; I am of them and they are of me. I am Music!

—Reprinted from program of Cincinnati Symphony Orchestra.

come to stay as the last lingering memory in the hearts of those who will wait another long year for the annual tour of the Chicago Opera Company. But their thoughts will revert to the first performance, to the beautiful strains of Aida, and to the dramatic and rich voiced Raisa. May Rosa Raisa be with us next year and for many years to come.

From another letter, this one from a prominent organist in St. Louis, we quote the following:

"I do want to commend the editor of the Music News on the fearless and outspoken manner of his criticism of concerts, etc. It is quite a relief from the usual run of criticism."

♮ ♮ ♮

A Story About Three Young Chicago Artists

Last Sunday evening an apartment-full of us heard a remarkable impromptu musicale (of which you shall be told more next week), and at the close there was an especial treat in the presentation of the Bach-Gounod "Ave Maria," by Rosemary Pfaff, soprano; Lorraine Earnest, violin (each about fifteen), and Barton Bachmann, pianist.

And there is a story about the preparation of this number that is inspirational!

Some time ago, Miss Rosemary sang at the little Belgian Church of St. John's, and was so exceedingly well liked that it was decided at once that when Cardinal Mercier came to Chicago he should be given an opportunity to hear her.

And so a great banquet at the Blackstone was planned, and among the artists who were to appear Rosemary Pfaff was to have prime place.

But, for one reason or another, the banquet was abandoned, and in its place a peculiarly solemn and impressive service was given at the aforementioned St. John's Church.

Rosemary was asked to sing the "Ave Maria," which was not in her repertoire, but it chances to be the case that she is remarkably quick at study and that she is also an inimitable imitator of style.

So she secured a Melba record of the song, and in one day became letter perfect in both text and music, although she has no knowledge whatever of Latin.

Her very talented and splendidly gifted little friend, Lorraine (pupil of Sametini), was impressed into service to play the wonderful violin part, and Mr. Bachmann, the constant accompanist for both girls, was chosen to play the accompaniment.

Lyon & Healy sent out a piano, and so, preparation being complete, at the service the song was rendered in splendid style, and it was, unquestionably, one of the most distinctive and beautiful features of a very distinguished and beautiful occasion.

It is estimated that for this service twenty-five thousand people came to the church and could not find admission, and so for blocks the streets were full of people, intent only on being somewhere in the neighborhood of an epochal event.

And Rosemary, and Lorraine, and Barton inside the church, did full credit to American talent and art!

MUSIC TO COME

Friday, November 7

Orchestra Hall, 2:15—Chicago Symphony Orchestra, Joseph Malkin, soloist.

Saturday, November 8

Chicago Piano College, 2:15—Piano program.

Ziegfeld Theater, 11—Chicago Musical College, dramatic performance.

Kimball Hall, 3—American Conservatory Concert.

Centralizing School, 3:15—Armistice program.

Orchestra Hall, 8:15—Symphony Orchestra, Malkin, soloist.

Sunday, November 9

Studebaker Theater, 3:30 — Aeolienne Trio.

Fullerton Hall, 3 and 4:15—Chicago Concert Ensemble.

Kimball Hall, 3:30—Carolyn Willard, piano recital.

Whitney Tew Studios, 4—Lisa Lehmann program.

First Congregational Church, Oak Park, 7:15—"Elijah."

Monday, November 10

Lake View Musical Society, 2:30—Concert by Frederick Gunster and Mae Doelling.

Tuesday, November 11

Blackstone Hotel, 11—Miura-Thibaud.

Blackstone Theater, 3—Song Recital, Ethel Jones.

Orchestra Hall, 8:15—Piano Recital, Levitzki.

Medinah Temple, 8:15—Anna Case-Maud Powell.

Kimball Hall, 8:15—Song Recital, Cecil Lipschultz.

Wednesday, November 12

Ziegfeld Theater, 11—Piano Recital, Edward Collins.

♮ ♮ ♮

IN THE THEATERS

Woods—"Up in Mabel's Room."

Olympic—Robert Mantell, in Shakespearean repertoire.

Central Music Hall—"The Dream Song."

Studebaker—"Take It From Me."

Garrick—"Somebody's Sweetheart."

Cohan's Grand—"The Acquittal."

The Playhouse—Movies de Luxe and music.

——♯♯♯——

KINGSTON, CANADA

The following program was very successfully given by the Tracy Kingman Concert Company of Chicago.

Come and Trip It.....Handel
My Lovely Celia.....Monroe
Thoughts Have Wings.....Lehman
The Jolly Miller.....Goodell

Tracy Jay Kingman, Baritone

Pastorale.....Bellotta
March Triumphale.....Godefroid
My Last Dream.....Hernandez

Edna Wheeler Ballard, Harpiste

Bell Song (Lakme).....Delibies

Charlotte Bergh

Embarquez-vous.....Godard
Sonnet Matinal.....Massenet
Bergere Legere.....Weckerlin
Si mes vers avaient des Ailes.....Hahn

Mr. Kingman

Butterfles.....Linn-Seiler
The Early Morn.....Peel
There are Fairies at the Bottom of the Garden.....Sojgren
The Song Fairy.....Bemberg

Miss Bergh

God Save the King

CENTRALIZING SCHOOL

The Centralizing School of Music held a banquet and dance last Saturday evening. Features of the evening were dramatic readings by Mme. Antoinette Skinner and William Owen, and the singing of the school song, which is printed below:

"Centralize"

Tune, "Illinois"

From the day when first we hear it
CENTRALIZE, CENTRALIZE
Till the normal classes cheer it
CENTRALIZE, CENTRALIZE
It becomes our very blood
And it sweeps us like a flood
And we know that we shall always
CENTRALIZE, CENTRALIZE
And we know that we shall always
CENTRALIZE.

When recital troubles flay us
CENTRALIZE, CENTRALIZE
And our feelings false would play us
CENTRALIZE, CENTRALIZE
When we think we'll lose our head
Nor regain it till we're dead
Comes the strength that won't betray us
CENTRALIZE, CENTRALIZE
Comes the strength that won't betray us
CENTRALIZE.

To our hearts it gives full measure
CENTRALIZE, CENTRALIZE
Of the "Center" that we treasure
CENTRALIZE, CENTRALIZE
'Tis the greatest joy to give
This great principle we live
After we have learned just how to
CENTRALIZE, CENTRALIZE
After we have learned just how to
CENTRALIZE.

By the watchword that we cherish
CENTRALIZE, CENTRALIZE
By the faith that shall not perish
CENTRALIZE, CENTRALIZE
Each contributed of his best
To the efforts of the rest
In our unity we flourish
CENTRALIZE, CENTRALIZE
In our unity we flourish
CENTRALIZE.

M. C. W.

——♯♯♯——

DWIGHT EDRUS COOK

Dwight Edrus Cook, tenor, Cosmopolitan School of Music, Kimball Building, was soloist with Operatic Quartet at Medinah Temple October 24, singing Quartet from "Rigoletto"; soloist Maywood, Ill., O. E. S., October 27; soloist Oak Park, Ill., O. E. S., October 31; soloist Woodlawn M. E. Church November 2; sang "Celeste Aida" (Verdi) Thursday night, November 6, with Edison Orchestra, Orchestra Hall, and will be soloist at the conferring of the degrees of O. E. S. at Hyde Park Masonic Temple, Dickenson Chapter, November 8, and soloist at Englewood Sunday Evening Club December 7.

——♯♯♯——

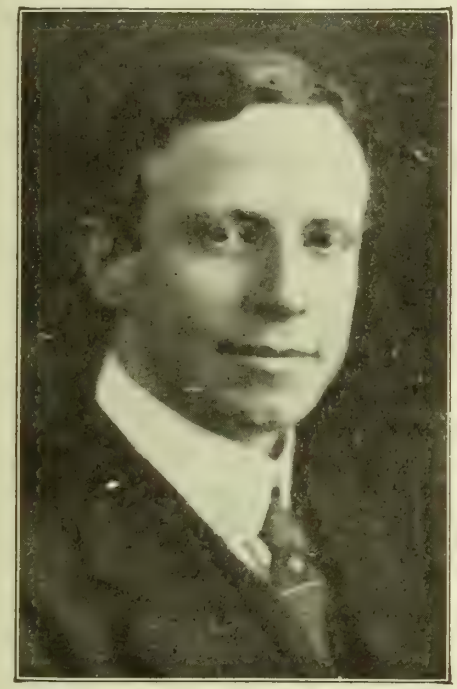
Bender—Miss Belle Bender, classic dancer and member of the first quadrille of dancers under the direction of Pavley and Oukrainsky, has returned from the western tour with the Chicago Grand Opera Company and will resume her classes in classic, ballet and character dancing at the Bender studios.

THE APOLLO CLUB IN "ELIJAH"

The Apollo Club has sung "Elijah" times past remembering and has opened many seasons with this standard and thoroughly satisfactory work—but never, at the opening of the season or otherwise, has Mendelssohn received so fine a presentation at these hands as was the case on last Monday evening at Orchestra Hall, when the Choral Season for Chicago was inaugurated at Orchestra Hall by the Apollo Club, and when the soloists were Lois M. Johnston, Anna S. Imig, Robert Loren Quait and Theodore Harrison.

The Apollo Club revels in the "Elijah" music, and it is an open question whether any organization in the country could equal the fine effects made with the noble old work.

The personnel of the club this season is unusually good, the balance of parts is fine, and the response to the artistic demands of Harrison Wild at this concert was so good



THEODORE HARRISON

as to insure the fact that each of the concerts of the season will be exceptional in tonal qualities and interpretative content.

The glory of the big choral numbers which abound in "Elijah" was put into telling contrast to the lighter work, and the purely conversational items were done with superb intelligence.

"Lift Thine Eyes," usually sung as a trio, was presented at this time with full women's chorus, and the effect was beautiful to the last extreme.

The orchestra played unusually well, the organ manipulation of Edgar Nelson was at that splendid point of reliability and musical value he always insures, and Mr. Wild was in absolute and effective control of all the forces.

The soloists attracted unusual attention for various reasons, and their work came up to the very high expectation which had been aroused by knowledge of their previous activities.

Theodore Harrison, a superb vocal artist and known as one of the most successful of teachers as well as a singer with a long and enviable career, has lately come to Chicago to identify his work with this rapidly growing center, and with him have come many artist pupils who have studied with him for a long time.

Not only did Mr. Harrison give his finished and very remarkable reading of the "Elijah" music at this performance, but, also, he was flanked on the one side by his pupil, Anna S. Imig, contralto, and on the other by the brilliant young soprano who under his tutelage has already made important successes in the Ann Arbor Fes-

ANNA S. IMIG

tivals and with the Detroit Symphony Orchestra.

Mr. Harrison gave a most telling reading to the bass score, and presented every bit of the "Elijah" music with a finesse it does not often receive as well as with such dramatic force as carried it to resounding success.

Miss Johnston showed herself anew to be the possessor of one of the very finest soprano voices now resident in Chicago

LOIS M. JOHNSTON

and at the same time disclosed a charming personality and a distinctly intelligent musicianship.

Her singing of "Hear Ye, Israel" was a piece of work which placed her at once very high in the estimation of every intelligent listener in the audience.

Mrs. Imig, also most attractive as to personality and in musical achievement, has a voice which ranges over the mezzo and the contralto solos of the "Elijah" score with perfect ease and shows beautiful quality throughout.

Her singing of "O Rest in the Lord" was particularly fine.

Robert L. Quait, a Chicago singer with scores of friends here, but now residing in New York, appeared for the first time in

ROBERT LOREN QUAIT

Chicago this season and renewed the excellent impression of last year.

His style is broad and his voice of telling quality and quantity. He sings Oratorio with convincing sincerity, and his musical feeling is always of the very best quality.

Personally, I did not like the blend of the quartet made by these four singers (in evidence only once, however), but that was due, probably, to lack of ensemble rehearsal.

There was a very large audience present—larger, in fact, than any Apollo audience of the past season, and there was splendid enthusiasm for the work of each soloist and for the efforts of the club and of Mr. Wild.

C. E. W.

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CAVE THOMPSON

Cave Thompson, blind pianist, of Chicago, will give the following program at Ottawa, Kan., this month:

Prelude and Fugue, E minor, Op. 35.....Mendelssohn
Gavotte .....Gluck-Brahms
Once Upon a Time.....Grieg
In the Troika.....Tschaikowsky
In the Convent.....Borodine
To the Sea .....MacDowell
Finlandia .....Sibelius
Ballade, Op. 47
Etude, E major
Tarantelle
Fantasie-Impromptu, Op. 66 } .....Chopin
Impromptu, Op. 36
Scherzo, Op. 39
Etude de Concert, No. 3.....Liszt
Rhapsodie, No. 12.....Liszt

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Andrus—Bessie Andrus sang and played the violin at the home of Major H. C. Castor, 1627 Sherwin avenue, Birchwood. The occasion was a party for men of the Thirty-Second (Major Castor's) Division. Miss Andrus sang and played several groups, ending with an attractive act in Chinese costume.

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HELEN BOYLE HAWORTH IN GREAT DEMAND

Helen Boyle Haworth, contralto, is singing all of this week in duo with Victor Downer at the Vista Theater.

With Helen Rockwell, soprano, Mr. Downer, tenor, and John Rankel, bass, she appeared at the Bankers' Club banquet on Saturday and at the Chicago Athletic Club on Sunday.

On Sunday afternoon the Grant Hadley Quartet, comprising besides Mrs. Haworth, Miss Hazel Silver, soprano; Mr. Kanberg, tenor, and Grant Hadley, baritone, was the feature of the opening concert of the season at the North Side Turner Hall.

Helen Boyle Haworth has been engaged as soloist at the Playhouse to appear through a week very shortly.

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Music in Chicago

CHICAGO MUSICAL COLLEGE SATURDAY CONCERT

The program of the Chicago Musical College last Saturday morning was not a very long one, but was fraught with interest and pleasure to those who heard, a theater full.

One point of especial interest was the grouping of "The Hills" by Cecil Burleigh with "Tambourin Chinois" by Kreisler and the showing, through this juxtaposition, that the work of the American composer has nothing whatever to fear even in such position and proved in fact to be so well adapted to the fine technic and musical feeling of Glen Halik, a pupil of Leon Sametini, as to constitute itself one of the real gems of the program and a brilliant success.

The "Allegro Brillant" (Ten Have) was also played splendidly by Dorothy Turek, pupil of Max Fischel, these two representing the violin department of the college most creditably.

The ending of the program was a particularly brilliant bit of piano playing; the C Sharp Minor Scherzo of Chopin, presented with deep understanding and very suave as well as sufficiently impassioned style by Mrs. Helen Spindler Brahm, a pupil of Alexander Raab.

Ralph Ambrose, pupil of Rudolph Reuter, did himself much credit in a group of Rachmaninoff and MacDowell.

In this instance it was the "Scotch Poem" of the American composer and a royally good piano piece it is too, the same composer being represented in the next group by "Thy Beaming Eyes," suavely sung by J. Edwin Martin, an artist pupil of Burton Thatcher.

James Durham sang one of the numbers from Lehmann's "Persian Garden" and Esther Thistleton was particularly facile with "Il Bacio" (Arditi).

Zitta Allen, an advanced pupil of C. Gordon Wedertz, played the "Sposalizio" of Liszt with good technic and nice interpretation.

C. E. W.

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Maryott—The Music Department of the Hamilton Park Woman's Club engaged Mrs. Harold B. Maryott to give a course in Musical Appreciation during the current season. The course consists of four morning talks, with illustrations, on the general subject of "Form in Music." Mrs. Maryott uses the piano to illustrate. The topics for the four mornings are as follows:

"Early Dance Forms and their Relation to Modern Music."

"The Development of the Sonata: Analysis of Beethoven's Sonata Pathetique."

"The Modern Orchestra: Analysis of Beethoven's Seventh Symphony."

"Smaller Musical Forms and the Expression of Nationality in Music."

\#\#\#

Smith—Mr. and Mrs. H. Augustine Smith have been engaged to direct the music, art and pageantry in Tokio, Japan, in October of next year, at the World Convention of Religious Education.

\#\#\#

Lapham—Agnes Lapham, teacher of piano, has reopened her studio at 621 Fine Arts Building.

RECITAL AT THE WELGE SCHOOL OF MUSIC

Before an audience which overflowed the studio rooms and which gave earnest appreciation of their effort, pupils of the Welge School of Music gave a recital Tuesday night. The program included piano, violin, reading and vocal numbers, which in scope and in rendition more than fulfilled the expectation of friends of Mr. Welge and Miss Gladys Welge and the faculty and put an immediate stamp of success upon their effort. Though less than one year old, the Welge School has forced its way into the front ranks in Austin music circles and is in fact drawing pupils from beyond its immediate range of activity, and the success of Tuesday evening guarantees its future. The work of the pupils evidenced the careful, thorough efforts of the teachers and was indeed a matter of congratulation for both. —Dalinghaus, with Herald and Examiner.

\#\#\#

Zygman—Mme. Flora Zygman is now in New York, preparing for her piano recital at Aeolian Hall, in that city, on November 13. This promises to be a splendid success, and a great many seats have already been taken. Mme. Zygman will return to Chicago on the 15th, and will resume teaching at her Kimball Hall Studio, and will also take up her work as head of the piano department in the new school—the Hoffman Musical College.

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AMERICAN SYNCOPATED ORCHESTRA

An almost sold out house greeted the American Syncopated Orchestra at Orchestra Hall on Tuesday evening of last week, and there was again in the air that feeling of "unusualness" which last year made this unique body the talk of the town for weeks.

Will Marion Cook, the composer, whose "Rain Song" has made him famous, and whose services in elevating the standard of music among his people has been invaluable, has not yet returned from Europe, but the organization is fortunate in having two conductors and at this time the work of George Edmund Dulf, his alternate, proved that in this serious looking young man the Orchestra has another conductor who well knows what he is about and who is able to conserve the abilities of the Orchestra and the singers to much effect.

Besides the orchestra numbers, which remained at much the same status as last year and which included a great many jazz and other popular forms of writing, there was a performance of the "Hungarian Dance No. 5" (Brahms), which was notable in tonal qualities and musical values. Any orchestra that can play this number so well as was done at this time is much more than a mere ephemeral body of "jazzers" or "syncopated" (sublimated name for "rag") players, and can justly claim the title of real art musicians, as well as that of popular entertainers.

There were present two male quartets and when employed as an octet the effect was strikingly good; when, however, divided into quartets that which sang last on the program was greatly superior to the first.

Both of these bodies sang Spirituals and popular songs and No. 2 especially was greeted with vociferous applause.

As before, the solo drummer was a "whole show" in himself and not only in all the ensembles but also in his individual number proved himself dexterous and remarkably alert in technic.

James A. Lillard in a tenor solo was unnecessarily lugubrious; he should brighten up a bit, but his tonal quality was excellent and his musical feeling fine.

Clarence Lee in a violin solo disclosed remarkably pure and emotional tonal quality. He has a gift so far beyond the ordinary that it would pay him to learn some real violin repertoire.

J. P. Bryant in a baritone solo showed the best musicianship of any solo singer of the evening. He was, however, improperly placed, for had he been nearer the assisting ensemble the little deviations from pitch would not have occurred.

The printed program was more than doubled through the constant demand for encores and there were in the audience lots of people who were thrilled by the specifically syncopated numbers as they are thrilled but seldom by anything else, while the "Spirituals" and the "Folk Songs" also held many in satisfied thrall.

The Syncopated is out for a long, important tour and the country at large has a very great as well as thoroughly unusual treat in prospect.

As a matter of reference for these out-of-town audiences, we here reproduce the program in full as given at Orchestra Hall:

Orchestra and Singers—Swing Along.....Cook
Trombone solo—Sally.....
William Dover
Quartet—Spirituals .....
James A. Lillard, J. William Coleman,
William Dixon, William Crawford
Orchestra—Call of the Woods.....Tyers
Tenor solo—Mammy.....Cook
James A. Lillard
Orchestra—Arabian Knights.....David
Drum solo—Oh You Drummer.....
Archie Bell
Solo and Chorus—Negro Sermon (Exhortation).....
..... Cook
J. William Coleman
Orchestra—Humoresque..... Dvorak
Orchestra and Singers—Rain Song.....Cook
Orchestra—Lucile .....Wadsworth-Arden
Orchestra—Hungarian Dance No. 5.....Brahms
Quartet—Folk Songs.....
Charles Alexander, Charles Williams
J. P. Bryant, H. T. Jackson
Violin solo—Selected .....
Clarence Lee
Orchestra—Jazz as Is.....
Baritone solo.....
J. P. Bryant
Grand Ensemble—A Dream of the South.....Lams
Vocal arrangement by George Edmund Dulf
and J. W. Coleman

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CHARLES MITCHELL MIXER

Young American Violinist

Mr. Charles Mitchell Mixer, who will appear in recital at Edgewater Beach Hotel next Sunday afternoon, is a young Chicago violinist whose success has been marked. He is a member of the faculty of the American Conservatory of Music, from which institution he was post-graduated several years ago under the distinguished violinist, Mr. Herbert Butler. Mr. Mixer is also a pupil of Josef Vilim and of the celebrated violin master, Leopold Auer.

CHARLES MITCHELL MIXER

Mr. Mixer has become widely known in Chicago and throughout the country for his fine personality and his artistic playing. He has made several tours, the most recent one covering many eastern states, in which Mr. Mixer appeared as soloist in 154 concerts. His services in Chicago and vicinity are always in demand for recitals, concerts and clubs, and he has made many such dates for the coming season. Among Mr. Mixer's dates last season were the Edgewater Beach Hotel musicals, Hyde Park Hotel series (with return engagement), and in the Sunday concerts at the Chicago Beach Hotel; recital, Hedding College; recital, Valparaiso University; recital, La Porte, Ind.; Sorosis Club, Oak Park; St. Luke's Episcopal Church, Evanston, Easter service; banquet Sherman House, and many others. His October dates include Union League Club, Chicago; Hamilton Club, Chicago, and a recital at Kimball Hall.

Press Comment

Galesburg Mail—"The big outstanding quality in Mr. Mixer's playing is his complete abandon and poise, which combine with his beautiful tone and his exceptional technical resources to make him an unusually satisfying performer."

Galesburg Republican—"Mr. Mixer shows a remarkable mastery of that wonderful instrument, the violin. With wonderful technic and tone control, he made the instrument live with melody and expression."

Music News—"Charles Mixer, a young violinist with great talent and much skill, played a 'Little Song' of D'Ambrosio and 'Deep River' with beautiful tonal quality, and in a 'Village Dance' (Cecil Burleigh) and the 'Spanish Dance' No. 8 (Sarasate), disclosed a very real virtuosity of technic and interpretation. Nothing daintier than his playing of the 'Bird as Prophet' could be imagined, and the song quality of the Charpentier 'Melodie' was cello-like in its intensity and breadth."

The Oak Parker—"The first artist to appear was Charles Mitchell Mixer, the violinist. . . . Much might be said of this splendid violinist's technic, his 'shading' and 'tone,' for does he not come under the catagory of 'artist,' which is all-inclusive of the method that makes perfection?"

Music News—"Mr. Mixer, always dependable, facile and artistic, played a number of singing melodies with beautiful legato flow and wtih a constant play of light and shade that made them fine indeed. In such works as the 'Guitarre' of Moszkowski he disclosed a crispness of technic and a purity of intonation which was delightful."

Galesburg Register—"Mr. Mixer pleased the audience immensely, and he was compelled to add several numbers to the program. Mixer is rather young looking to be so advanced in his profession. He has a tone of much beauty and technic, which might be the envy of many violinists."

North Shore Weekly, Chicago—"The playing of Charles Mixer, violinist, proved to be an especial feature. His tone is virile and warm, and both the selections and his interpretation of them were of such compelling interest that the audience was loath to part with him."

———♯♯♯———

THE PERSIAN GARDEN AT ELLEN KINSMAN MANN STUDIO

Sunday afternoon Mrs. Ellen Kinsman Mann gave the first of this season's musicales at Fine Arts Building. The concert was sung by people from her class, and the work was excellent. Mrs. Mann is without a doubt one of the best teachers, who believes in results, and it is a pleasure to record the artistic and musicianly work of Sunday, November 2.

The quartet giving the Persian Garden was Genevieve Cadle, soprano; Doris Nelson, contralto; Leonard Allen, tenor; Richard Mann, baritone, and Beulah Taylor Porter, accompanist, who gave support at the piano that was orchestral in its breadth and of refined artistic worth.

Miss Cadle, soprano, of lovely voice and personality, did excellent work.

Mrs. Nelson, contralto, should be heard from. Her work was fine both in the Garden solos and in other numbers. She has a voice of appealing quality, well used.

Mr. Mann, whose business is not singing, did the bass score well with his fine natural baritone voice.

Mr. Allen made much of the tenor part. His splendid voice met the requirements of the score well, and he sang in a manner worthy of praise.

In fact, the writer has heard public performances that could not approach the delightful work of this quartet.

———♯♯♯———

Sherwood School—On November 6 Lulu Bell Howard read "Romance" at the Sherwood Music School Recital Hall. She is a pupil of the dramatic department.

AT THE WHITNEY TEW STUDIOS

A very fine personality is Mme. Elise Colbran-Melius, and she is also the possessor of one of the most satisfactory voices heard at the Whitney Tew studlios.

She is one of the most advanced of the Tew students, and has been heard to good effect throughout the past year.

Mr. Tew presented her in song recital at the studios on last Monday evening, and, such is her popularity, she drew one of the largest audiences ever seen there and one which was just as enthusiastic as it was large.

Miss Lucy Levy was at the piano, and in this fact there was added charm as well as a solid musical background for the entire program.

Miss Levy is one of the best of the many good accompanists in Chicago, and her work will—unquestionably, be heard in many environments.

Mme. Colbran-Melius is listed as contralto-soprano, and she effectively covers the indicated range, with a better quality in the alto than the upper scale.

Her program on Monday was given with great musical intelligence and correct feeling, splendidly well considered enunciatory values, and a general excellence of interpretative detail.

She sang Old Classics, Goring Thomas' "Nadeschda" aria, a group of Lisa Lehmann, and one including the three Americans—Edward MacDowell, Ethelbert Nevin and Dudley Buck—besides a well chosen group of Schubert songs (in English, of course), the latter being the only number heard by this writer at this time, although he has observed the finish of Mme. Melius' work in many of the other numbers on other occasions.

The "Journey to Hades" in this group proved novel (it is rarely heard indeed) and fine for the Melius voice—the "Serenade" was presented with delightful tonal quality, "Hedge Roses" was unusually dainty in design, "Omnipotence" splendidly big and virile, and the "Earl King" was done with fine dramatic effect.

C. E. W.

———♯♯♯———

LUCIE LENOX STUDIOS

Mrs. Lenox presents Hazel Meisterling as special soloist at the Little Theater next Saturday at 11 a. m. and 3 p. m. Miss Meisterling will sing "Gypsy Songs and Joy Tunes."

Among the new out-of-town pupils with Mrs. Lenox are the Misses Nell Sansom of Plainview, Texas; Alene Woodbury of California, and Margaret Walbank, a contralto from Kuna, Idaho.

———♯♯♯———

FROM B. L. T. COLUMN

Proclamation of a concert in Portland mentions: "Ida May Cook at the piano." We have watched some who positively stewed.

———♯♯♯———

Story Book Playroom—The Story Book playroom entertainments are given every Saturday morning at 11 and in the afternoon at 3 at the Letitia Barnum Theater in the Fine Arts Building under direction of Mrs. Barnum and Josephine Clement.

———♯♯♯———

Barge—Miss Elsie Barge played piano solos at the Louis Sixteenth Room at the Sherman House and Miss Frances Barge violin solos at the Rotary Club luncheon on Tuesday at noon.

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MUSICIANS' CLUB OF WOMEN PRESENTS MR. ALEXANDER

The polite patter of the Musicians' Club of Women was heard again in the beautiful Blackstone Theater on last Monday afternoon, the occasion being the presentation by this progressive but distinctly reserved club of the first artist recital of the season.

The chosen artist was that greatest of all one-man combinations, Arthur Alexander, who is a tenor of fine parts and an accompanist par excellence.

That one man can do two things so well is almost uncanny, but of a truth, the two

ARTHUR ALEXANDER

are not equal in value, really, for, unquestionably Mr. Alexander is a better player than he is singer and in saying this there is no reflection on his singing ability either, for, of a truth, he sings better than ninety out of each hundred singers one might name.

The only fault to be found on Monday was in his program numbers.

There is, it seems to me, decidedly too great a leaning toward French songs on the American concert platform, especially the smaller, lighter ones, and Mr. Alexander fell, naturally perhaps, into an error which made for monotony.

In other words he sang, as the program printed in Music News of last week will show, far too many small French songs.

It is true that most of them were agreeable and that a few were adorable as given by him—but, after all, they were monotonous.

The last group therefore was much the most interesting. It contained "The Yellow Dusk" (Horseman), "The Crying of Waters" (Campbell-Tipton), "Retreat" (La Forge) and "The Eagle" (Busch) and was thus almost 100 per cent American. One says "almost" because of the fact that Campbell-Tipton is now a resident of England.

These were more vital than the other groups and contained much variety as well as a continuous flow of good values, musically and textually.

Mr. Alexander sensed their meanings too, very definitely, but, he should know also that his enunciation did not carry in the Blackstone and that "The Eagle," which is so well known, was the only one of the four in which the text carried at all definitely to the back of the theater.

The Horseman song is beautiful, that by Campbell-Tipton painfully emotional, the La Forge is fine from every viewpoint and Mr. Busch's idea of "The Eagle" is impressive though not the best setting we have had.

C. E. W.

———♯♯♯———

CHICAGO MUSICAL COLLEGE NOTES

The Chicago Musical College School of Acting will present the four-act comedy "Between Two Loves" in Ziegfeld Theater this Saturday morning. The performance will begin at 10:30 instead of 11 o'clock. The cast will comprise the following: Walton Pyre, Wayne L. More, Rebecca Bandy, Mildred Mayer, Ethel Martin, Weldon Whitlock, Susannah Richardson, Jane Sloan, Florence Lagoni, Margaret Maloney, Helen Jean Fisk, Leona Lotz and Bernice Frankel.

♮ ♮ ♮

The concert which will be given by the Chicago Musical College in Ziegfeld Theater on November 15 will be presented by students in the piano, vocal and violin departments.

♮ ♮ ♮

George H. Roth has been engaged as soloist with the Cincinnati Symphony Orchestra for its first concert in December. He appeared last Sunday at the Edgewater Beach Hotel in a program of songs.

♮ ♮ ♮

Gladys Van Zandt sang at the concert given last month at Swift Current, Canada, by the Premier of Canada.

♮ ♮ ♮

Alice Brown Stout, student of Felix Borowski, will appear as composer-accompanist at the concert which will be given by Ethel Benedict, soprano, at Kimball Hall, this (Friday) evening.

♮ ♮ ♮

Mrs. Rose Lutiger Gannon has been greatly in demand in concert. She sang October 29 at Richland, Wis.; October 30 at Geneva, Wis.; October 31 at Stoughton, Wis. She is scheduled to appear in recital at Genesco, Ill., November 6. Ruth Nuss and Edna Wilson, who are studying with Mrs. Gannon, sang last week at the Hamilton Club, and at La Porte, Ind.

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AUDITORIUM MUSICAL DRAMATIC CONSERVATORY

Janet Havens and Anna O'Malley, readers; Gladys Grove, soprano; Marie Kordo, contralto, pupils of Mr. and Mrs. Karl Buren Stein of the Auditorium Conservatory, gave their fourth program at Great Lakes Friday evening. The Conservatory has made arrangements with one of the largest and most progressive booking bureaus in the city whereby pupils recommended by Mr. Stein will have opportunity for professional engagements.

———♯♯♯———

La Forge—Frank La Forge has rechristened his "Our Boys in Flanders" and now calls that inspired song "Flanders' Requiem." The piece is being used very extensively and promises to be the most popular from his very artistic and forceful pen.

ANNA BALATKA ACADEMY OF MUSICAL ART PUPILS' RECITAL

Sunday, November 2, at 3 o'clock, the Anna Balatka Academy of Musical Art pupils rendered the following program:

Violin—Berceuse from Jocelyn.....Godard
Violet Newman

Piano—Prelude .....Rachmaninoff
Hazel Richardson

Reading—When de Folks Is Gone.....Riley
Marcella MacCauslin

Piano—Sextet from Lucia.....Leschetizky
Mae Hornbeck

Voice—At Parting .....Rogers
Nina Hedeene

Humoresque .....Dvorak
Earl Smith

Reading—Humpey Jeem .....
Lillian Cassel

Piano—
Waltz, Op. 64, No. 2.....Chopin
Waltz, Op. 63, No. 1.....Chopin
Jeanette Wool

Violin—Mazurka de Concert.....Musin
Guido Rizzo

Piano—Second Valse .....Godard
Bernice Pollak

Voice—There Blooms a Rose.....Chamberlin
Helen Murray

Piano—Polish Dance .....Scharwenka
Jeanette Sullivan

Violin—Canzonetta .....De Ambrosio
Aireal Potter

Piano—Old Black Joe.....Gimbel
Ehrhart Bergstrasser

Reading—Jack .....
Lillian Cassel

Piano—Qui Vive .....Ganz
Lillian Blier, Frances Levy

Piano—Concert Piece .....Weber
Cora Cloosterman

———♯♯♯———

Whitson—Zetta Gay Whitson engagements for November: 11th, Woodlawn Methodist Church, with Louis Kreidler; 12th, Grace Church, Oak Park, with Louis Kreidler; 17th, Brookline Presbyterian Church, Seventy-third and Cottage Grove avenue.

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AMERICAN CONSERVATORY CONCERT

At the American Conservatory Concert at Kimball Hall on last Saturday afternoon a capacity house generously applauded every number of the following program:

Valse—A Flat ..... Chopin
Ruth Freeman
Ideal ..... Tosti
Without Thee ..... D'Hardelot
John Ham
Variations—A Major ..... Paderewski
Elsie Klotzenbucher
Calling Me Home ..... Dorel
April Morn ..... Batten
Esther Bourk
Fantasie—F Minor ..... Chopin
Marion Tukey
Violin—Nocturno ..... Chopin-Sarasate
La Capricceuse ..... Elgar
Samuel Frankel
The Mother Heart ..... Stickles
Twilight Whisperings ..... Sibella
Hazel Burns-Holcomb
Scherzo—E Flat Minor ..... Brahms
Florence Burke
Pleurez mes Yeux (Le Cid) ..... Massenet
Mae Norton
Legend of St. Francis Walking on the Waves ..... Liszt
Erwin Brunn

A press of other engagements made it possible to hear only the last four numbers.

Hazel Burns-Holcomb has a light but very beautiful voice and gave good reading to her numbers.

Florence Burke was very definite in the "Scherzo," delivering the canonic passages with clarity and holding to good tonal qualities always.

Mae Norton, decidedly an artist, is the possessor of a voice of great volume and beauty, which is imbued with a thoroughly appealing quality.

Her interpretative sense has been highly developed and this, combined with fine enunciation and good stage presence, made her appearance a notable one.

Erwin Brunn played the turgid Liszt piece with great power and a constant surety. He kept the melodic line as well to the front as the immense mass of tone provided by Liszt would allow.

C. E. W.

———♯♯♯———

MENDELSSOHN CONSERVATORY OF MUSIC

On Saturday afternoon last, very good piano playing was heard at the Mendelssohn Conservatory, in McClurg Building, the young artist being Margaret Anderson, a pupil of Miss Carrie Scott and a member of the faculty.

Miss Anderson has a natural talent of unusual kind, and her training has evidently been along the most careful of lines. She plays with precision, skill and fine tone.

"On the Mountains" (Grieg) made a good opening number, and the "Prelude Dramatique" (Ketilby) was put into fine contrast with two of the Hungarian Dances (Brahms) in the next group.

The Liszt "Liebestraume" was played with much legato flow and an unusually musical quality, and some Mendelssohn at the end (Scherzo and Rondo Capriccio) was clean, clear and sparkling.

C. E. W.

———♯♯♯———

Marion—At Marion, Ind., the Scotti Grand Opera Company appeared on October 27. Jascha Heifetz will play November 9, Mme. Schumann-Heink will sing on November 23, and Josef Hofmann will give a piano recital on November 30.

EBBA SUNDSTROM AND HELEN DANIEL APPEAR AT BUSH CONSERVATORY

A very attractive recital was given before a large audience at the Bush Conservatory on Saturday afternoon by Helen Hovey Daniel, soprano, and Ebba Sundstrom, violinist, with Ruth Bradley at the piano.

The program was as follows:

Robin, Robin, Sing Me a Song.....Spross
The First Violet.....Mendelssohn
Songs My Mother Taught Me.....Dvorak
The Snowflake.....Gretchaninoff
Miss Daniel
Introduction and Rondo Capriccioso.....Saint-Saens
Miss Sundstrom
Aria, Suicidio, from La Gioconda.....Ponchielli
Miss Daniel
Romance.....Wienawski
Minuet.....Hochstein
Tambourin Chinois.....Kreisler
Miss Sundstrom
Les Anges Pleurent.....Bemberg
Le Soir.....Thomas
Chant Venitien.....Bemberg
Miss Daniel

———♯♯♯———

Samoiloff—Vivian Holt and Lillian Rosedale, both pupils of Samoiloff, are with the "Hello Alexander" production, and the critics gave a very sensational criticism of them.

A UNIQUE ENTERTAINMENT

A very unusual entertainment, and one which gave pleasure to all who witnessed it as well as to the special class for which it was prepared, was a program of pantomimes presented by the pupils of the Chicago School of Expression in their own little theater in Fine Arts Building on last Friday evening under the direction of Gertrude Polk.

This was under the auspices of the Chicago League for the Hard of Hearing and the program consisted entirely of action, with no spoken word whatever.

Two plays were given, each attractive, the total of skill and finish shown throughout being very marked.

The program was as follows:

THE HAUGHTY PRINCESS

(Adapted from Irish Fairy Tales. Compiled by W. B. Yeats)

The Princess.....Jane Remington
The King, her father.....Ada Wanberg
Ladies in Waiting.....Marjorie Hawkins, Vera Teplitz, Edna Mabie
An Earl.....La Von Rall
The Noble Suitors—
A Duke.....Ellen Woodmansee
A Prince.....Bernice Evans
King Whiskers.....Olive Reed
The Attendants.....Marion McCarthy, Grace Ohman, Teloir Hendren
The Premier Danseuse of the Court.....Dorothy Gnaedinger
The Priest.....Gladys Brown
The Herald.....Joan Clement

THE LAND OF HEART'S DESIRE

By W. B. Yeats. (Adapted from the Play)

Maurteen Bruin.....Ruth Bartholomew
Shawn Bruin, his son.....Jane Chunn
Father Hart.....Marian Gordon
Bridget Bruin.....Jessie Braman Daggett
Marie Bruin, Shawn's Wife.....Dorothy Estabrook
A Faery Child.....Constance Penney

———♯♯♯———

A NEW CHORAL CLUB

A new choral club has come into being. It is known as the Chicago Woman's Chorus and that it will prove worthy of its name is assured by the fact that it has as its conductor Harrison M. Wild, the conductor of the Apollo Musical Club and the Mendelssohn Club.

The Board of Directors is constituted as follows: President, Mrs. J. M. Bach; Vice President, Mrs. Harold B. Maryott; Secretary-Treasurer, Florine De Hart Westerman; Chairman of Music Committee, Mrs. T. R. Toohey; Chairman of Social Committee, Mrs. Frank W. Pennebaker.

Maude N. Rea is business manager. Rehearsals are being held every Wednesday afternoon from 2 to 4 in Lyon & Healy Building. The membership is nearly full, but there is still room for a few more good voices, especially altos. Application for membership should be made to Florine De Hart Westerman, Secretary, care Chicago Woman's Chorus, Lyon & Healy, 243 South Wabash Avenue.

The new organization enters upon a field that is practically untrodden in Chicago, the field of choral music for female voices only. Such music has a distinctive charm, unlike that of music written for male or for mixed voices.

The Chicago Woman's Chorus will give a series of concerts, with assisting soloists, but the dates are yet to be announced.

———♯♯♯———

Sullivan—Desmond Sullivan, cellist, who appeared here with the Cincinnati Symphony Orchestra last week, is a pupil of Hans Hess.

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MILON R. HARRIS CHOIR

A musical service of ambitious proportions and impressive in sincerity and effect was given last Sunday evening at Calvary Presbyterian Church, with Milon R. Harris director and Bessie M. McAllister organist.

The service was given as a memorial to Mrs. Frederick Tice (wife of Dr. Tice, one of Chicago's well-known consulting physicians), who died a year ago while in active service for her country. She was founder and director of the department of instruction for the Chicago Chapter of the Red Cross. Many members of the church and congregation knew Mrs. Tice.

The service was planned with discretion and taste and in the devotional spirit necessary to a memorial service. The choir of fifty voices, with solo quartet, responded admirably in ensemble and dynamic variety to the controlling hand of Mr. Harris and sang with breadth and sincerity. The program began with the inspired "Soft Floating on the Evening Air" of Root and was built up consistently through the Gounod "Sanctus" and "The Lord Is My Light" (Buck) to Woodward's setting of "Crossing the Bar." Following this were numbers of a more triumphant character—"I Will Exalt Thee" (Huhn), done in solo by Mrs. Laura E. Hamblen, and the beautiful Dickinson anthem, "Bow Down Thine Ear." Gounod's "Gallia," in all its tragic pathos and dramatic power, sounded the highest and final note of the service, and in it the choir did its best, most concerted work. The rest of the quartet, including Mr. Harry Slater, Mrs. Russell B. Griess and Mr. J. G. Grabou, were in excellent voice and sang with an earnestness which we should always like to be able to attribute to church singers.

Mr. Harris was musicianly and well poised in his conducting, and Miss McAllister proved a beautiful accompanist at all times.

MARY CARVER WILLIAMS.

———♯♯♯———

CHURCH OF THE EPIPHANY

Sunday evening, November 2, Dr. Francis Hemington gave another of his interesting organ recitals at Epiphany Church. J. Burlington Rigg, baritone, assisted and gave the "Elijah" solo and Prindle Scott's "Repent Ye." His voice is good and he should do well in his new location.

Dr. Hemington always gives a program of exceptional musical worth and variety in arrangement. He did some brilliant playing on Sunday evening and showed great skill in registration. There is a sincerity about his work that makes a definite appeal and counts for success.

———♯♯♯———

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Walter Knupfer announces the first of a series of pupils' recitals to be given in the school at Annex 400, Fine Arts Building, on four consecutive Friday evenings, commencing November 21. Programs will be rendered by members of the children's junior, advanced and artists' classes.

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MARIE LIGHTHALL FILLING MANY ENGAGEMENTS

Marie Lighthall, soprano, of pleasing personality and fine musicianly gifts, is devoting all her time this season, after a successful

MARIE LIGHTHALL

summer with the Ver Haar Concert Company, to filling a great list of engagements in and around Chicago.

Mme. Lighthall has been engaged for the Edgewater Beach musicales to appear some time in December, also re-engaged for the Playhouse. An appearance in Milwaukee was very successful. She was soloist last Sunday at Oak Park Presbyterian Church, replacing Margery Maxwell.

Mme. Lighthall has been offered the tour with the All-American Opera Company.

———♯♯♯———

AMERICAN CONSERVATORY

The program of the American Conservatory concert on Saturday afternoon, November 8, reads as follows:

I Attempt from Love's Sickness to Fly.....Purcell
Where'er You Walk.....Handel
Come, Let's Be Merry.....Old English
Frank Parker
Sandalphon.....Longfellow
(Musical setting by Harry W. Loomis)
Lorraine, Lorraine, Loree.....Kingsley
(Musical setting by Stanley Hawley)
Louise E. Suess
The Pipes o' Gordon's Call.....Hammond
I Am Thy Harp.....Woodman
Oh, Red is the English Rose.....Foote
The Victor.....Burleigh
Mr. Parker
Short Sketches in Dialect.....Dunbar, Kennedy, Daly
Miss Suess
Allah.....Kramer
Mother o' Mine.....Leo Ornstein
A Masque.....Forsyth
Candle Lightin' Time (MS.).....Clarence E. Loomis
A Song of Summer (MS.).....Clarence E. Loomis
Mr. Parker
Cutting from Act 2, Within the Law.....Veillier
Miss Suess
Clarence Loomis, Aletta Tenold at the piano

———♯♯♯———

Mixer-McConnell—The Twilight Musicale at the Edgewater Beach Hotel Sunday, November 9, under the management of Miller, Ressiguie & Tufts, Mr. Charles Mitchell Mixer, violin, and Miss Jane McConnell, contralto. Miss McConnell will use Clay Smith's "Sorter Miss You" and Arthur Penn's "Smilin' Through."

CHICAGO CONCERT ENSEMBLE

In line with all other musical functions in Chicago this season, and especially those given adjacent to the loop, the concerts at Fullerton Hall are attracting absolutely full houses each Sunday.

On November 2 the roomy place was filled to the last seat for both the 3:00 and

FRANCES COATES
(in Scotch costume)

the 4:15 o'clock events and there was an appreciation and enthusiasm of like kind.

The Ensemble, with its eight good men and proven artists, proclaimed itself a musical joy.

The "Ruy Blas" (Mendelssohn) Overture, the Suite "L'Arlesienne" (Bizet) and the big "Pomp and Circumstance" (Elgar) were each true to form and full of delight.

The "Andante" (Tschaikowsky) and the Menuet (Boccherini), played in quartet form by George Dasch (Director of the Ensemble), Fritz Itte, Mr. Roehrbach and Mr. Felber, were interpretative and musical delights.

There was a special soloist on Sunday too, Miss Frances Coates, an artist pupil of Mrs. Lucie Lenox.

Miss Coates is well on her wey to distinction and her work is thoroughly agreeable. Poise she has and artistry, and if, as yet, she lacks somewhat in power, that too will come in time.

Her special flair is the singing of songs in costume, and her choice, both of numbers and dresses, is unimpeachable.

On Sunday she sang a group of Old English very well indeed, her dress was particularly fine and she had, definitely, the correct manner.

The second group was one devoted to Scotch songs and costume, and this, too, won for her much appreciation from the audience.

The program for next Sunday is as follows:

Overture—The Marriage of Figaro.....Mozart
Larghetto from Quintet for Clarinet and Strings (by request).....Mozart
Messrs. Meyer, Itte, Roehrbach, Dasch and Felber
Suite—From the South.....Nicode
Legend
Moorish Dance Song
In the Tavern
Dreams.....Wagner
Anitra's Dance, from Peer Gynt (by request).....Grieg
Spanish Serenade.....Friml
Waltz from Eugen Onegin.....Tschaikowsky

C. E. W.

♯♯♯

RALPH LEO

A newcomer to Chicago and possessor of a baritone voice of much warmth and color is Ralph Leo, a young artist who has met with singular success in the few weeks since his location here. As the foremost credit to his ability, perhaps, comes his affiliation with the vocal faculty of Bush Conservatory, where he will be closely associated wtih his former teacher, Charles W. Clark.

Mr. Leo comes recently from three years in New York, where he was a scholarship student of the Institute of Musical Art. That he has been splendidly schooled and that he combines this schooling with a naturally beautiful voice, musical intelligence and a personality at once winning and convincing is evident on first hearing. The writer enjoyed a few moments of an informal program given recently at the Columbia School. Mr. Leo was heard in "It Is Enough," from "Elijah," which he did with maturity and distinction of reading, and which he followed by some Negro Spirituals of his own arrangement and with his own accompaniment. This is sufficient to suggest that the scope of Mr. Leo's talent is very wide, which is not surprising when we consider his heritage. Mr. Leo's father, Ernest Leo, is a musician of rare ability and a composer of note. Therefore it is quite natural that the young baritone should be "to the manner born."

Mr. Leo sang recently at a musical at the home of Mrs. Ralph Van Vechten and will sing on November 11 at the residence of Max Adler, 4939 Greenwood avenue. At the Playhouse he appeared recently in "Danny Deever," with orchestral accompaniment, and during the last week in October sang at the Alhambra in Milwaukee with signal success. Mr. Leo bids fair to enjoy great popularity in the Chicago musical field, and we wish him all the prominence that he deserves.

MARY CARVER WILLIAMS.

♯♯♯

Hess—Elizabeth Ferguson-Hess has accepted the position of choir director at St. Paul's M. E. Church and has also organized there a Young Woman's Chorus.

EMMANUEL CHURCH, LA GRANGE

Emmanuel Choir of La Grange, sixty boys and men, under the leadership of William Ripley Dorr, gave a musical service in Trinity Episcopal Church, Wheaton, last Sunday night, before an audience which packed the church to its utmost capacity, many being turned away. The soloists were David Meyers and David Linn, boy sopranos, Arthur C. Youngberg, tenor, and Frank Dunford, basso-cantante. The choir drove from La Grange to Wheaton in a long caravan of automobiles, and were served with a bountiful supper afterward by the ladies of Trinity Church.

An unusual feature of the service was the singing of two unaccompanied anthems in succession, the pitch being given only at the beginning of the first, the choir maintaining it perfectly through both numbers.

The program follows:

Preludes—
Spring Song.....Hollins
In Summer.....Stebbins
Anthem—The Lord Is Exalted.....J. E. West
Duet for soprano and tenor—Love Divine.....Stainer
David Meyers and Mr. Youngberg
Anthem—Veni Jesu, amor mi.....Cherubini (1760
Solo—I Think when I Read that Sweet Story.....J. A. West
David Meyers
Two Russian anthems, sung unaccompanied—
A Legend of the Christ Child.....Tschaikowsky
O Light Divine.....Kastalsky
Baritone solo—It Is Enough (Elijah).....Mendelssohn
Reid Hilliard
Anthem—Sanctus (St. Cecilia).....Gounod
(With solo by Mr. Youngberg)
Offertory anthem—Praise the Lord, O Jerusalem.....Maunder
(With solo by David Linn)
Postlude—Gothic Suite (second movement)..Boellmann

There will be a special musical service by the vested choir of sixty boys and men of Emmanuel Church, La Grange, Sunday afternoon, November 9, at 5 p. m. Among the anthems to be sung are Tschaikowsky's "Legend" and Kastalsky's "O Light Divine," both of which will be rendered a capella. La Grange can be reached in time for the service on the 4:00 p. m. Burlington suburban train from the Union Station, or by the trolley from the end of the West 22nd street line.

The choir will give a musical service in the Episcopal Church in Downers Grove on November 16.

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CARL E. CRAVEN AND LEILA LOWE PEARSON TO GIVE PROGRAM

The following program will be given at the Southern Woman's Club by Carl E. Craven, tenor; Leila Lowe Pearson, violinist and Ella Smith, accompanist, November 13:

Aria—Flower Song (Carmen).....Bizet
Violin—
Adoration.....Felix Borowski
Serenata Amorosa.....Leyton Potter
Vocal—
Call Me Back to You (MS.).....William Bentley
Loneliness (MS.).....Sturkow-Ryder
E Lucevan le Stelle (Tosca).....Puccini
Piano—
Cradle Song.....Henselt
Etude in F major.....Rubinstein
Violin—
Melody.....Dawes
Serenata.....Moszkowski
Caprice.....Carter
Vocal—
Were I a Star.....Burleigh
Margery Grey.....Cecil Moon
Precious Mother.....De Parry
If You Would Love Me.....MacDermid
Violin—Hungarian Rhapsody.....Hauser
Christ in Flanders.....Ward-Stephens
The Victor.....Burleigh
The Americans Come.....Fay Foster

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POLAND RESTORED

Mr. Newman, instead of showing the gruesomeness and the deadly poverty which we have learned to think inseparable from Poland, gave us, last week, at Orchestra Hall, a perfectly thrilling account of the resourcefulness and the fine military and civic spirit of the courageous little country on which today rests some of the most important questions in the world-readjustment program.

Most striking of the pictures, undoubtedly, were those depicting scenes in the prison pens where tens of thousands of Bolsheviki are confined.

"If you can see any high ideals or any possibility of real 'reforms' in these faces, you can do more than I was able to do," was his preface to the showing of hundreds of sodden, vicious and altogether unattractive people—men and women.

The evening closed with some wonderful pictures of the new Premier—Paderewski, and the last line of the address was the message which the one-time great pianist sent by Mr. Newman to America:

"I should love to play again in my beloved America," he said, "but my work now is here in Poland, and will be until conditions are thoroughly stable."

The lectures of Mr. Newman this year have been wonderful from every standpoint, and that of this week—"France Victorious"—is not the least so by any means.

C. E. W.

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STEVENSON-BUELL IN MILWAUKEE

The following program was very successfully given at Milwaukee by Lucille Stevenson, soprano, and Adams-Buell, pianist, on October 27:

Theme and Variations.....Haydn
Hornpipe (The St. Catherine).....Barrett
First published in 1700. From "Old English Worthies" collected by Alex Rowley
Adagio.....Mozart
Canzonetta del Salvatore Rosa.....Liszt
Mr. Adams-Buell
Les Papillons.....Fourdrain
C'est l'extase.....Debussy
Green.....Debussy
Le Ciel.....Carpenter
Fantoches.....Debussy
Miss Stevenson
Sonata Heroic (in one movement).....Campbell-Tipton
Puppets.....Hendriks
A Serenade.....Brockway
Polonaise Americaine.....Carpenter
Mr. Adams-Buell
Twilight.....Rummel
The Little Rain.....Wyman
Some of These Days.....Guion
De Ol' Ark's A-moverin.....Guion
A Birthday.....Whiting
Miss Stevenson
Two British Folk Music Settings.....Grainger
(1) Irish Tune from County Derry (name unknown)
(2) Molly on the Shore (a Cork reel)
At the Convent.....Borodin
Valse from the opera "Eugene Onegin".....Tschaikowski
(Arranged from the paraphrase by Paul Pabst)

———###———

FRANCES BRUMBAUGH IN LOS ANGELES

Frances Brumbaugh, a graduate of Godowsky, and well-known teacher in Chicago, announces the reopening of her piano studios in the Majestic Theater Building, in Los Angeles, Calif. She is assisted by Irma Haiserfirst.

———###———

Yost-Tallerico—Gaylord Yost and Pasquale Tallerico, violin and piano, gave a Beethoven recital at Indianapolis, November 4.

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC, EVANSTON

The following program was given on Tuesday evening, November 4:

Grand Chorus.....Hollins
Reverie.....Ferrata
Romance sans Paroles.....Bonnet
Recitative, Thus Saith the Lord (Messiah).....Handel
Aria—But Who May Abide (Messiah).....Handel
Sonata Chromatica.....Yon
Psalm XCVIII—Paraphrased by Edward A. Collier
Musical setting based upon the traditional Hebrew shophar calls by
.....George Alfred Grant-Schaefer
The Wind Speaks.....George Alfred Grant-Schaefer
I Have a Rendezvous with Death (Allan Seeger)
.....Jeanne Boyd
Romance in D Flat.....Sibelius
Rondon Capriccioso.....Lemare
Thy Voice is Heard 'Mid Rolling Drums (Alfred Tennyson).....Carl Beecher
When the Song Is Done (anon).....Carl Beecher
The Call of the Sea (Lucy Fitch Perkins).....
.....Louis Norton Dodge
Fantasie Symphonique.....Cole

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CHICAGO SYMPHONY ORCHESTRA

The concert of the Orchestra last week was marked by the appearance of Josef Lhevinne in the Tschaikowsky B Flat Minor pinaforte Concerto, this constituting both the most important item on the program and the most significant playing.

Mr. Lhevinne, in spite of a more or less sketchy accompaniment from the Orchestra, gave a glorious reading of the splendid work and proved himself anew a master.

He has been interned in Germany for the past four years but, very evidently, he had a good grand piano at hand for not only is his fine musical sense unimpaired but his technic is, if that be possible, even better than when he last played in Chicago.

The program otherwise contained the Brahms Symphony No. 1, a massive work, very long and, for the most part, musically significant, the Overture to "Tannhauser," so long unheard that it seemed like a new piece and very agreeable, and "La Queste de Diu" by d'Indy, a solemn, querulous piece, attractive from the standpoint of novelty and decidedly fine in musical values.

The program for the current week is as follows:

Suite No. 2—B Minor.....Bach
(For Strings and Flutes)
Overture
Rondo
Sarabande
Bourree I—Bouree II
Polonaise—Double
Minuet
Badinerie
(Flute obligatos by Alfred Quensel)
Fantasie .....Ropartz
Concerto for Violoncello—D Minor.....Lalo
Prelude: Lento—Allegro Maestoso
Intermezzo: Andante con Moto
Rondo: Andante—Allegro Vivace
Joseph Malkin
Symphonic Poem No. 2—Tasso: Lamento e Trionfo ..... Liszt

BIOGRAPHY OF MALKIN

(From the Program Book)

Mr. Joseph Malkin was born at Odessa, Russia. He first took lessons of Ladislas Alois on the violoncello. At the suggestion of Anton Rubinstein he went to Paris and in 1895 entered the Paris Conservatory. In 1898 he was unanimously awarded first prize. Only one first prize was awarded that year.

In 1899 Mr. Malkin made his debut in Berlin. For three years he toured France, the Scandinavian countries and Germany. In 1902 he was appointed first violoncellist of the Philharmonic Orchestra of Berlin, Arthur Nikisch, conductor. He remained in this position six years. From 1908 to 1914 he devoted himself exclusively to concert work, making tours in Germany, Austria, England, Denmark, Russia, Mexico and the United States.

Mr. Malkin's first appearance in this country was in December, 1909, at a concert of the New York Symphony Society, conducted by Walter Damrosch. In the fall of 1914 he was engaged as first cellist of the Boston Symphony Orchestra, which position he held until joining the Chicago Symphony Orchestra this fall in a similar capacity.

C. E. W.

———♯♯♯———

Thurston—Some engagements of the month for Clara Louise Thurston, harpist, are as follows:

October 9, afternoon—Home of Mrs. George Spangler, Kenilworth; evening, Illinois Press Women's Association, Francis I Room, Congress Hotel.

October 15—Home of Mrs. Alvin C. McCord, 1532 North State street.

October 17 and 18—Government Hospital, Forty-seventh street and Drexel boulevard.

October 21—Presbyterian Church, Wilmette.

October 26—Aurora. Sunday afternoon concert series, week of October 19-26.

GEORGE B. LANE
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PIANIST Care Music News

Edna Winifred Cookingham
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BUREAU OF FINE ARTS' ACTIVITIES IN OCTOBER

Among the important bookings are:

Opera

Daniel Denton, leading tenor with the Gallo English Opera Company.

Vawter MacGregor, bass, with the Chicago Grand Opera Company.

Church

Elsa Kressman, soprano, permanent soloist, New England Congregational Church.

Harold Chamberlain, tenor, permanent soloist, Fullerton Avenue Presbyterian Church.

Clora Spaulding, contralto, permanent soloist, New England Congregational Church.

Edward Quinn, baritone, special soloist at Kenwood Evangelical Church.

William H. Chambers, tenor, special soloist, St. James' M. E. Church.

Madam Gilderoy Scott, contralto, special soloist, Fullerton Avenue Presbyterian.

William H. Chambers, tenor, special soloist in Kenilworth Presbyterian Church; also in New England Congregational.

A. C. Colby, tenor, special soloist, Morgan Park Presbyterian Church.

John Sparks, tenor, special soloist, Kenilworth Presbyterian Church.

Lois Johnston, soprano, special soloist, Kenwood.

O. M. Nichols, bass, special soloist, Fullerton Avenue Presbyterian Church.

Ione Wilber, soprano, special soloist, Englewood Baptist Church.

Theater

Lois Johnston, soprano; Horace Davis, tenor; Chase Sykes, baritone; Robert Davis, lyric tenor; Robert Clifton Long, baritone; Lillian Johnston, mezzo; Alvina Hill, soprano; Mildred Chadwick, contralto; Edna Wilson, contralto; Ruth Nuss, soprano; Clara Thurston, harpist; Allan Coe, pianist; Helen Haworth, mezzo; Victor Downer, tenor, etc.

Club

Bernice Ladd, reader; Lillian Johnston Trio; Edruth Duo; Robert Clifton Long, baritone; Florence Grossjean, impersonator; Grace Grove, pianist; Robert Macdonald, pianist (Mr. Long and Mr. Macdonald filled a week of club dates); Rita Smith, entertainer; "Gatling Gun" Fogleman, lecturer; Gavin Williamson, pianist; Donata Colafemina, tenor, and Robert Clifton Long, special soloists for Italian benefit; Lillian Johnston Trio, solid week of club engagements in Indiana, etc.

Lyceum

(Emergency booking)

Bernice Ladd, reader; Gretchen Cox, violinist; Kimball Sisters, violinist and cellist; Nona Roberts, flutist; Grace Wilbur Coffman, soprano; James Brewer, tenor; Elizabeth Neely, soprano; William McCormick, tenor; Edwina DeWitt, cellist; Mabel Day, soprano; Sarah Jane Ross, soprano; Marie Hartigan, pianist; Raymond Neal, baritone; Lorraine Connor, pianist.

The Bureau of Fine Arts has assumed exclusive management of Elsa Kressman, dramatic soprano, who will be presented in recital at the Blackstone Theater later in the season, probably assisted by Jessica Penn Evans, the pantomimic dancer who recently created a considerable sensation at the Art Institute in a program given at Fullerton Hall.

A series of Sunday afternoon musicales will be given later in the season in a leading Chicago hotel and with artistic surroundings entirely worthy of the artists presented.

CARL D. KINSEY WEDNESDAY MUSICALES

Program of recital by Edward Collins, pianist, next Wednesday in Ziegfeld Theater at 11 a. m.:

Prelude and Fugue, D major ..... Bach-Busoni
Sonate, Op. 10, No. 3 ..... Beethoven
Allegro molto; adagio; menuet; allegro
Ballade, F major ..... Chopin
Hommage a Rameau (Poissons d'Or movement) ..... Debussy
Apres Minuit ..... Ganz
Waltz ..... Ed. Collins
Waldesrauschen ..... Liszt
Polonaise, E major ..... Liszt

♮ ♮ ♮

Miss Anne Gulick, pianist, of Boston, will give a recital Wednesday, November 19, at 11 o'clock in Zeigfeld theater under the management of Carl D. Kinsey. This will be Miss Gulick's first appearance in Chicago.

♮ ♮ ♮

Mr. Louis Cornell, pianist, of New York, will give a recital Wednesday, November 26, in Ziegfeld Theater, at 11 o'clock, under the management of Carl D. Kinsey.

STAUNTON, VA.

Josef Konecny, the splendid Bohemian violinist, made his first appearance before a Staunton audience at the Y. M. C. A. Friday evening. The previous notices of his playing fall far short of what it really is, and the music lovers and musicians who heard him enjoyed a treat. The Rubinstein Sonata in G and the Concerto in D of Paganini established his splendid technic, fire and energy of expression. The Danse Espagnole of Sarasate was a charming ensemble of melody, while the last, but certainly not the least, was the unusually beautiful arrangement of Schubert's "Ave Maria" for violin and piano, given as an encore.—From the Staunton Leader.

Montgomery-Harpster—The Montgomery-Harpster Duo will sing for the Parent-Teacher Association, Oglesby School, on November 6, and will do the solo work in the "Stabat Mater" at a sacred concert at St. Sevina's Church November 16.

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419 FINE ARTS BUILDING

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Miss Wilsey of the Centralizing School of Music and assistant piano teacher at the Starrett School for Girls, is a very popular personality with both classes.

She is a fine musician and a very conscientious and successful pedagogue.

A CORRECTION

Elsa Kressman, dramatic soprano, and Grace Grove, accompanist, did NOT appear at the opening musicale at the Edgewater Beach Hotel, as announced. Miss Kressman, who is under the exclusive management of Jessie B. Hall, was announced to open the season, but when Miss Hall withdrew from the management of the Twilight Musicales, which she inaugurated two years ago, her artists were automatically withdrawn also, and will appear in a more pretentious Sunday afternoon series to be given later in the season in a better-known hotel and in a more artistic manner.

MME. GRACE BRUNE-MARCUSSON AN AMERICAN SINGER

From a circular we quote the following:

"She is pre-eminently 'An American Singer,' having demonstrated by studies with American teachers only that it is not necessary to go abroad in order to be able to sing.

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"The broadness of her education and experience is evidenced by the scholarly method which she employs in program building."

Edgewater Beach—Miller, Resseguie & Tufts announce the Edgewater Beach Twilight Musicale Sunday, November 9, will be given by Jane MacConnell, contralto; Charles Mitchell Mixer, violinist, and Mrs. Charles Orchard, accompanist.

Johnston—Lois M. Johnston, soprano, will sing with the Detroit Symphony Orchestra on November 23, and in Detroit and on tour the 24th, 25th and 26th.

FRANCES PELTON-JONES PLAYS THE HARPSICHORD

"Wouldn't it be maddening to a modern pianist to try to play on the Harpsichord?" said a young player sitting by me at the Ziegfeld Theater last Tuesday morning during the Harpsichord Recital of Frances Pelton-Jones.

"It would, indeed," was my reply; "just as it would be maddening to a modern youth to step out of his limousine and into an old-fashioned 'buggy' with a single horse attachment, and to try, with this equipment, to make the same engagements he can keep with the car."

But this does not change the fact that the auto would not be an appropriate figure in a picture of life one hundred years ago, and neither does it change the fact that the music written in the Harpsichord period sounds much better on the Harpsichord than it does on the piano, regardless of the fact that a modern pianist would not be able to play that instrument short of a great deal of painful practice.

For the touch of the modern pianist has grown into a very muscular manipulation of almost the entire body, and with some it is more like chopping wood than the playing of such a delicate musical instrument, and the ear of the modern has become dull toward the absolute purity and clarity of tone through being filled so constantly with a mass of overtones which result from the constant use of the damper pedal in all modern piano playing.

And so, just as a lesson in sweetness, clarity, daintiness and purity, the hearing of a Harpsichord Recital now and again might be a great help to all modern pianists even though none of us would really want them to go back to the Harpsichord period permanently any more than we would choose to give up the modern automobile for the outgrown "horse and buggy."

Miss Pelton-Jones, however, seems to have been born to play the Harpsichord. She looks the part, her manners are of the gentle, gracious type indigenous to the period and her musical feeling is as true and fine as the instrument itself.

Miss Pelton-Jones is a pupil of Arnold Dolmetsch, who is responsible for the resuscitation of the Harpsichord after it had been silent for something like a hundred years, and who gave most loving care and thought to selection of a repertoire for the rehabilitated instrument.

On Tuesday at the Ziegfeld Miss Pelton-Jones told all about the ancient instrument, who wrote for it, what it meant musically and also about its current revival.

She was thoroughly entertaining and instructive, and the few of us who were at the Ziegfeld at this time may well feel that we have a decided advantage over the rest of Chicago and a knowledge which is at once pleasant and very unique, for who else really knows anything about the Harpsichord?

And then Miss Pelton-Jones played a beautiful program and the capture of our hearts became complete.

For she is facile as to the necessary technic; she senses exactly the right speed for each little piece; she knows how to use the grading possibilities of the instrument to the fullest possibility of tone coloring and shading and her ear is so sensitive to the possible purity of tone that she never for a moment goes beyond that possibility but keeps the current always at positive beauty and charm.

And the program itself was delightful. There was a group of Bach (Johann Sebastian and Phillip Emmanuel), coupled with Haydn and Mozart in their more fragile moods, some most exquisite Scarlatti as well as a miniature Sonata of Dr. Arne which was a gem and (most delightful of all, as well as most droll), the "Dead March" from "Saul" (Handel), which in the tinkle of the Harpsichord sounded as though it were intended for a doll's funeral but which nevertheless was sedate and even solemn to the limit.

Then there were "descriptive pieces" by Dandrieu, Daquin, Couperin and Rameau, and, coming down the line a little, some "Dances" by Martini, Laeillet and Dr. John Bull, and even more nearly home, the famous "Menuet" of Paderewski, which proved itself very much of the Harpsichord genre, and as played by Miss Pelton-Jones, perfectly delightful.

Altogether the recital was a unique as well as a positive joy, and I have but to advise you, should Pelton-Jones come your way again, do not do what you did this week but go and hear her.

C. E. W.

———♯♯♯———

MAUD POWELL

An interesting anecdote is told of Maud Powell, who will appear at the Medinah Temple on Tuesday evening, November 11, under the auspices of the Central Concert Company.

As a chilld the budding violinist had her first dozen or more lessons of "Billy" Fickenscher, the foreign language teacher in the public schools of Aurora, Ill. Mr. Fickenscher made no pretense as a violinist, but agreed to teach the child how to hold the fiddle and the bow and get her started in the first position.

A former teacher of the Central School in Aurora relates that as he was passing the door of the room where the violin lesson was being given he heard the teacher illustrating some point, when a girlish voice said: "Yes, but you didn't play that right." A few days after that Mr. Fickenscher made arrangements to take Maud to Chicago to have an audition with William Lewis, who predicted that she would become a great violinist, and straightway took her under his musical wing for four years, before sending her abroad. In fact, it was also Mr. Lewis who brought about a hearing with Theodore Thomas on the return from study abroad. To Theodore Thomas, in turn, she owed everything in those early years, for he recognized her talent at once, giving her opportunity to develop through experience in playing with orchestra, thus laying the foundation of her future brilliant career.

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Wyrick—Mr. Ambrose Wyrick, the Chicago tenor, appeared at the Y. M. C. A. Convention, Cedar Rapids, Iowa, November 6 and 7. He used Arthur Penn's "Smilin' Through," Victor Herbert's "Molly," Ernest Ball's "Dear Little Boy of Mine," and "Let the Rest of the World Go By," and Rupert Ganvoort's "Golden Crown."

ANNA CASE AND MAUD POWELL TO APPEAR AT MEDINAH TEMPLE

Anna Case and Maud Powell will appear

ANNA CASE

at Medinah Temple November 11 in the following program:

Allegro Aperto (from a major concerto).....Mozart
Madame Powell
Virgin, tutto amor.....Durante
Faithful Johnnie.....Beethoven
Chantons les amours de Jean (arr.) Old French..
.....Weckerlin
Porgi Amor (from "The Marriage of Figaro".....
.....Mozart
Miss Case
Lento, Con Spirito (from Sonata for Piano and Violin).....Lekeu
Madam Powell and Mr. Skjerne
Berceuse.....Rene Chauvet
Il Passa.....Rene Chauvet
L'insect aile.....Nereni
Princess.....Soderman
Dalpolska (Old Swedish Folk Dance from the Province of Dalcarlia)
Miss Case
Nobody Knows the Trouble I See (Negro Spiritual).....Rosamun Johnson-Powell
Allegro Militaire.....Lipinski
Madame Powell
Slumber Song.....MacDowell
To You.....Rodenbeck
O Mother, My Love.....Farley
Rain.....Curran
Song of the Robin.....Anna Case
Miss Case
Ave Maria.....Gounod
Miss Case and Mme. Powell
Axel Skjerne, pianist for Maud Powell. Francesco Longo, pianist for Miss Case
Steinway piano used

———♯♯♯———

North—Dorothea North, soprano, is on tour in concert, and has appeared the past two weeks at Xenia, Delphos, Cleveland and Marion Ohio; Jamestown, N. Y.; Indianapolis and Marion, Ind., and Maysville, Ky.

———♯♯♯———

Zimmerman—Walter P. Zimmerman of Chicago gave a successful organ recital at the First Church of Christ, Scientist, at Dubuque, Iowa, on October 28.

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F. WIGHT NEUMANN ANNOUNCEMENTS

Carolyn Willard will give her annual piano recital Sunday afternoon, November 9, at 3:30 at Kimball Hall under the direction of F. Wight Neumann. Miss Willard has arranged the following program:

Pastorale ..... Domenico Scarlatti
Capriccio ..... Domenico Scarlatti
Chromatic Fantasie and Fugue, D Minor ..... John Sebastian Bach
Eclogue (Annees de Pelerinage) ..... Liszt
Rhapsody, Op. 119 (by request) ..... Brahms
Two Preludes—E Minor, F Major
Mazurka, Op. 59, No. 3 ..... Chopin
Etude, Op. 25, No. 11 (A Minor) ..... Chopin
..... Chopin
Burlesque March, "Trabel On," from American Negro Suite ..... Th. Otterstroem
La Fille aux Cheveux de Lin ..... Debussy
Polka Caprice, Minature ..... Sapellnikoff
Two Concert Studies, Op 23, D Minor, C Major ..... Rubinstein

Cecil Lipschutz will make her professional debut in a piano recital Tuesday evening, November 11, at 8:15, at Kimball Hall, under the direction of F. Wight Neumann.

Other recitals during the month of November under the direction of F. Wight Neumann are as follows:

Sergei Rachmaninoff, Russian composer and pianist, recital Sunday afternoon, November 16, at 3:30 at the Auditorium Theter.

Hazel Harrison, pianiste, recital Sunday afternoon, November 23, at Kimball Hall.

Isolde Menges, English violiniste, recital Sunday afternoon, November 30, at 3:30 at Kimball Hall.

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ENGAGEMENTS OF ROLLIN PEASE

Rollin Pease is comfortably busy this season in Chicago with especial emphasis on the "Messiah," but will be able to go for a few single dates out of town. Book shows the following engagements to date:

November 1—Classical Club, La Salle Hotel; Latin Songs.

November 4—Northwestern University, Recital with Stanley Martin, organist.

November 9—Oak Park Congregational Church, "Elijah," with E. Stanley Seder, organist-director, and forty Apollo Club singers.

November 10—Evanston Woman's Club, "Cox and Box" annual comic opera by the Sinfonian fraternity.

November 17—Austin Woman's Club.

November 30—Aurora People's Concert Series; joint recital with Franz Wagner, cellist, and Harry R. Detweiler, pianist.

December 3—Oak Park Grace Church Choir, "Iolanthe."

December 7—Bethany Church, "Messiah" evening.

December 16—Goshen, Ind., "Messiah," A. S. Ebersole conducting.

December 17-19—New First Congregational Christmas pageant, Dr. George L. Lemey conducting.

December 21—Oak Park Grace Church, "Messiah."

December 28—Orchestra Hall, Apollo Club, "Messiah"; Harrison Wild, director.

January 11—Aurora Choral Society, "Messiah"; Harry R. Detweiler, conductor.

April—Five performances of "Elijah" in dramatic form at Chicago and Aurora.

Other dates pending.

Regular Chicago activities include the quartet of the Evanston Congregational Church; four days a week teaching at Northwestern University; one day a week teaching at Columbia Conservatory, Aurora.

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ALBERT BORROFF IN SONG RECITAL

On last Thursday evening Albert Borroff invited a studio full of people to hear him give a song recital, and each one of this selected audience may well feel himself to have been a thoroughly privileged character, for the program was delightful in every sense of the word.

Mr. Borroff long ago proved himself a master of vocal qualities and of enunciatory items as well as the possessor of an interpretative ability many per cent beyond the average.

This ability covers every genre of song, and while he can sing and interpret beautifully the most serious of oratorio or operatic arias in any of the accepted song languages, he is particularly felicitous also in works of light or fantastic aspect, and in these his pronunciation of the English text is so fine as to leave absolutely nothing to be desired.

Arias from an old, forgotten opera of Verdi and from Sir Arthur Sullivan's "Ivanhoe" proved novel and fine, as well as high-grade songs of Foote, Maude Valerie White and some of the Weckerlin "Bergerettes." Some of the Crist "Chinese Mother Goose Melodies" were screamingly funny as presented by Mr. Borroff; the "Smuggler's Song" (Kernochan) was again given in that incomparable way he has with it; "Had a Horse" (Korbay) was amply dramatic, and two or three of those recitations to music in which Mr. Borroff excels were used to bring the program to a most happy close.

Exceptional accompaniments were played by Herbert Carlin, a talented young pianist studying this season with Mrs. Fannie Bloomfield Zeisler. C. E. W.

A FINE CONCERT

On Thursday evening of last week a splendid program was given by Mme. Sturkow-Ryder, Mme. Jane English and Charles Lagourgue. Dowerth Prosser, accompanist, was capable in his piano work. Mme. Ryder was in fine form and gave a varied list of works with artistry and finish: D'Albert, Liszt and Tschaikowsky, in three groups of delightful music. Mr. Lagourgue, clarinetist, is an artist and a musician of intelligence. He makes the music for clarinet something worth while hearing and does so with ease. Works by Sturkow-Ryder, Debussy, Lagourgue, Saint-Saens and Verdi won the enthusiastic approval of the large audience.

Mme. English, charming and gracious as always, made a good impression. Her voice is of fine quality and she sings easily and with poise. Mozart was given with good style and the "Aria" by Offenbach was brilliant. A group by Tosti, Cadman, Parker and Rinsky-Korsakow were choice things musically. Mme. English has found the worth in Chanson Indoue and made it tell. The Cadman number and "Love in May" were made to glow with musical charm.

———♯♯♯———

Berkshire—The Berkshire String Quartet will give its first concert of the season in Aeolian Hall, New York, Tuesday evening, November 18. It will also serve to introduce here Ernest Block's prize sonata for piano and viola, the solo parts being performed by Mr. Harold Bauer and Mr. Emilie Ferir, who is playing in this concert by courtesy of the Philadelphia Orchestra Association.

RUTH ANN WILSEY

Miss Ruth Ann Wilsey, of the faculty of the Centralizing School of Music, has been chosen to assist Miss Helene L. Scott of the pianoforte department of the same school in her work at the Starrett School for Girls. Miss Wilsey is an earnest and convincing teacher. She is unusually well equipped from the pedagogical as well as the psychological side of her profession. and is possessed of a rare and determining personality that evokes enthusiasm and splendid efforts from her students. The Starrett School is to be congratulated upon its selection.

A pupils' concert of the University School of Music, given on October 21, had this program:

Polonaise ..... MacDowell
Miss Catalina Davis
Waltz, in C Sharp Minor ..... Chopin
Butterfly Etude ..... Chopin
Miss Else-Jean Huggins
To a Hill-top ..... Cox
I Want to be Ready ..... Negro Spiritual
Mr. Alva W. Craver
Shepherds All and Maidens Fair ..... Nevin
Miss Helen Caldwell
Flow on, Laughing Streamlet ..... Spross
Miss Maurine Payne
Valse Novelette ..... Engelmann
Miss Helen Longbons
Hejre Kati, Op. 32, No. 4 ..... Hubay
Miss Beatrice Teller
Impromptu ..... Reinhold
Miss Julie Ehrlich
The Flatterer ..... Chaminade
Miss Amy Hollem
Who Is Sylvia ..... Schubert
Passing of Summer ..... Neapolitan Folk Song
Miss Dora Omansky
To Spring ..... Grieg
Mr. Theodore Steinert
Romance in D Flat ..... Sibelius
Miss Rachel Griffith

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FIVE of these SONGS have appeared in the following issues of MUSIC NEWS:

"THE CLOCK SONG," presented October 3, 1919
"BOB WHITE'S SONG," presented October 10, 1919
"THE ALPHABET SONG," presented October 17, 1919
"THE CAT SONG," presented October 24, 1919
"THE BLUE-BELL SONG," presented October 31, 1919

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FREDERICK

Gunster's

New York Recital

Oct. 16th, 1919

POST: It speaks well for the taste of a vocalist as well as for his ability to guess what the public wants, to have him sing four Grieg songs, as Frederick Gunster did at Aeolian Hall last night. They were not only Grieg—they were of Grieg's very best. "Monte Princio" has not been heard here since Clara Clemens sang it several years ago. There are reasons why most singers avoid it. Mr. Gunster fortunately had the equipment needed for mastering its difficulties and he thoroughly entered into its spirit as he did into that of the other three Norwegian numbers. He has a good voice and knows how to use it, as he has had occasion to demonstrate heretofore.

(H. T. Finck)

TRIBUNE: Frederick Gunster, who gave a recital in New York last season, appeared again last night at Aeolian Hall and before a large audience deepened the impression he had left last year. Mr. Gunster is an artist to whom it is a pleasure to listen. He possesses that rare trinity of virtues, taste, intelligence and temperament. He knows how to make a song interesting by tone color and by varied nuance of expression. He can spin out a tone to a mere wraith of sound and yet make it tell; in short, he is an unusual artist. His voice is pleasing in quality and he produces it with rare ease and flexibility. Mr. Gunster received the applause that was his due.

(Grenville Vernon)

TIMES: When an artist appears in Aeolian Hall with some ideas, some feeling for music, something of style, some well controlled means of expressing them all, an added cheer is given to the early days of the oncoming musical season. Frederick Gunster made his contribution to it last evening in these particulars. His voice is agreeable in quality and what he does is musical, finished as if in miniature; often elegant and has sincerity. His Grieg songs were sung with taste and poetical feeling. Here and elsewhere Mr. Gunster's phrasing was excellent and made itself felt as growing naturally out of the musical substance of the songs, and his enunciation was commendably clear.

(Richard Aldrich)

SUN: Frederick Gunster delivered his list of songs with intelligence and a clear diction. His singing was marked by musical feeling and taste.

(W. J. Henderson)

AMERICAN: He proved anew his musicianliness and taste. Mr. Gunster possesses a tenor voice of sympathetic and pleasing quality. He sang with great charm, good style and an artistic appreciation of dramatic values.

HERALD: There was charm in his singing of a group of French songs. All were sung with a light, delicate touch, and all were well interpreted.

MAIL: Mr. Gunster's voice is of fine, sympathetic quality. Last evening he was wholly artistic. He captured his audience completely.

TELEGRAPH: Frederick Gunster, one of the most commendable tenors of the concert stage, pleased a large audience with his scholarly, sincere and sympathetic singing. His voice has every evidence of careful training and intelligent handling. His stage manner is dignified and graceful and his success with his audience was emphatic and well merited.

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Aeolian Hall New York

CHARLES CARVER

The phenomenal basso-profundo voice of Charles Carver, artist pupil of Frank La Forge, will be heard in recital in Aeolian Hall, New York, December 22. Mr. Carver has aroused the greatest interest of those who heard him on the Schumann-Heink tour last year and in his independent appearances since that time.

Mr. Carver is to sing a program consisting of Italian classics, some German master songs with English translations, a group of French and Russian songs, and will conclude with a group written expressly for his unusual voice by several American composers of note. Mr. Carver is an athletic youth of twenty-one, six foot four in his stocking feet, and is descended from Governor Carver, the first governor of the Plymouth Colony. Frank La Forge, his teacher, will be at the piano for Mr. Carver, and many notables, including Mme. Sembrich, have expressed their intention of being in the audience.

CHARLES CARVER

ELGIN, ILL.

At the last vesper service held in the Universalist Church on Sunday, October 19, we again had the pleasure of hearing Alice Brown Stout in a choice program of modern and classic songs.

Mrs. Stout's fine soprano voice has developed much in power since we last heard her, and she gave convincing evidence of her artistic ability as a singer, composer and accompanist. Steady progress has been hers.

Among her many beautiful songs the Bach-Gounod "Ave Maria" was especially noteworthy, the splendid breadth and dignity of her style being well supported by organ and piano accompaniment. Her own composition, "Spring Delight," was given with dash and spirit. She accompanied herself in this song, the brilliant piano part adding much to this very taking number.

The entire program of fourteen songs was thoroughly enjoyed.

MARC D. YARWOOD.

MacDermid—Sibyl Sammis MacDermid, soprano, assisted by Gavin Williamson, pianist, will give a recital in Streator, Ill., November 10.

WESTERN CONSERVATORY

A piano recital by advanced pupils of President E. H. Scott was given in the parlors of the Western Conservatory last Wednesday evening, before an audience of one hundred and fifty, which quite filled the spacious and pleasant rooms. An excellent program, rendered entirely from memory, was presented in keeping with the usual high-grade work of this well-known institution.

A very important element of memory work with young musicians is to memorize all fine points of interpretation and not simply the notes and rhythm. In this respect the pupils on the above occasion displayed remarkable training. Melody shading, cadences, pauses, climaxes, tone color and pedaling were all observed to a splendid degree.

Vocal pupils of Miss Dahlstrom supplied interpolated numbers, with fine effect, fully sustaining the high reputation of their teacher for thorough voice development and artistic coaching. The program follows:

Rhapsody in G Minor, Op. 79, No. 2.....Brahms
Adaline Eriksen
Lohengrin (Fantasia transcription) Op. 39.....Wagner
Wendell Lundell
Grand Polka de Concert, Op. 1.....Bartlett
Arthur Kirkham
Vocal—Sing On.....Denza
Gladys Figenbaum
Butterfly.....Grieg
Witches Dance.....MacDowell
La Fileuse.....Raff
Harry Berning
Arabesque, Op. 71.....Andres
Margaret Walsdorf
Vocal—Elysium.....Oley Speaks
Morning.....Oley Speaks
Catherine S. Gelin
Hungarian Rhapsody, No. 8.....Liszt
Adaline Eriksen
Shadow Dance.....MacDowell
Sonata, Op. 27, No. 2 (Moonlight).....Beethoven
Mildred Davidson
Vocal—One Fine Day (Madame Butterfly).....Puccini
A Spirit Flower.....Tipton
Mae Kelley
Hungarian Rhapsody, No. 12.....Liszt
Harry Berning
Accompanist, Miss Mildred Davidson

MINNEAPOLIS SYMPHONY ORCHESTRA PROGRAM

The program for last Sunday read as follows:

March Hail America.....Drumm
Overture to Poet and Peasant.....Suppe
Prelude to The Deluge.....Saint-Saens
Concertino for flute and orchestra, in D Major.....Chaminade
Anthony Linden
Suite—Alsatian Scenes.....Massenet
Sunday Morning
At the Tavern
Under the Lindens
Sunday Evening
Wind Among the Trees—Caprice for flute, Op. 112.....Briccialdi
Persian Dances, from Chowantchina.....Moussorgsky
Magic Fire Scene, from The Valkyries.....Wagner

Lyceum Arts Conservatory—A Students' Recital was given at the Lyceum Arts Conservatory on October 28, introducing Rosell Bass and Geraldine Osmun, piano pupils of Marguerite Kelpsch; Anna Fama Harrell and Mae Berland, pupils of the dramatic department, the former being also a vocal student with Ora Padget-Langer and singing at this time a group of songs.

Stevenson—The Geralin Trio, composed of students of Lucille Stevenson, will appear in the Men's Fall Festival Concert at Orchestra Hall on Friday evening, November 14.

AT THE HOME OF THE TOLLEFSEN TRIO

Sometimes one wishes to escape the whirlwind and too active life of New York. Naturally Brooklyn is not the place for a distinctly reposeful hour, but by all means it is preferable to the metropolis, in spite of the inconvenient transportation.

I was told that the Tollefsens inhabit a house

which equals the best of the New York "artistic apartments." And when I went there I convinced myself "de visu." I have waited to publish my impressions until a few days before their Aeolian Hall recital, which is to take place November 8.

Mr. Tollefsen and his charming wife possess one of the most attractive studios I ever chanced to enter, and they live in Brooklyn on President street, a spot most comfortable and tranquil. A lover of artistic objects, Mr. Tollefsen showed me a Brahman head which dates from the sixteenth century. The inevitable musical portraits adorn the walls of his apartment, and not mere portraits, but also paintings from the brushes of famous artists; and his musical library would be the envy of any musician.

Both Mr. and Mrs. Tollefsen are congenial and hospitable people, a rarity with easterners, and they united in the most natural way to make my visit agreeable. This was not an interview, but one cannot but discuss music in the presence of such earnest artists as Carl Tollefsen and his spouse. With Michael Penha, who not long ago returned to America, they form that celebrated Tollefsen Trio of Chamber Music.

Without a backing the trio of violinist, pianist and cellist have succeeded in making themselves felt wherever they chance to make an appearance, and when they go to any particular town the "S. O. S." of a return engagement is always flashed. This is the best proof of what impressions they leave behind.

Chamber music is, unfortunately, one of the neglected arts in our country, and it is a pity that our inhabitants have not yet awakened to the importance of this musical branch, for it ranks in quality with the symphonic organizations. Wherever the Tollefsen Trio have made an appearance their object was to emphasize the high meaning of chamber music, and, as said, they are always requested to come back. They expect to tour the country after Christmas. Meanwhile New Yorkers will enjoy their Aeolian Hall concert, which is to take place in November.

J. De V.

ANDREW C. GRANT

Andrew C. Grant, a pupil of H. W. Owens of Chicago, who sang the tenor solos in "Creation" at Winona Lake, Ind., last summer very successfully, has just taken the directorship of the music at the Bethany Presbyterian Church and is planning a busy musical season there with special programs the fourth Sunday evening of each month throughout the winter.

Mr. Grant has just resigned from a similar position at the Edison Park M. E. Church, and previous to that was assistant director at the M. E. Church of Austin, besides being the organizer of two other choirs in that suburb.

Mr. Grant also directed the Haydn Choral Society at Winona and was, further, one of the prize winners of the Eisteddvod there in August.

———♯♯♯———

Vanderpool—"The Golden Crown," "The Heart Call" and "Values" (Frederick Vanderpool), published by the house of Witmark & Sons, have been recently featured by Gladys Axman, soprano.

PROGRAM OF ETHEL JONES' SONG RECITAL

The following program will be given by Ethel Jones at the Blackstone Theater on November 11, at 3 o'clock:

Morning	Rachmaninoff
Dissonance	Borodine
In the Steppe	Gretchaninow
Floods of Spring	Rachmaninoff
Cloches de Paques	Tournemire
Le Vieux Moulin	Fourdrain
Lamento	Duparc
Carnaval	Fourdrain
Spring Song of the Robin Woman	Cadman
Her Shadow (Ojibway Canoe Song)	Cadman
From the opera "Shanewis"	
Wind and Lyre	Rogers
Japanese Death Song	Sharp
My Garden	Freer
A Clear Midnight	Spier
Women of Inver	Loughborough
Tranquillity	Foote
Cradle Song	Carpenter
Didn't It Rain	Burleigh
A Burst of Melody	Seiler

———♯♯♯———

Harding — Anna Josephine Harding, teacher of voice, has removed her studio to 1014 Cable Building.

RAYMOND WILSON AT ZIEGFELD THEATRE

Raymond Wilson, pianist, came from Rochester last Wednesday and gave a piano recital of artistic worth at Ziegfeld Theater. His playing has refinement as well as brilliance, his technic is sure and responds without the striving so often encountered by those wishing to make big effects. Mr. Wilson's program was of excellent worth, embracing the classic Mozart, Chopin and MacDowell, to Pugno, Liapounow and Glinka-Balakirew, as well as two numbers dedicated to Mr. Wilson, a Prelude and a Gavotte by Berwald and Frey. The small audience was enthusiastic, and should Mr. Wilson choose to return at a future date, he will be greeted cordially. Some day artists from the East will learn that publicity is necessary if success in Chicago is wanted.

———♯♯♯———

Barnum—Mrs. Amy Wolfle, a pupil of Letitia Barnum in the Chicago School of Expression and Dramatic Art in the Fine Arts Building, will read "In Lilac Time" in the large hall at the State-Lake Theater Building on November 12 at 2 o'clock.

CHOIRMASTERS

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SECOND PRESBYTERIAN CHURCH

The quartet at Second Presbyterian Church is one of the best in Chicago at the present time. A. F. McCarrell is the organist, Orpha Holstman soprano, Louise Slade contralto, Arthur Boardman tenor and Herbert Gould basso cantante. They are all solo artists of high character, and they give to the people a feast in the best things musically. Sunday morning, in addition to the usual music of the service, "Praise Ye the Lord," by Randegger, came in for a lovely reading. The special music programs at Second Presbyterian should be a pleasure indeed.

———♯♯♯———

Shippensburg, Pa.—This winter's study of the Dahpne Music Club will include in the list of American composers the four Pennsylvanians, Ethelbert Nevin, Arthur Nevin, George B. Nevin, and Gordon Balch Nevin. Much interest is being taken in these composers, who are kin and whose compositions have been unusually successful.

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WHY THE BABY CHILD SHOULD HAVE MUSIC LESSONS BEFORE IT GOES TO SCHOOL

By Effa Ellis Perfield

It is a well-known fact that the baby receives impressions through its eye before its ear becomes susceptible to sounds.

The baby is charmed with a bright light and is fascinated with anything that is red.

Babies have been known to respond to rhythmic sounds as early as the tenth day after birth. The baby responds to LIGHT impressions earlier than to SOUND impressions.

The body response is perceptible, but the baby cannot direct and focus its motions on a certain point for many months after it directs its eye and ear.

To the pedagog who believes in a well-balanced unfoldment of the child these facts point out the pathway he is to follow in guiding the child to SUCCESS.

What do the above facts prove? That the eye naturally begins its work before the ear and the touch. Hence, the mother and teacher should give special attention to ear and touch work in order to balance the three educational senses—EAR, EYE and TOUCH—and establish the "Trinity."

Light waves travel faster than sound waves.

We follow the line of least resistance and use the eye to the detriment of the ear. We all use the eye more than the ear.

How shall the mother and teacher proceed to sensitize and refine the ear?

1. The mother and teacher will refine their own ears so that no sounds are "hidden" in their spoken words. They will notice the lack of the closing "g" sound when they hear "goin'" and "comin'." They will eliminate the "peacock" quality of tone in their speech. They will speak with inflection and melody.

2. They will in every way and on every occasion stress the hearing by calling attention to beautiful sounds, melodious tones, and kind words.

3. They will begin in the nursery to give the child a repertoire of "sentence songs" that it may use in an inspired moment for self-expression.

4. They will present all branches of education through the ear first, then bring in the eye and touch associatively.

5. They will base all branches of education on the Trinity Principle, and classify all material into a group of three.

Examples—Geography deals with things in the soil, on the surface, and in the air.

Reading deals with words, their combination with other words, and their final meaning.

Arithmetic deals with a number, its combination with other numbers, and the result.

Spelling deals with the word, its spelling, and its meaning.

Writing deals with the letter, its combination with other letters, and the meaning.

History deals with the event, its cause, and its effect.

Children should be taught to be neat "mental housekeepers," so that they may recall and use knowledge any moment.

The time to establish "orderly mentality" is when the child begins to use the Ear, Eye and Touch," otherwise one sense grows beyond "hailing distance" of the other two.

Does the kindergarten apparatus give the child the material needed for a well-balanced unfoldment? No, the eye and touch "run away" from the ear and it gives up in despair and ceases to cognize anything but an ordinary sound.

The only way to refine the ear is to use music which the child loves, and through it recall and enlarge impressions made by associations with pets, pictures, birds, stories, colors and flowers.

Music gives freedom to self-expression. The child expresses and thus develops CREATIVE ability The one objective point of the teacher should be, "Keep the channels of expression open."

The child hears, sees, and touches in a normal way when there is no stoppage in the "channel of self-expression."

Select songs about birds, animals, and flowers which follow the speech melody, are perfect in form, and which are only four or, at most, eight measures long.

Show pictures of birds, animals, and flowers and recall them through music.

Tell stories of birds, animals, and flowers and through them arouse self-expression in the child.

Begin constructive work with the child before it goes to school and start an INWARD growth that enables it to keep its "channel of expression" open throughout its life.

———♯♯♯———

MacDermid—The Sibyl Sammis Singers have just concluded an engagement at the Hamlin Theater, and will give programs for the Illinois Athletic Club and Arche Club in the near future.

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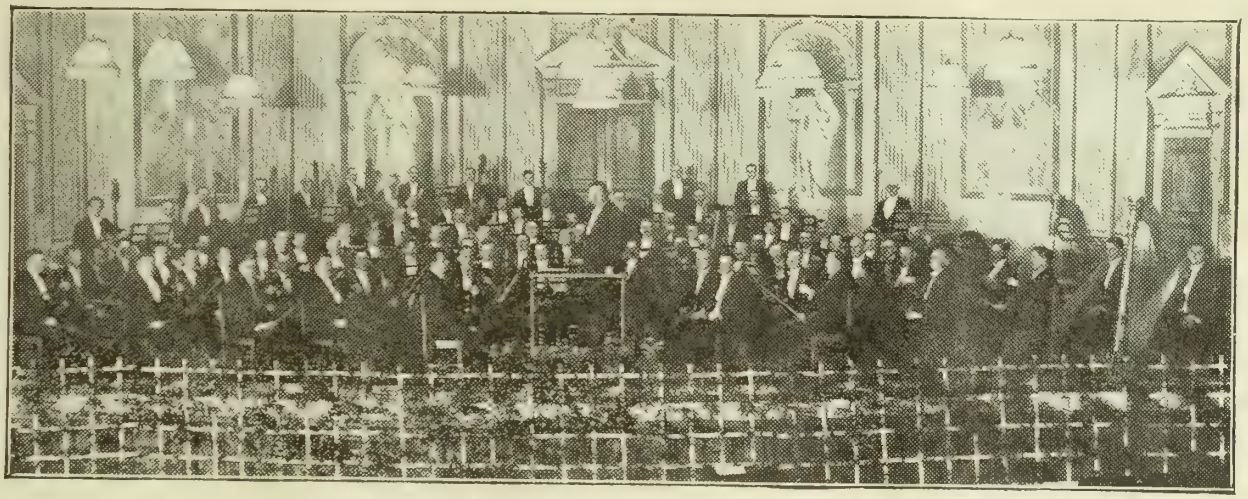

CINCINNATI SYMPHONY ORCHESTRA

THE CINCINNATI SYMPHONY ORCHESTRA IN THE FRANK MORGAN EXTENSION SERIES

Last year the Cincinnati Symphony Orchestra played to a half house in Orchestra Hall, and this year hundreds were turned away—but, let not the Cincinnati management lay the flattering unction to its soul that this was because of increased interest in the orchestra itself.

On the contrary, it was directly and wholly the result of the fact that the orchestra was so fortunate as to be booked in the Morgan Extension Series.

These concerts, both in the outlying places and downtown, are wonderfully successful this year, and Mr. Morgan has, in his second year, proven that he has a remarkable idea in his head and that he has all the knowledge and skill to bring it to successful completion.

The consensus of opinion among Chicago critics in regard to Eugene Ysaye was just that given in Music News after the last May Festival at Cincinnati, where he conducted.

He is a profound musician—a wonderful soloist, and a fine figure of a man, but, unfortunately, he is not a skillful nor effective conductor of large bodies of men, although it must be confessed that he does much more with the orchestra alone than he was able to do with such masses of musicians as are brought together in a May festival.

The program of last Thursday was more or less unfortunate.

The "Fantasie Wallonne" (Theophile Ysaye) was distinctly novel and interesting, and the No. 1, from the Bizet Suite, "L'Arlisienne," proved to be a riot of color as presented, but the other orchestra numbers were more or less perfunctory and uninteresting.

This left the main interest—easily, in the Liszt E Flat Concerto, which was played with great skill, much musical value and decidedly telling effects by Harold Henry in spite of the very indifferent accompaniment accorded by the orchestra.

Mr. Henry is a player of the finest sort of sensibility, he has an abundance of musicianship and technic, and is, altogether, in such position as that in which he found himself last Thursday, admirable, and the audience of that time found him so and applauded his work enthusiastically.

C. E. W.

Here follow parts of two criticisms from the daily press:

Eugene Ysaye's first visit to Chicago last year, at the head of the Cincinnati Symphony Orchestra, held something of the thrill and delight of a sensation—that exhilarating, stimulating thrill that is the greatest homage civilization pays to genius.

Ysaye in his, to us, new role of conductor, after having already earned for himself the perennial laurels of a great violin virtuoso, came among us to face the sophisticated, critical Chicago audience that possesses a Frederick Stock. Ysaye won from press and public the most enthusiastic recognition of his newly disclosed gift as leader of an orchestra. I threw reserve to the winds and hailed Ysaye among the big men of the baton.

Undoubtedly the program had a good deal to do with the impression of last year. There was the undying Cesar Franck symphony, magnificently read, the exquisite little Sylvia ballet of Delibes and other things of equal interest.

Last night there was no such keen enjoyment, and I believe it to have been chiefly the fault of the program, which no amount of zeal could electrify.

Saint-Saens' overture to "Les Barbares" was barbarous only in its effect on the tired mind of the listener. It is tedious, long drawn out, barren of any vital ideas, and not worth the willingly spent energies of the men and their leader.

Second came the Schumann Symphony in C Major No. 2, and this, too, is another uninspired work of a great composer, with interminable repetitions of unimportant themes.—Herman Devries in Chicago American.

The Cincinnati Symphony Orchestra attracted to Orchestra Hall last evening an audience which filled the house and lavished liberal applause upon the visiting organization and its celebrated conductor, Eugene Ysaye. The program contained two novelties—the Overture to Saint-Saens' opera, "The Barbarians," and the "Walloon Fantasy," by Theophile Ysaye, a brother of the conductor. The Overture is a loosely constructed, diffuse work containing several melodic episodes that are ingratiating, but the composition as a whole seems lacking in solidity and definiteness. If the opera to which it served as introduction is as long and as invertebrate there is no cause for wonderment that it has never been heard outside of France.

The Fantasy is builded on a popular Walloon song which the program notes state is known as the "Cramignon" and which proved a merry peasant song melody which lends itself easily to effective orchestral treatment. Contrasted with it in the latter part of the work is a theme of broader sustained character which makes possible the securing of a telling climax. The workmanship displayed by the composer is good and the composition in its entirety is effective and well worth hearing again. Two other orchestral selections completed the musical schedule for the visitors—the Schumann second Symphony and the first "L'Arlesienne" Suite of Bizet. To these were added the Liszt E Flat Concerto, the solo part in which was in the capable hands of Harold Henry.

The work of the orchestra can but suffer in Chicago ears by involuntary comparison with that of our own band. We have become accustomed to such precision in attack, such technical neatness, and such unanimity in shading and reading that the raggedness, the want of finish, and the frequent unsteadiness of the visiting organization detract from pleasure and enjoyment. Mr. Ysaye is a violinist and soloist of supreme powers, but he conducts an orchestra not as a conductor, but as a soloist. He sees and hears only the solo melodies as they swim to the surface of the instrumental stream, and, watching their motion and progress and admiring their beauty and charm, he forgets to lend attention to the clarity and the flow of the stream itself.—W. L. Hubbard in Chicago Tribune.

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GEORGE MILTON LIPSCHULTZ

Splendid accounts of the Symphony Orchestra at Alhambra Theater, Milwaukee, under the direction of George Milton Lipschultz. A recent program includes the "William Tell" and "Flying Dutchman" overtures, "Serenade," by Rubinstein, and Symphony No. 4, Tschaikowsky. The Alhambra management is fortunate indeed in holding Mr. Lipschultz as musical director and conductor of one of the best small orchestras to be heard.

♯♯♯

Zygman—Miss Flora Zygman, pianist, will make her first New York appearance in recital in Aeolian Hall on Thursday afternoon November 13.

Hans Hess

Won the following Tributes in CELLO RECITAL

in NEW YORK at AEOLIAN HALL

HANS HESS HEARD IN AEOLIAN HALL RECITAL
By Max Smith

Hans Hess made his first public appearance in New York yesterday afternoon in Aeolian Hall. He was assisted at the piano by Juul Rosine. MODEST IN HIS DEMEANOR, FRANK AND STRAIGHTFORWARD IN HIS STYLE OF PLAYING, MR. HESS SHOWED AT THE VERY OUTSET, WHEN HE PRESENTED FOR HEARING THE FOURTH OF BENEDETTO MARCELLO'S CELLO SONATAS, OPUS 1, THAT HE IS A MUSICIAN TO THE CORE, SINCERE, SERIOUS, THOUGHTFUL, CULTIVATED. HIS TECHNIQUE IS EXCELLENT, HIS FINGERS ARE WELL TRAINED AND THOROUGHLY RELIABLE MESSENGERS OF HIS WILL, AND THROUGH HIS FINELY BALANCED AND STEADY USE OF THE BOW HE INVITES ADMIRATION. Never does Mr. Hess force inordinately the dynamics of his instrument in cantilena, and THE TONE HE DRAWS IS AS PURE AND EXPRESSIVE IN A DELICATELY SPUN PIANISSIMO, when the bow is poised lightly between his fingers, as when he puts greater pressure to bear on the strings. A little more vigor and intensity would have been welcome in Boellman's familiar "Variations Symphonique." Bruch's "Kol Nidrei," however, Mr. Hess gave in a manner DISTINGUISHED BY BEAUTY OF TONE, REFINEMENT OF PHRASING AND WARMTH OF EXPRESSION. Other numbers on the program were Boccherini's "Rondo," an effective Adagietto by Loomis, dedicated to the player; Popper's "French Village Song," and Lalo's Concerto in D minor. In Juul Rosine the cellist had an accomplished and very sympathetic accompanist.—New York American, Oct. 23, 1919.

HANS HESS' NEW YORK DEBUT

Hans Hess, a cellist OF MANY GOOD ATTRIBUTES, was introduced yesterday afternoon to a New York audience. He had chosen a program of balance and MUSICIANLY CHARM, and THROUGHOUT IT HE USED A CLEAR, GENUINE TONE AND A TECHNIQUE MORE THAN CAPABLE. For all its pleading voice, the cello remains the most thankless of solo instruments. It is nothing unless inspired. Mr. Hess frequently succeeded—in the faithful old "Kol Nidrei," for example—in lifting his work out of that vacuity.—The Sun, Oct. 23, 1919.

Hans Hess, a cellist from Chicago, gave a recital at Aeolian Hall yesterday afternoon. He proved to be an earnest musician in all that he played. An adagietto by Loomis, dedicated to Mr. Hess, proved a pleasing bit of composition and in it Mr. Hess was at his best. The program held a sonata by Marcello and Lalo's concert in D minor.—The Evening World, Oct. 23, 1919.

CHICAGO CELLIST IS HEARD BY FRIENDLY AUDIENCE

Hans Hess, a cellist of musical taste as well as technical equipment, appeared yesterday afternoon at Aeolian Hall, assisted by Juul Rosine, in a recital of music ranging from a sonata of old Marcello to a concerto almost equally unfamiliar by Lalo. His performance throughout DISCLOSED SERIOUSNESS AND MUSICIANSHIP. He was heard by a friendly audience. —The Times, Oct. 23, 1919.

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DICIE HOWELL

Dicie Howell, whose excellent recital work has been acclaimed in many of our prominent Concert Halls, has been chosen by the largest colleges and educational institutions in the United States to demonstrate not only a well produced voice and excellent diction, but a catholic selection of songs and programs. Last season, the young soprano sang at many prominent universities and earned re-engagements which warranted another protracted southern tour this coming season.

Following her New York recital at Aeolian Hall November 5, Miss Howell will wend her way south, stopping for a joint recital with Theodore Van Yorx November 22. Her southern tour brings her in recital to Salem College, Winston Salem, N. C.; Winthrop College, Rock Hill, S. D.; Coker College, Hartsdale, S. C.; Fasserfern College, Hendersonville, N. C.; Flora McDonald College, N. C., also in Charlotte and Greensboro, N. C. After the recital in Greensboro, Miss Howell will remain over two days to sing the soprano role in the "Holy City."

———♯♯♯———

Lowe-Pierson—Lela Lowe-Pierson of the faculty of the Auditorium School Conservatory of Music was soloist (violin) at a concert at the La Salle Hotel on November 10, given by the Daughters of the American Revolution, and on November 11 before the Woodlawn Woman's Club. On November 13 she will be joint soloist with Carl Craven in a program given for the Southern Woman's Club.

DAVID HOCHSTEIN'S VIOLIN A FRIEDRICH & BRO. SALE

A beautiful Stradivarius violin was the one used by David Hochstein prior to his departure from America's shores with the American army. How this prominent artist lost his life in the Argonne Forest is now a well-known story in America, and the fact that his precious violin is offered for sale at the present time should prove of great interest to American violin lovers.

This Stradivarius is one of those which was made in the best period of the great Luthiers' life, namely, in the year 1715. It is in beauty one of the handsomest specimens extant. The wood of the back is of a strongly marked, even curl, which is well set off by the beautiful reddish varnish. "Red" Strads are among those most sought for by connoisseurs, and this is a typical example. The tone quality of the instrument is most beautiful in all registers, perfectly even in balance and so responsive that the faintest touch of the bow brings forth a tone of surpassing beauty.

The violin, prior to the time that it was obtained by Mr. Hochstein, belonged to a well-known violinist of Boston, Mr. Nowell, who married a daughter of the former Governor, Oliver Ames of Massachusetts. It was in his possession for many years and was personally selected for him in Berlin by the great violinist, Joseph Joachim, and it is one of the few Stradivarius violins which can be traced back for a generation. More lately the violin has been the property of a wealthy Boston violin lover, who has found it necessary to part with the instrument on account of financial reasons.

Many celebrated artists will come to play on and admire the violin, to whom the joy of drawing the bow will be boundless.

This violin is but one of many similar rare examples illustrated in the booklet of John Friedrich & Bro. of New York, others being some of the works of Antonius Stradivarius, dating from 1694 to 1725, as well as many instruments by the renowned Italian Luthiers. Many of these fine examples have lately passed into the hands of wealthy amateurs, and, while it might be more satisfactory from a musical standpoint to have these fine violins in the hands of our public performers, the fact that many now belong to private collectors will help to keep the instruments in their present condition for a longer period of time—a violin in constant use by a traveling artist is apt to occasionally suffer from accidents which cannot befall them as long as they remain in the loving care of amateur performers and collectors.

Lovers of the violin are asking for copies of "Rare Old Violins."

———♯♯♯———

LAKE VIEW MUSICAL SOCIETY

Opening concert and president's reception November 10 at 2:30 p. m. at the Parkway Hotel. Mr. Frederick Gunster of New York will sing and Miss Mae Doelling will give a group of selections at the piano. Miss Alma Birmingham will accompany Mr. Gunster.

Active members' recital Monday, November 17, at 2:30 p. m. at the home of Mrs. Francis A. Larson, 2305 Commonwealth avenue.

———♯♯♯———

HERBERT GOULD

Herbert Gould will conduct a Community Sing at Peoria, Sunday, November 9.

VOTICHENKO RECEIVES A VISIT FROM KING ALBERT

Late Friday afternoon, October 24, Sasha Votichenko, the Russian composer and sole exponent of the tympanon, received the announcement that King Albert would pay him a visit at the Hotel des Artiestes.

In a short time the news became known, and many people gathered to see the beloved ruler of the Belgians.

In speaking of the visit of the king Mr. Votichenko said:

"I was taken entirely by surprise, but was, of course, delighted to have the honor to receive King Albert. He had first heard of my instrument in 1916, when I appeared before Queen Alexandra at Marlborough House, and was interested to see my collection of royal portraits, documents and antiques. The king was especially interested in the relics of English royalty and in the reconstructed throne of Catherine the Great."

This throne, which occupies a prominent part of the museum-studio, contains the jeweled dome and many of the original ornaments which once adorned the throne of this famous empress. The missing parts have been duplicated as well as possible, to give the complete effect of the throne as it appeared at the time of Catherine the Great.

On being asked to give his impression of Belgium's great hero and king, Mr. Votichenko, who has met many celebrities during his travels, having played for some of the royal families abroad, said:

"I have never met a more charming personality. King Albert impressed me as being gentle, yet firm, and sincerely democratic in spirit, which is, I think, the unfailing mark of the true aristocrat."

Owing to the great crowds in the halls Mrs. Votichenko, who arrived late and had not been informed of the king's visit, had difficulty in gaining entrance to the studio.

"Imagine my surprise," she said laughingly, "on being introduced to his majesty, the King of Belgium. It was indeed a great pleasure to meet King Albert in such a delightfully informal way. His majesty seemed very interested in the collection, admiring the gifts, signatures and relics when his escort appeared at the door, announcing solemnly and with great importance:

"Your majesty, we got-ter hustle, the car's outside."

King Albert thanked us graciously for our hospitality, explaining as he left the studio that he had numerous engagements to fulfill in a very limited time, but that he hoped to have the pleasure of hearing Mr. Votichenko play the tympanon at some future time.

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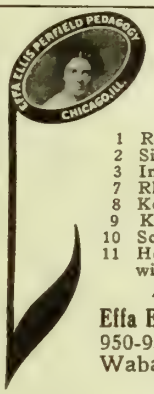
As is perhaps not generally known, the house of J. Fischer & Bro., New York, has operated since 1912 an office of their own in Birmingham, England.

Word has just reached here from England that Arthur Hinton's "Sleep," a part song for mixed voices, has been accepted for the next Manx Competitive Festival. The same composer's "Summer Pilgrimage in the White Mountains," a cycle for piano, was recently played at Aeolian Hall, London, by a prominent young pianist, Dorothy Griffiths, a pupil of I. Philipp of Paris.

Arthur Hinton's three scenes for orchestra, also published by J. Fischer & Bro., was again heard at the Promenade Concerts in London, this time under direction of the composer. "Endymion" has been played in several cities of the United States, and no doubt will frequently appear on American programs.

Arthur Hinton also is the composer of a string quintet which was given a rendition by the London String Quartet, assisted by Katharine Goodson, the prominent pianist, who will after January, 1920, tour the United States.



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NEW YORK SCHOOL OF MUSIC AND ARTS

On last Thursday evening the following program was given:

Etudes Symphonique.....Schumann
Mr. Fix

Aria: O'don fatale (Don Carlos).....Verdi
Miss Stavrovsky

Ballad, A Flat
Etude, E Major
Valse, A Flat
Scherzo, B Flat Minor..
.....Chopin
Mr. Fix

Prelude.....Landon Ronald
Cry of Rachel.....Mary Turner Salter
Call Me No More.....Charles Wakefield Cadman
Love, I Have Won You.....Landon Ronald
Miss Stavrovsky

Etude, D Flat.....Liszt
Liebestod.....Liszt
Mr. Fix

Aria: O, Roberto, tu che adoro.....Meyerbeer
(Roberto il Diavolo)
Miss Stavrovsky

Valse—
Wine, Woman and Song.....Strauss-Godowsky
Mr. Fix

Clippinger—The Swift & Company Male Chorus, under direction of D. A. Clippinger, gave a concert at the First Methodist Church in Valparaiso, Ind., on October 30 with Adalbert Huguelet as accompanist.

Crow—Ben Clare Crow, baritone, is now on tour with the "Maytime" Company, which will tour to the Pacific Coast.

SHAMOKIN, PA.

The following program was given at the Victoria Theater on October 10 by Ruth Miller, soprano; Ernest Davis, tenor; Elizabeth Campbell, contralto; and Graham Marr, baritone:

Celeste Aida (Romanza, from Aida).....Verdi
Mr. Davis

Ah! Sad, Indeed, My Heart.....Tschaikowsky
Cuvre tes yeux.....Massenet
Love, I Have Won You.....Ronald
Miss Campbell

Vision Fugitive (Aria from Herodiado).....Massenet
Mr. Marr

Polonaise (Je suis Titania, from Mignon).....Thomas
Miss Miller

Ah! Nini, tu piu (duet from La Boheme).....Puccini
Davis and Marr

Alerte! ou vous etes pardus! (trio from Faust).....Gounod
Miller, Davis and Marr

Eternity.....Speaks
Down in the Forest.....Ronald
The Lass with the Delicate Air.....Arne
Miss Miller

The Magic of Your Eyes.....Penn
The Star.....Rogers
Values.....Vanderpool
Mr. Davis

Il Dolce Idillo, (duet from Secret of Suzanne).....Ferrari
Miller and Marr

O Mio Fernando (Grand Aria from La Favorita).....Domizetti
Miss Campbell

Sylvia.....Speaks
I Did Not Know.....Vanderpool
Danny Deever.....Damrosch
Mr. Marr

Ai nostri monti (duet from Il Trovatore).....Verdi
Campbell and Davis

Chi ni frena (sextette from Lucia).....Donizetti
(Arranged for quartet)
Miller, Campbell, Marr and Davis

Warrenton, Va.—At the palatial home of E. Nelson Fell, near Warrenton, the Konecny Concert Company was entertained over last Sunday and in the afternoon a group of ninety specially invited guests heard Mr. Konecny and his assisting artists in a fine impromptu musical. During the past two weeks this company has appeared at Waynetown, Staunton, Lexington, Harrisburg, Dayton, Fort Royal, Strasburg, Manassas, Warrenton, Winchester, Roanoke, East Radford, Danville and Lynchburg, Va.

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CHRISTINE LANGENHAN ON THE PACIFIC COAST

That Christine Langenhan, soprano, has been very successful on the Pacific Coast is shown in the following notices which have been culled from our exchanges:

It is long since Los Angeles audiences have heard a voice so tremendous in quantity, of such beautiful quality and unbounded vitality as that of Mme. Christine Langenhan, who sang last night at Blanchard Hall. This visiting artist gave, with the assistance of Claude Gotthelf at the piano, a brilliant program last evening. A large audience assembled to enjoy the musical novelties which the artist presented, her program including numbers in Russian, Bohemian, French and a group of recent American compositions by well known Californians. Mme. Langenhan excelled in the Dvorak and Tschaikowsky groups, although her interpretation of Saint-Saens' "Guitares et Mandolines" was charming, and an encore to the French numbers, as well as that which followed the Russian group, proved of much beauty. The artist sings after the manner frequently noted in continental training. Her upper register is of good quality and the frequent fortissimo on her higher notes lends a decided dramatic effect to her work. Her cantabile is excellent and her pianissimos of delightful lyric quality. Some of her best-known numbers included the Recitative and Lia's Air from Debussy's "L'Enfant Prodigue," Tschaikowsky's "String of Coral Beads," and Dvorak's "Songs My Mother Taught Me," and "Gypsy Song"; the finale group presented two Cadman songs, "Dream-Tryst" and "Birds of Flame"; a recent composition by Harold Webster, one by Mary Green Payson, well-known composer of San Diego, and one by A. Walter Kramer.—Los Angeles Examiner.

♮ ♮ ♮

Christine Langenhan, dramatic soprano of wide reputation and indubitable ability, sang last evening at Blanchard Hall. Her voice is powerful and of wide range, and she sings with genuine feeling of her text. Her low notes are rich and full of sympathy, her high tones are clear and sweet, and she has a strong dramatic sense, which she puts to intelligent use. She sang a variable program, beginning with a Tschaikowsky group, of which "After the Ball" was very charming. The songs were sung in Russian, and the singer interpreted the text before singing. A French group was interesting, containing songs of Debussy, Fourdrain and Saint-Saens, whose "Guitares et Mandolines" was very delightful, with a Massenet for encore. A group of Dvorak, including the ever-popular "Songs My Mother Taught Me," was evidently keenly to the singer's taste and was wholly free and spontaneous. There were several American songs, among which a Cadman and a Webster song were most appreciated by the audience, as they were particularly well sung.—Los Angeles Times, August 26, 1919.

♮ ♮ ♮

Fourteen thousand persons gathered in the Stadium for the last and best concert of a notable summer series.

Christine Langenhan, soprano soloist, was given a warm reception by her audience and responded graciously with encores. "To Norway," sung in Norwegian, as the encore after her first group, was perhaps one of the sweetest numbers of her program, though she was at her best, her voice clear and powerful enough to reach to the top tier of the Stadium and her interpretation charming in Grieg's "Tak for Did Raad."—Tacoma Sunday Ledger.

♮ ♮ ♮

The first appearance of the soloist, Christine Langenhan, soprano, won her beautiful floral tributes and encores, which ended only when she sang "The Rosary." She sang, besides many English and Norwegian numbers, several Italian selections, which were received with acclaim.—The Tacoma News Tribune, September 1, 1919.

♮ ♮ ♮

Mme. Langenhan's singing of Norwegian numbers by Grieg and Kjerulf and many encores like "Rosary" pleased her appreciative audience. Although the audience which packed the Tacoma Theater to its doors Sunday was not as large as that which greeted the soloist at the Stadium Saturday night, it was none the less enthusiastic.—The Tacoma Times, September 1, 1919.

♮ ♮ ♮

Mme. Christine Langenhan, the dramatic soprano, who appeared last night at the Loring Theater, under the auspices of the Junior College, is winning a place for herself as a true artist in the musical world. She gave a program of such unusual variety as to make her coming an event.

It was in the Bohemian number, "Songs My Mother Taught Me," that she charmed the most. For an encore Mme. Langenhan gave the English translation, which does not spoil the fairylike rhythm of the song, as translations so often do.

In her French selections Mme. Langenhan was especially pleasing in a fantastic bit by Saint-Saens, "Guitares and Mandolines." Her singing of Massenet's "Elegie" was exquisite, too. The Italian number, an aria from Gioconda, contained a good deal of sustained recitative which was artistically done.

Of her English numbers the classical selections of Handel and Haydn, with which she opened the program, gave her splendid opportunity to display her excellent technic. Vanderpool's "I Did Not Know" was probably one of the most popular numbers of the evening, and Cadman's "Land of the Sky Blue Water" was, as always, a favorite.

Mana-Zucca's "Star of Gold," a brilliant piece of coloratura, closed the program with a display of pyrotechnics. The ever popular "Annie Laurie" was one of the many encores of the singer, whose graciousness induced her to respond to the enthusiasm of her hearers.—Riverside (Calif.) Enterprise.

♮ ♮ ♮

Mme. Christine Langenhan appeared last evening in the Loring Theater.

The splendid singer gave out her best in a varied program of songs which ran the gamut of composition from the classic measures of Haydn and Handel to weird Scandinavian folk tunes and modern French and English songs.

Her voice is big and brilliant and these qualities were used to advantage in an aria from "Gioconda" and in a Tschaikowsky number which she sang in Russian. "Songs My Mother Taught Me," by Dvorak, she rendered in the original Bohemian, following with an English version of the same song.

French numbers from Victor Staub, Saint-Saens and Massenet were effective, and the English and American songs, all chosen with a view to lightening the program, were extremely pleasing.

The singer graciously acceded to the demands of the audience on several occasions and gave encore numbers or repeated a song the people especially liked.—Riverside (Calif.) Daily Press.

♯ ♯ ♯

HERBERT J. WRIGHTSON'S "NIGHT SONG"

Herbert J. Wrightson's "Night Song" was played by Clarence Eddy in Minneapolis with success.

The Minneapolis Tribune said: "'A Night Song,' by Herbert J. Wrightson, was couched in beautiful colors by Mr. Eddy," and the Journal speaks of it as "a composition which made a deep impression, holding the exotic note of the modern Englishman in music, and yet it was of the sound appeal of the scholarly composition."

♯ ♯ ♯

Gingrich—At the Sunday evening service on November 2 at Berry Memorial Church the anthem, "Holy Father, Cheer Our Way," by Irving Gingrich, was a feature. Mr. Gingrich is the popular choir director of this church.

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THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Joseph De Valdor

Joseph De Valdor, New York representative of The Music News, has been appointed American correspondent for Le Courrier Musical, France's well-known periodical. He also will review the musical events of New York in the Parisian magazine La Rampe. He has just received the appointment of American correspondent for Lo Spettacolo, the only musical, theatrical and movie daily journal in the world. In order to effect an exchange of American and French artists, Mr. De Valdor will sail for France next spring, when he expects to interview the French Minister of Arts with the purpose of sending French artists to this country in exchange for American artists.—New York Evening Post.

♮ ♮ ♮

Josef Konecny in Virginia

Delightful in every detail of its fairly complete program was the concert at the Academy of Music last night, featuring Josef Konecny, the widely popular Bohemian violinist. The offering was under the auspices of the local organization of the Knights of Columbus, and adds one more achievement to the credit of the "Kasy" band. The audience was large as compared with those attending some more widely heralded concerts, and there was noticeable discrimination of taste.

Mr. Konecny, in addition to being a virtuoso, is a soldier of the American Legion, and perhaps therein lies partially the source of a marked air of maturity in his tonal style. That he is thoroughly musical and a thorough musician goes without saying. A unique characteristic of his execution is what appears at first sight to be a disconcerting uncertainty which dissolves as the mists of a spring morning when the pure tones and perfect balance thereof leap out from the magic violin.—Roanoke Times.

♮ ♮ ♮

Walter Zimmerman in Dubuque

St. Luke's Church was filled with the music-lovers of the city Tuesday evening to hear the organ recital given by Walter P. Zimmerman of Chicago. Having attained a high standing in the Chicago musical colony as an organist of the first rank and as a composer of remarkable promise, Mr. Zimmerman came back to his home town with much to offer, and the audience Tuesday night was a flattering one both in numbers and quality. Having been organist of St. Luke's before going to Chicago, Mr. Zimmerman was thoroughly at home with the splendid instrument, and there was not one moment of delay or uncertainty in registration.

The program was exceptionally rich in variety and generous in length. The B minor Prelude by Bach was an offering of pure gold, clear-cut in phrasing, faultless in technic and full of the poise and exuberance of the strong man who rejoices to run a race. The lighter numbers, mostly from the French school, were played with rare lightness and grace of treatment seldom realized in organ music. Especially charming was the group of three pieces from Bonnet, the "Lied des Chrysanthemes," "Elves" and "Romance sans Paroles." His playing was marked by unusual clearness and sureness of touch.

A number of special interest was the Suite recently composed by Eric De Lamarter and dedicated to Walter P. Zimmerman. The four movements are replete with startling musical ideas, combined with the highest skill, but so complicated that only well-versed musicians can appreciate them at first hearing.

The recital closed with two compositions by Mr. Zimmerman himself, which demonstrated his vein of original musical wealth and revealed his scholarly instinct. These were "Legende" and "Grand Chorus."—Dubuque (Ia.) Daily News.

♮ ♮ ♮

Charlotte Silverson Foreman

She took in hand a goodly variety of compositions of various caliber, and in each and all her success was marked. She has a distinctive touch, and her nimbleness is highly developed, while her strength is surprising.—J. S. Van Cleve, Cincinnati, Ohio.

Some crisp, decided and altogether admirable work was done by Mrs. Foreman. . . . She played a variety of numbers with decision and taste.—Cincinnati Enquirer.

Mrs. Foreman's performance on the piano is marvelous and shows that she is perfectly familiar with the intricacies of that instrument. . . . Her playing was well received and she certainly possesses unusual talent.—New Ulm (Minn.) News.

Mrs. Foreman showed great technical skill and great delicacy and refinement of touch. She was recalled after several numbers.—New Ulm (Minn.) Review.

♮ ♮ ♮

Wrightson's "Night Song" Pleases Press

Clarence Eddy's recent organ recital in Minneapolis included Herbert Wrightson's "Night Song." The following comment occurred in two of the local dailies:

"A composition that made a deep impression was 'Night Song,' by Herbert J. Wrightson, an Englishborn organist of Chicago. It held the exotic note of the modern Englishman in music and yet was of the sound appeal of the truly scholarly composition."—Minneapolis Journal, Oct. 29.

"A 'Night Song' by Wrightson was couched in beautiful tone colors by Mr. Eddy."—Minneapolis Morning Tribune, Oct. 29.

♮ ♮ ♮

Macbeth-Linden—Minneapolis Orchestra

Several things contributed to make the opening popular concert of the present season at the Auditorium yesterday afternoon a very gratifying success. In the first place, every seat in the hall was occupied and very many were turned away—1,500, we were credibly informed—because of the capacity audience. In the second place, one of the new additions to the orchestra made his first appearance, true only in minor role, that of obligato flutist in one of Miss Macbeth's songs, but his admission into the hearts of a Minneapolis audience as a prime favorite was immediate and spontaneous.

If the abilities of all the new men are to be measured by those of Anthony Linden, solo flutist, the orchestra this year should make still further progress toward perfection of ensemble.

The novelty on the program, "Naiad's Idyl," from "The Hamadryads," by William J. McCoy, is precisely what the title indicates. It presents no startling innovations, but is purely a woodland idyl expressed in musical terms, and Mr. McCoy has succeeded in writing a piece of music which embodies those elements the pagan world interpreted into the phenomena of nature, without distorting his picture by radical and unnatural innovations.

At her second appearance with the orchestra as soloist Florence Macbeth won a notable success, singing with all the beauty of voice and facility of execution that have made her one of the most acceptable vocalists appearing in this city.

She sang the Bell Song from "Lakme" with delightful and refreshing ease and did full justice to a song new at these concerts, "Hymn to the Sun," from Rimsky-Korsakow's "The Golden Cock"; but the song has few innate qualities to commend it, just missing the vital spark at all its points. The compensation of a series of encores made amends, however, for the shortcomings of the programmed number and showed Miss Macbeth at her delightful best as a capable and painstaking artist.—Minneapolis Daily News.

♮ ♮ ♮

Opera at Oklahoma City

Balance is as necessary in a grand opera as in a jeweler's scales. "Aida," produced at the Fair Grounds Auditorium last night by the Chicago Grand Opera Company, was as nicely balanced as the mainspring of a watch. Scenery, costumes, orchestration, music, lighting effects, singing—every detail dovetailed to make one of the most enjoyable operas ever heard in Oklahoma City.

Without doubt the outstanding feature was the singing of Rosa Raisa, dramatic soprano, who assumed the title role of Aida, captured Ethiopian princess and slave to Amneris, Egyptian princess. Miss Raisa demonstrated, too, that not only is she a wonderful singer but a wonderful actress as well. It is exceedingly difficult for an opera singer to convey emotion by facial expression, but the prima donna last night startled her audience by the plasticity not only of her facial muscles but of her body. She is a consummate actress.

Sophie Braslau, who played Amneris, the Egyptian princess, gave a pleasing performance, although she did not impress the audience as favorably as Miss Raisa.

Vittorio Arimondi as the Egyptian king was impressive, and Giacomo Rimini as the captured Ethiopian king demonstrated that he is nearly as wonderful an actor as the prima donna.

Alessandro Dolci as Rhadames, captain of the guard, gave the impression to many that he was not expending his best efforts on the role. At times, however, his tenor voice was used to splendid advantage.

No review of last night's performance would be complete without mention of the wonderful work of Anna Ludmila, premier danseuse, and her corps de ballet. Their dancing was fully equal in quality to the remainder of the production.—Daily Oklahoman.

♮ ♮ ♮

Opera in Omaha

In the presentation of "The Masked Ball" by Verdi, at the Auditorium on Tuesday evening, the Chicago Opera Association scored another artistic success. In point of appreciation from the audience, the spotaneity of the applause, the number of recalls and the fact that one of the numbers was repeated, the opera can easily be judged as having been more popular with those who attended than on the first evening.

Notwithstanding the fact that the music is woven around a villainous plot, introducing conspiracies and treacherous situations, it has a sparkling and inspirational character that at once appeals to the listener. In the midst of the tragic scenes, a humorous element or a bewitching melody is often introduced which makes the opera delightfully interesting.

While not so many opportunities were given for the staging, the settings were nevertheless elaborate or appropriate, and put on with careful attention to details.

Madame Emma Destinova, the renowned soprano, heard for the first time in Omaha, was Amelia, and, although the part has not many solos, it is important throughout. It gave Madame Destinova every chance to show all the possibilities of a dramatic voice of great power, wide range and carefully trained and placed. Madame Destinova's tones are at all times

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satisfactory, and her ease of delivery is a lesson in itself.

Her great solo in Act II, when she is searching for the magic herb which will cure her of her love for Richard, was dramatic in the extreme and a fine example of vocal execution. Her rendering of her second solo before her husband's "Morro ma prima in grazia," was particularly well done. Her glorious voice rang brilliantly in all the ensembles and all deserve notice, but exceedingly beautiful was the love duo with Richard in Act II, "M'ami, M'ami."

Alessandro Bonci, gifted tenor, gathered sheaves of well merited laurels in the impersonation of Richard, the governor. He infused the part with delightful animation, gaiety and wit throughout; it was nothing short of perfection. His lovely voice, coupled with his great dramatic talent, compelled admiration from beginning to end. Ovations were given him after every thing he did, and especially his laughing solo, which had to be repeated.

The success of the evening was made greater by the fascinating little page, Oscar, who was Miss Myrna Sharlow, pretty and dainty to look at and exquisite to hear, so caressing were the pearly notes of her fresh pure voice.

George Baklanoff, baritone, was Reinhart, Amelia's husband, who came in for honors, especially in his sorrowful aria "O Dolcezzo Perdute." It brought into full light a very musical voice.

The other parts were taken with credit by Miss Eubanks as the gypsy; Arimondi and Nicolay, as the enemies of the governor, completing an excellent cast.

Interesting diversion was again furnished by the ballet under the direction of Pavley and Ourainsky. The chorus work was also noticeable for its good balance of power and fine tonal coloring, and the support of the orchestra was wholly satisfactory. Signor De Angelis proved himself a conductor with masterly qualifications and resourcefulness, and shared with the other stars the approval of the audience.—A. M. Borglum in Omaha World-Herald.

♮ ♮ ♮

Charles W. Clark

Press notices following Mr. Charles W. Clark's appearance with the Buffalo Orpheus at their Jubilee Concert in Buffalo, N. Y., October 6:

"It is a delight to hear an artist like Mr. Clark who never mars the dignity of his art by technical trickery, yet who neglects no detail of fine interpretation. He can take a very little song and make it a polished miniature of vocal utterance by his art."—Buffalo Express.

♮ ♮ ♮

"Mr. Clark's 'The Devil's Love Song,' by Gilberte, was a magnificent offering, in which his command of sustained phrases and authority in declamatory singing were notable. The other selections were gems of artistry.—Buffalo Courier.

♮ ♮ ♮

"Mr. Clark shows the discrimination of the master."—Buffalo Evening News.

♮ ♮ ♮

Mr. Clark sang in the Jubilee Concert of the Buffalo Orpheus in Buffalo, N. Y., October 6.

♮ ♮ ♮

Prokofieff

I know of no pianist now before the public who sits so quietly at the instrument as does this young Russian. And yet there is no effect or dynamic climax impossible to him. He has tremendous force in his hands, and the left is fully as marvelous as is the right. Technical difficulties seem not to exist for him and he overcomes them with a quietness and ease that verge on the uncanny. Few players that the present or the past generation of concert goers have heard have distinguished and articulated the musical phrase with such clarity and precision; few have been able to make a melody set for the left hand ring out with as close similarity to the one the right hand has just voiced as he does. This exceptional clarity of phrase is perhaps the most striking characteristic of Mr. Prokofieff's playing—that and the absolutely impersonal nature of his interpretations.

He is ever objective in his readings and yet they are never wanting in warmth and sympathy. He is never for an instant the dry analysist of musical compositions. But he grasps them so completely, so in mass as well as in detail, that he impresses as standing wholly above and outside of them, and when he presents them presenting them as a recreating of the work as its composer created it. It is a skill and an art as admirable as unique and contracting it means unusual and deep enjoyment for the music lover.—W. L. Hubbard in the Tribune.

♮ ♮ ♮

Chicago Opera Company at Peoria

Peoria Journal, October 16—"Raisa's wonderful voice, incomparably rich and thrilling of tone, her impassioned dramatic style and her all-conquering charm of personality captured the house from her very first appearance, and the end of every act brought her an ovation. In the great third act her singing was unforgettable.

"Mr. Dolci's Radames is a big fellow fitly embodying the warrior type of that period. His singing gained measurably in power and sureness as he proceeded, and he sang the difficult music of the third act admirably, his high C, which, prolonged as it is, has been a stumbling block for tenors for half a century, ringing out like a golden trumpet.

"Miss Eubanks also sang better as she advanced. She makes a fleshy looking Amneris and in her gorgeous costumes adds to the effectiveness of the stage pictures.

"Mr. Lazzari's beautiful bass voice and excellent singing make the part of the High Priest an important one.

"There is an astonishingly large chorus which sings spiritedly and too much cannot be said for the orchestra, under the direction of Mr. De Angelis."

♮ ♮ ♮

Peoria Journal, October 17—"Alessandro Bonci had not been on the stage more than a few moments before the audience realized that it was in the presence of an artist incomparably great. From that moment of realization to the close, the evening was one of ovations for the tenor.

"Mme. Destinn arose brilliantly to the demands of the score, and in the big scenes which mark the later acts of the opera she sang and acted with poise and charm.

"Unusual interest attended the first appearance here of Georges Baklanoff. A man of great distinction and dignity of bearing and the fortunate possessor of a rich and mellow voice, this singer added measurably to the artistic value of the performance.

"Nothing more sheerly perfect than the chorus work could possibly be asked for, and Mr. De Angelis again gave a delightful rendition of the orchestral score. The ball scene was quite gorgeous, and in that act the corps de ballet, led by the enrapturing Miss Ludmila, was an enjoyable feature."

♮ ♮ ♮

Clarence Eddy at Beloit

Clarence Eddy, world organ celebrity, played before a sincerely appreciative audience at Beloit College Chapel last evening. The large auditorium was not entirely filled, which is a matter of regret to record, for the public is not often given the opportunity to hear a master of this instrument who has so profound an understanding of its possibilities. Under his touch it expressed such delicate nuances, such subtle and fleeting beauty so exquisitely interpreted, that many of his hearers carried away an entirely new conception of the pipe organ.

It is possible that Beloit is fortunate in having heard Mr. Eddy at this period of his musical career, for he brings to the keyboard the mature development and breadth of musical expression accruing from a lifetime of devotion to a noble gift. He is an artist in every sense of the word, and little can be said of his playing that has not been said countless times before. First of all he has a poet's understanding. Then to it he brings a flawless technique and a use of the pedal which he has reduced to an art.

His phrasing is clean and lovely; his notes of bell-like quality of tone and he is quite unapproachable in the beauty and smoothness of his legato passages. He attempts no spectacular mannerisms and invests his playing with dignity and serenity. He achieves pianissimo effects.—Minnie McIntyre Wallace, Beloit Daily News.

♮ ♮ ♮

May Peterson at Raleigh

Before a goodly audience of music lovers Miss May Peterson made her second bow before a Raleigh audience. Her delightful concert of last season was still fresh in the memory of our concert goers, raising their expectations to a high pitch. Coupled to Miss Peterson's art was Mr. Salvatore de Stefano's as harpist.

To many this proved a delightful novelty, for the harp as a solo instrument has not been heard in Raleigh, the only appearance of harp music having been limited to its function as an orchestral instrument. It was therefore in the twofold sense of a novelty and a musical treat that Mr. de Stefano's appearance was anticipated.

Being one of the oldest instruments, appearing in the decorative arts of the earliest Egyptians, it is rather strange that the harp has only recently come into favor as a solo and an orchestral instrument. With artists like de Stefano and Salzedo to popularize the instrument, we may look forward to hearing this splendid solo instrument oftener.

Of Miss Peterson's voice and vocal art little can be added to what was already known to her many admirers. With her lovely appearance and her gracious stage presence, Miss Peterson can always count on a splendid reception from her Raleigh friends.

There were several changes in the program which were explained by the singer, who also interpreted several of the French and Spanish songs. It was hoped that the program would include at least one operatic aria, which would have revealed even greater powers and beauty; however, the program was well received, especially the "Hallelujah" from the "Seventh Mass" by Mozart, which was a request number. Miss Peterson had to respond with many encores which were well received.—Gustav Hagedorn in Raleigh, N. C., News and Observer.

♮ ♮ ♮

May Peterson in Virginia

That Miss May Peterson has captured the Petersburg music-loving public is an obvious fact. The large audience that filled the high school auditorium last night proved it very plainly. It should be remembered that this is Miss Peterson's third appearance in this city within a period of less than six months.

It is superfluous to even attempt to render in words the enthusiasm that prevailed throughout the entire concert.

The program included the following, which excited the greatest interest and applause:

Aria, "Depius le Jour" from "Louise".....Charpenter
Voici noel petits Enfant.....Weckerlin
Cradle Song (from Pskovityanka)....Rimsky-Korsakoff
La Partida.....Alvarez

The intervals for intermission were filled with presentations of flowers, and several encores, upon which the public insisted almost violently. Amidst the great outbursts of applause and cheerings, the singer was surprised with the presentation of a large birthday cake with several candles (some people say seventeen). For a few minutes Miss Peterson could not cease laughing from great surprise.

"Carry Me Back to Old Virginny," "To a Messenger," "Songs My Mother Taught Me," and the "Cuckoo Song" are few of the many encores that will never be forgotten by the large attendance. A great part of the large audience remained for a good while after the concert to express, at least, a few more words of cheerings and appreciation.

Mr. Stewart Ross, who is an accompanist of rare abilities, shared greatly in the general success of the evening.—Evening Progress, Petersburg, Va.

♮ ♮ ♮

Frank La Forge

And let it be added that at the piano Frank La Forge proved himself to be, in his domain, as great an artist as the singer (Mme. Sembrich) in hers.—Henderson in New York Sun.

The accompaniments which Frank La Forge provided were wholly worthy, which means that they, too, were perfect.—Krehbiel in New York Tribune.

Frank La Forge's accompaniments, all played from memory, were in themselves works of art.—Richard Aldrich in New York Times.

At the piano sat Frank La Forge. Everything is said when one calls this genuine artist the "Sembrich of the accompanists."—Halperson in New York Staats Zeitung.

As an accompanist we consider Frank La Forge without a peer, and we make this statement without reserve.—Alfred Metzger in Pacific Coast Musical Review.

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"ELIJAH" IN OAK PARK

The First Congregational Church of Oak Park presents the first of this season's series of oratorios this Sunday evening at 7:15, when Mendelssohn's "Elijah" will be given. A chorus of selected voices from the Apollo Musical Club will render the oratorio together with the following soloists: Mme. Else Harthan Arendt, soprano; Mme. Permelia Gale, contralto; Rollin Pease, bass-barritone; the tenor soloist to be announced. The oratorio will be conducted from the great organ of the church by Edwin Stanley Seder, F. A. G. O., organist and director of music.

This church expects this year to present more of the larger choral works than were given last year, when a notable record was made by the rendition of the following oratorios and cantatas: "Messiah," "Elijah," "Stabat Mater" (Rossini), "Seven Last Words" (Dubois), "Death and Life" (Shelley), and "The Holy City" (Gaul).

During October the following musical attractions were featured at the evening service by the music committee, William H. Shuey chairman:

October 5—Frederica Gerhardt Downing, contralto.

October 12—Arthur Kraft, tenor.

October 19—Birmingham Jubilee Quartet.

October 26—Ethel Benedict, soprano.

These special features are always in addition to the work of the church choir. It is the intention to continue this plan of presenting strong musical programs throughout the season.

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DECATUR, ILL.

Millikin Conservatory of Music, Decatur, Ill., opened its seventeenth year September 15 with a very heavy enrollment. At the end of the sixth week the enrollment was 721 against 756, the record enrollment of the institution in 1918-19. The musical kindergarten, the most unique organization, at present has an enrollment of 98, ranging in age from 3½ years to 7 years. The complete conservatory faculty, including kindergarten, consists of an able group of twenty-five teachers. The Conservatory is fortunate in possessing a most convenient and artistic building of thirty-two rooms.

This season an oratorio chorus of 250 voices will present one of the big choral works in conjunction with the Minneapolis Symphony Orchestra. The Spring Festival will consist of three orchestra programs.

The Millikin Conservatory of Music Artists' Series of 1919-20 is as follows:

Richard Czerwonky, violinist, December 2, 1919.

Percy Grainger, pianist, January 8, 1920.

French Society of Ancient Instruments, February 6, 1920.

Mary Kent, contralto, March 9, 1920.

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Tollefsen—The Tollefsen Trio played at the Brooklyn Institute of Arts and Sciences on November 5, the program including the Trios, Op. 90 (Dvorak), and Op. 54 (Schutt), besides solos by Michel Penha, cello; Augusta Tollefsen, piano, and Carl Tollefsen, violin.

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Axman—Gladys Axman of the Metropolitan Opera Company sang for the United Federation of Jewish Charities Thursday night, October 30, using on her program "Golden Crown," "The Heart Call," and "Values."

MILWAUKEE

The first meeting of the Civic Music Association took place as usual at the Art Institute. Miss Ella Smith opened with a talk on "Memorizing," which was interesting in the extreme, although it occasioned much discussion, as no doubt was intended. She is one of the brainy and conscientious pianists of the city. Miss Alma Hahn, soprano, sang a group of songs, with Miss Erna Villmow at the piano. Miss Hahn is a very attractive young person to look at and one of the promising younger singers. She is soloist at Grand Avenue Congregational Church with the chorus choir and on this occasion, while possibly immature for opera selections, did "Chanson Norvegienne" by Fourdrain with fine style. Mrs. Olive Atwood was heard in a piano group, "Reverie Nocturne" (Decrens), "Lotus Land" (Scott), "Etude" (Arenskey).

Marquette Conservatory presents its pianist, Mr. Adams Buell, in a recital at the Pabst Theater at least once every season, barring "wars," and while the Milwaukee public is not prone to overestimate its own artists, there is always a clamoring for seats to hear Mr. Buell. His latest recital occurred October 27 after an omission of a season, and for unalloyed pleasure I, as a concert reviewer, can go back many seasons without recalling a pianist who gave me more or as much.

Not being a "virtuoso" pianist myself, perhaps there is an "nth" degree I miss in comparing him to any of the world's best, but I sincerely hope the time is not far distant when his activities may be put to the test in broader fields and let a larger public decide. Miss Lucille Stevenson, soprano, as assisting artist, is not a stranger, as she was a "Messiah" soloist with the Arion Club for several successive seasons. At present she spends one day each week at the Conservatory and evidently is devoting much of her time to teaching. Her first group of French songs were interpreted in a scholarly manner, such as especially Debussy demands. The Negro Spirituals were especially atmospheric and suited to her voice.

The Conservatory can be congratulated on being able to present a like recital.

The Grand Avenue Congregational Choir under Carl Mueller's direction will give "St. Paul" by Mendelssohn next Sunday evening with Beecher Burton, tenor; Alma Hahn, soprano, Elsa Bloedel, alto; George Russell, baritone. J. B. W.

‡‡‡

Wagner—Miss Grace Wagner, soprano, who is a niece of Charles L. Wagner, the manager of John McCormack, Galli-Curci and other noted artists, made her operatic debut at the Park Theater, with the Society of American Singers, as Marguerite in "Faust" on Thursday evening, October 30. Miss Wagner is an American girl and comes from the west. Her musical studies have been pursued in the United States under well known teachers. While her experience has been limited in a musical sense, never having attempted before so important a role as Marguerite, Miss Wagner, nevertheless, has been a close student of operatic affairs and the traditions of the musical stage.

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Sunday's Events in Brief Lines

Ralph Leopold, pianist, associated with David Mannes School of Music, gave a recital in the afternoon at the Aeolian Hall. In the audience were Secretary of War Baker and wife, sister of the pianist.

♮ ♮ ♮

Rose Austin, mezzo-soprano, gave a recital at the Princess Theater in the afternoon.

♮ ♮ ♮

In the evening the Hippodrome was the occasion of a musical program which enlisted Josef Lhevinne, pianist; Helen Stanley, soprano, and the New Symphony Orchestra led by Nicolai Sokoloff, leader of the Cleveland Symphony Orchestra.

♮ ♮ ♮

Society of American Singers Presents "Faust"

Departing, temporarily, from the light operas Mr. William Wade Hinshaw offered grand opera on the evening of October 28. "Faust" was the bill and naturally it was sung in English. The Society of American Singers wishes to make no pretense of presenting operas a la Broadway or Lexington Opera House. Its aim is to familiarize the public at large with the Franco-Latin operatic works in the vernacular. Any company, whether high class or otherwise, will be handicapped with such mediocre English librettos as that of Faust. A text minus the florid language and the poetical verse will never impress, be it sung in any language. The "Faust" libretto used by the American Society of Singers was a piece of unsingable text and with it the cast labored valiantly, but rarely did one phrase ring poetically. Elaborate scenery, adequate ballet, reinforced orchestra and other details are inexorable factors to make a "Faust" worthy of presentation. A chorus and a good cast is necessary to make Gounod's work an enjoyable presentation. "Faust" was collectively below the standard, individually it had its merits. The attempt of giving operas in English is laudable and let the organization continue the plan and it will impose itself upon the audiences. Francis Maclennan impersonated the philosopher. The American tenor should have been chosen to sing "Parsifal" in English at the Metropolitan, but the management gives preference to a Latin tenor. Well, let us not discuss that. Mr. Maclennan was heard last by the writer the season of 1915-16 with the Chicago opera in his famous interpretation of Sigfried. Since, I heard him in 1917 at the Maxine Elliott Theater in a recital. "Faust" in the hands of a non-experienced tenor would have been a disaster, especially when sung with a poor English text. Mr. Maclennan in the lyric passages and in the mezzo voice exhibited many admirable points. He acted with skill and looked the part. Marcella Craft is a clever manipulator of voice and an artistic impersonation of Marguerite saved the evening. Henri Scott as Mephistopheles in the absence of a basso cantante quality made the part at times unsatisfactory. But, he too, had inspiriting moments and by clever histrionism he elevated the performance to a better standard. Bertram Peacock was totally inadequate as Valentine. As Siebel Cora Tracy could not conceal her "dark" contralto voice but was on the threshold of a singer who attempts to please without doing any conspicuous work. The ensemble showed signs of unpreparedness. John McGhie with a limited orchestra accomplished superb results. A mediocre conductor would have thrown chaos in the performance, but his vivacity and musicianship, his knowledge of the score and conscientious direction contributed to a pleasurable orchestral reading.

J. DE V.

DICIE HOWELL

♮ ♮ ♮

Van Yorx-Dicie Howell

Dicie Howell, soprano, who appears in recital at the Aeolian Hall on the afternoon of November 5, is a pupil of the eminent vocal teacher and tenor, Theodore Van Yorx.

It is expected there will be many pleasant surprises, owing to Mr. Van Yorx' excellent method of teaching and his ability as a coach.

♮ ♮ ♮

Richard Buhlig gave the second piano recital at the Aeolian Hall on Saturday evening, November 1.

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Jenny Dufau Sings in Spain

The brilliant coloratura soprano, formerly with the Chicago Opera Company, is now in Madrid appearing in recitals. During the month of September she gave a concert at the Sociedad Filarmonica, achieving a great success.

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Rebecca Davidson, pianist, made her New York debut at the Aeolian Hall on the afternoon of October 28.

♮ ♮ ♮

Titta Ruffo Sings in Spain

The celebrated baritone of the Chicago Opera Company appeared during the month of September at the Real of Madrid. A curious incident occurred when "Andrea Chenier" by Giordano was announced. The conservative and aristocratic circles who frequent the Real objected to the revolutionary tendency of the opera. After many debates in the press and interference by a certain class of opera lovers, it was decided to present the opera mutilating the satirical songs of the "Andrea Chenier" epoch.

Titta Ruffo also appeared as "Falstaff," but the latter had only one performance on account of the lukewarm reception. The Spaniards no doubt have a queer taste for masterpieces.

♮ ♮ ♮

The Comedia of Paris, a musical and theatrical journal, which ceased appearing during the war, was resurrected during the month of October.

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Blair Fairchild Decorated by the French Government

Blair Fairchild, the American composer, has received the Legion of Honor for his services as treasurer of Franco-American committee of the Conservator.

♮ ♮ ♮

Ambrosing at the Monnaie of Brussels

Louis Ambrosing, for three seasons the ballet master of the Chicago Opera Association, has been appointed in the same capacity at the Theater de la Monnaie of Brussels for the season of 1919-20.

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Magdeleine Brard to Play at Lyon, France

The brilliant French pianist, touring now in America, is engaged to appear late in the winter at "Heures Musicales Litteraires" at Lyon, an organization formed in 1917 by Mme. Griznor-Faintreme.

♮ ♮ ♮

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women in New York. Notwithstanding that she has large classes of pupils and giving without respite piano lessons, she still has time to devote to compositions and to the publication of her piano studies. This season the demand for her works has increased enormously; in fact the sale of her publications exceeds any other season. This may be due to the reconstruction of the musical life of America and to the authoritative books on piano which Mrs. Virgil is constantly producing from her pen. The house of Theodore Presser of Philadelphia has just ordered 5,000 piano pieces written by Mrs. A. M. Virgil. We believe that no composer in America has ever received such a single order. The piano conservatory was opened October 1 with an increased number of pupils. Mrs. Virgil teaches classes and individual pupils. We note that her classes consist of future pianists coming from all parts of the country. One of her star pupils is to appear during the month of November at a concert to be given in some Connecticut town, but more details about this recital will follow.

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Anis Fuleihan gave a recital (debut) at the Aeolian Hall on Wednesday afternoon, October 29. The pianist, who is 19 years old, made a favorable impression.

♮ ♮ ♮

The Capitol Theater

In our last issue announcement was made of the opening of a new theater to be christened "The Capitol" and located at 51st and Broadway. I went to this show place and on my entering the house I could not doubt the statement of the management that it is the largest "movie" house in the world. Not only its size is to be admired, its beauty too, is one of the important factors, and certainly the pride of Broadway will grow with the appearance of a new show place. The most comfortable seats are provided for its patrons, and one can easily find more pleasure sitting on one of the plush chairs than in any of the New York theaters. The walls are nicely decorated with tasty paintings. What a wonderful house for the genuine dramatic arts; what a splendid theater for the legitimate and classical dramas. Alas, the public refuses to be nourished with the high arts. Naturally the management followed the public's taste for movies and vaudeville. And this theater is to be devoted only to such entertainments. And to come to the show. We had Ned Wayburn's Revue and truly I cannot commend any of the acts or the actors. He or she who was allotted to sing a song had no voice. The scenery was beautiful, the costumes were showy, but the acts were of the antiquated nature. We were offered acrobatic acts, dances and the usual revue chorus singing. I believe in a good joke, good comedy is a tonic for a constant reviewer of shows, concerts, recitals, operas, etc., but there was none of the comedy, and if a streak of a joke leaped out it was of the vulgar school. Perhaps the future will improve the quality of the revue. The most attractive act was the Capitol Tower, indeed an elaborate piece of artistic arrangement. Miss Chalifant was acceptable in her light songs, but hardly efficient in the singing of the "Mireille" waltz by Gounod. And then she Lucianized the Aria by introducing new coloratura stunts written by Donizetti and never dreamed by the French composer. We were entertained by Arthur Pryor's band, but it is rather questionable whether a military band would be effective in a theater.

The organist's work was delightful. The house was packed, and the last number enlisted "Douglas" Fairbanks in "His Majesty, the American"; yes, a movie. Surely there is enough room for one more theater, but the "Capitol" as a structure is unique.

J. DE V.

♮ ♮ ♮

Mlle. D'Alvarez, contralto, gave a song recital at the Carnegie Hall on Saturday afternoon, November 1.

♮ ♮ ♮

Alexander Gunn, pianist, gave a recital at the Aeolian Hall on the evening of October 31.

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Musical Courier Misinformed

This office is in receipt of a letter from Robert Cousinou, dated Paris, that it was his intention to sail for New York on the steamer "France" the 25th of October. Owing to the 'longshoremen strike Mr. Consinou could not reach the American shores (at least via French steamers) before November 15. The Musical Courier already announces his arrival. Too premature.

♮ ♮ ♮

Lotta Madden in Recital

The western soprano made her reappearance for the season at the Aeolian Hall on the evening of October 27, being assisted at the piano by Mr. Francis Moore. This was the second recital of the day at the same hall and very seldom do two musical events attract more than a passing attention, either from the public or the professional critics, but Miss Madden's recital, if not perfect from every point of view, had the distinction of being different in quality from many other similar events. The writer found her at home in the French group, which consisted of "Le Soir" (Thomas), "La Cigale" (Paladilhe) and "La Pluie" (Alexandre Georges), and she sang them all exquisitely. Miss Madden exhibited a French enunciation which only few recitalists are capable. Many a singer features American songs, but very few show a clear and intelligible diction. Brahms' songs, if not rendered with a proper atmosphere, at least were distinctively understood. Miss Madden's voice has improved in quality, especially in the upper register. Her appearance was welcomed by a large audience and admirers proved their delight by presenting her some glorious floral tributes. Her program consisted of songs by Lully, Haydn, Caldara, Veracini, Duparc and the English group by John Alden Carpenter, Mable Wood Hill, Seneca Pierce and H. H. A. Beach.

J. DE V.

♮ ♮ ♮

Metropolitan Will Open With "La Tosca"

Information creeps out that the Metropolitan Opera House will open its season on Monday evening, November 17, with a per-

(Continued on page 34)

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PIETRO YON

Pietro A. Yon, the organ virtuoso, has returned from his first extended concert tour of the season. After a brilliant recital at Dallas, Texas, under the auspices of the Texas branch of the American Guild of Organists, by whom he was made an honorary member, he later received a public decoration of the American Legion. He is to return to Texas and Oklahoma later in the season as he returns from his Pacific Coast engagements, and will complete the tour which he was obliged to defer to meet eastern engagements. .

During his Texas engagements he appeared before Kidd-Key College and Conservatory of Music at Sherman, Tex., and here played upon the smallest concert organ in existence. It was a veritable "half-portion," but the program did not suffer from this diminutive size.

Mr. Yon is to appear at Lancaster, York and other Pennsylvania cities next week, and thereafter in New York. He has featured on his program two of his most notable recent contributions, "The American Phantasy" and "Christmas in Sicily" as his contribution to the propaganda for closer artistic and commercial relations between the two countries.

———♯♯♯———

WARFORD SONGS FEATURED

Twenty-four of Claude Warford's songs were featured by three well known artists from the Warford Studios at the Wanamaker Auditorium, New York, on Saturday afternoon, October 25. The composer was at the piano. Edna Wolverton, soprano, made an especial appeal with "Pieta," perhaps the best Art-Song this composer has produced, but she also scored in "Approach of Night" and "In My Garden," two new numbers. Lola Gillies, contralto, gave real pleasure with her excellent rendition of "Dream Song," "Rhapsody" and "Down the Lane," while Carl Rupprecht, baritone, received prolonged applause after both of his song groups, which contained the now popular "Earth Is Enough" and "Waiting" (Japanese Sword Song). Rumor says that this sterling baritone is leaving New York for Chicago. If this is true Mr. Rupprecht should receive a warm welcome when he sings in the "Windy City," as he has made a definite place for his art in New York, always reflecting great credit upon Mr. Warford's teaching, under whom he has worked for the past six years.

———♯♯♯———

LETTER RECEIVED BY FREDERICK VANDERPOOL

I was interested in reading your circular letter of June 21 just a short time ago. This letter was addressed to me at Kokomo, Ind., and has been following me around for some time.

Yes, I have been using "Values," and I am sure that I agree to every word of the review in the Chicago Examiner. I would say that their review was, if anything, too mild in its praise. I think the song is splendid, and I am glad to see that you have had such success with it.

"Ma Little Sunflower, Good Night" is a delightful song and I have enjoyed using it in my work.

(Signed) GLENN M. TRINDALL,
St. Louis, Mo.

PANCRAZI'S RESTAURANT A RENDEZVOUS FOR ARTISTS

What a relief when you enter a restaurant and find no "jazz band" to amuse you. In the so-called fashionable dining rooms the strains of an orchestra (nearly an orchestra) contribute not to a wholesome meal but to the complete wrecking of pleasure. Genuine gastronomy and wholesome culinary need no music, at least for the time your stomach is being relieved of hunger. That Mr. Pancrazi knows his clientele the proof is "no music," but in exchange he exhibits the art of cooking. His clientele consists of artists and musicians. The two professions are apt to be more critical, perhaps hypercritical, with that which a restaurant has to offer as meals than with their own voices or whatever instrument they may chance to play. You may wish to call on an artist or musician; chances are you will not find them in, or they will be too busy to receive you. And your best hope often is Pancrazi. There you meet them, week days or otherwise. Ever since I made my home in the metropolis, Pancrazi has been my favorite dining room because he knows how to satisfy. Courtesy is one of his attributes and one of the principal factors of success with the well mannered folks. I never saw such a large gathering of artists and musicians as on one October evening when I went there because of a little dinner arranged to celebrate my admission as citizen of the United States of America. In entering the restaurant William Brady, the vocal teacher, Carolina Lazzari of the Metropolitan with her fiance, Mr. Larney, were the first ones to greet me. At the next table the eminent violin pedagogue, P. A. Tirindelli, was enjoying his dinner. And among many others were: Maestro Gennaro, Mario Curci and his brother (husband of the Diva). Alfredo Martino, the vocal teacher, was entertaining another Martino, not a relative, but a basso of the Metropolitan. Then we came across Signor Scotto, representative of Ginlio Crimi, and Evelyn Scotney. Mario Salvini and Louis Simmions were also conspicuous figures. Pancrazi is a favorite meeting place of the Metropolitan artists. We often meet there De Segurola, Anna Fitziu, Astolfo Pescia, Alga Carrara, Salvatore Fucito, Caruso's accompanist; Signor Giulio Gatti-Casazza. And not long ago we came across Titta Ruffo and his brother, Maestro Polacco and Edith Mason. It would take too much space to enumerate all the artists, but if the musical profession is congenial to you, you will always find some of them at Pancrazi's.

J. DE V.

LOIS ADLER STUDIOS

Ida Owens King, 949 Lake street, Oak Park, teacher of music, has arranged to take pupils Monday and Thursday afternoons at 721 Fine Arts Building, where she will be associated with Lois Adler, concert pianist and teacher, in the work of Music-Education.

Carmichael—Katherine N. Carmichael has returned to St. Louis from her summer vacation at Winona Lake, Ind., and has accepted the position of organist at the West Presbyterian Church.

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MUSIC IN NEW YORK

(Continued from page 31)

formance of "La Tosca." To make this opening a night of glory a special cast was selected for this presentation, viz: Enrico Caruso, Geraldine Farrar, Antonio Scotti, Cecil Arden and Moranzoni, conductor.

♮ ♮ ♮

Jules Falk, a violinist from Philadelphia, gave a recital at the Aeolian Hall on the evening of October 28.

♮ ♮ ♮

Evening Telegram and Globe

Margaret Cameron and Florence Abot will appear shortly for the Evening Telegram and Globe concerts. These musical entertainments are arranged, respectively, by Messrs. Mischa Appelbaum and Charles D. Isaacson. Both, mezzo-sopranos, will feature operatic arias and American songs. It is predicted that the young ladies will meet with success, owing to their excellent voices and the efficient training given to them by their teacher, Chevalier Astolfo Pescia.

♮ ♮ ♮

The Zimro Ensemble of Palestine gave a concert at Carnegie Hall on the evening of November 1.

♮ ♮ ♮

Cortot at Lyon and Toulorese

The brilliant French pianist, announced for a tour in America after January, 1920, gave a brilliant recital at Lyon, France, during the month of September. The superb French pianist gave another recital at Toulorese.

♮ ♮ ♮

Paderewski Insures His Fingers

Paderewski's wisdom never fails. After signing the peace treaty in the name of the Polish Republic, the famous pianist insured his fingers against accident.

♮ ♮ ♮

Vera Yanacopoulos in Recital

A debutante of last season, Vera Yanacopoulos, soprano, made her first bow of the season on Saturday afternoon, November 1, at Aeolian Hall. Miss Yanacopoulos was born in South America of Greek-French parentage. On this occasion she proved to be a linguist, for her French, English and Russian diction was flawless. When a singer can bring out every word of the different languages with clarity and a proper pronunciation, she is bound to make every verse and every stanza felt. I am not familiar with the Russian idiom, but I know some of the Slavic words, and when the soprano sang the Russian songs I could comprehend every word. Over here we indulge in comparisons, and sometimes one can strike the right chord, even though "comparisons are odious." The voice resembles in quality that of Yvonne Gall of the Chicago Opera. Miss Yanacopoulos' voice is of distinctive beauty, powerful and dramatic in the upper register. The medium is lyric and the lower agreeable. She may turn into a genuine dramatic soprano. Her method of singing leaves something for improvement. Her emission is faulty, at times, but when Miss Yanacopoulos emits well she is delightful. The cultivation of the mezzo voce should not be neglected.

Her voice is perfectly adapted for operas, and with her striking personality her future on the operatic stage is assured if she remedies her vocalization.

In her opening group she was nervous. Therefore the old French "chansonnes" were not vocally satisfactory. The interpretations were superb, the atmosphere and the vein of the medieval era songs was not absent, and the correct diction was also a factor in this group. They were: "Margoton" (fifteenth century), harmonized by Perilho; "Plainte de celle qui n'est pas Aimee" (fourteenth century), harmonized by Tiersot; "Non, je n'irai pas au bois," harmonized by Weckerlin; "There Was a Jolly Miller" (seventeenth century), arranged by Granville Bantock, exquisitely sung and with clear English enunciation, and "Lord Rendal," arranged by Bantock. Other duties called me elsewhere, but I returned to hear the Russian group. Nina Tarasova interprets the Russian folk lore, but Vera Yanacopoulos features the Russian classics, full of satire, humor and atmosphere. The soprano, in this group, can be called a genuine Yvette Guilbert, Jr., of the Russian songs. Miss Yanacopoulos is an artist, a true interpreter, and possesses in abundance the temperament.

The encores, "Tell Me, Nana" and "The Prayer" (featured by request), both by Moussorgsky. The dramatic temperament was employed in the "Lullaby," from the songs and dances of death by the same composer. The Russian group enlisted also Rachmaninoff's "The Songs of Grusia," and the last number was Moussorgsky's "Gathering Mushrooms." To prove her versatility she sang Schumann's "Fanfare," "Nocturne" and "J'ai pardonne." The third group was a Spanish one; El Mirar de la Maja" (Granados), "Caterpillar" (Albeniz), "Chinoiserie" and "Seguedille," by Manuel de Falla.

The Aeolian was packed, encores were granted, and the applause was enthusiastic. Mdlle. Chalet at the piano.

J. DE V.

♮ ♮ ♮

Rudolph Reuter in Recital

The manipulators of the keyboard are invading constantly the precincts of Aeolian Hall. I don't know whether lovers of piano care to hear so many pianoforte recitals, because the majority of those who make their appearance in this hall (not counting other smaller halls) very seldom find cause to enjoy either the program or the interpreter. So far, since the beginning of the season, very few pianists left lasting impressions, but Rudolph Reuter, hailing from the Windy City, was welcomed by a large audience on Friday afternoon, October 31, and was heard with delight.

His future appearances will also be a source of pleasure to his new admirers, to professionals and to students. He is young, and with his youth he brings the virility which very few pianists can boast of. He is vivacious, energetic, thoughtful, keen, studious and he reveres his instrument and the composition he plays. At this recital he was heard in the Sonata, Opus 2, No. 3, by Beethoven, and with a lesser pianist the great composer would have been thrown into insignificance. Mr. Reuter played with dash, vivacity and a bravura at this time which I have not noticed in many pianists. His technic was superb, his reading was fluent, his touch was limpid and admirable for its clarity. The adagio gave him the opportunity to exhibit a soft tone and a well-conceived reading of the great Beethoven.

Mr. Reuter proved that New York is to be one of the places certain of conquests, and his return will be watched with great interest. The audience has begun to realize the power that lies in the Chicago pianist, and gave him one of the most cordial receptions ever given to an American musician. His program was a generous one, and consisted of:

Barcarole, Op. 60 ..... Chopin
Intermezzo, Op. 119, No. 3
Romanze, Op. 118, No. 5
Rhapsodie, Op. 119, No. 4 ..... Brahms
Idyl, from Op. 39 ..... MacDowell
The Tide ..... Marion Bauer
The Fountains of the Aqua Paola, Scherzo (from Op. 6) ..... Charles T. Griffes
Rhapsody in G minor ..... Bernard Dieter
Christmas Eve ..... Busoni
Scherzo-Impromptu ..... Grieg
Winterreigen, Op. 13, ... Dohnanyi
No. 8—Boisterous Party
No. 3—To Ada
Rhapsodie (Dies Irae), Op. 11, No. 3 .....

J. DE V.

♯♯♯

EMORY GALLUP IN RECITAL

One of the best of our Chicago organists was heard last Sunday afternoon in recital at St. Chrysostom's Church. It is one of the highest commendations possible from the pen of this writer to say that his playing was more suggestive of that of our own Palmer Christian than has been that of any other organist heard in many months. And this statement presupposes a great deal. It implies poise, dignity, clear and decisive technique, an unusual capacity for detail and a keen ear for orchestral effect. Mr. Gallup evinced all of these qualities in large degree in spite of the rather limited resources of his organ. These restrictions served only to make more estimable the utmost time and care which he had used in employing whatever expedients in the best possible way. For instance, in the great Bach G Minor Fugue, there was not a single statement which did not stand out in perfect clarity by contrast of registration. The reading was most astutely planned and rendered with absolute authority in tempo as well, another "Christian" characteristic.

In the two small Bonnet numbers, the "Poeme du Soir" and "Romance sans Paroles," the organist showed skill in the production of delicate and small effects. The "Romance" savored of an old-fashioned Christmas carol in content and interpretation. Widor's "Toccata" from the "Fifth Symphony" was vigorous and pithy in conclusion and left us with a uniform assurance of Mr. Gallup's thorough musicianship and artistry.

MARY CARVER WILLIAMS.

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PUBLIC SCHOOL MUSIC

By LYRAVINE VOTAW

"YOUNG AMERICA"

Shall we mean only the boys when we say "Young America"? Let us concede it to include, instead, all the youth in the public schools of our country. The boys shall be citizens to make the laws—yes, but they shall also be the fathers of the coming generation. The girls shall be women of power in the communities; their influence unlimited—yes, but they shall also be the mothers of the coming generation.

These home-makers of our country shall determine whether America is to be a musical nation.

We are proud of the progress our country has made in the past four years in its aspiration toward stronger nationality in music in America. We are proud of the increase in the number of American artists to be heard in concert, recital and opera. We are simply ecstatic over the fact that our great symphony orchestra has made such enormous strides in giving us for the first time the Children's Concerts and the composers' "try-outs." That is wonderful! Oh, yes! we are on the way.

We must not underestimate the value of the negro folk-song, it has meant much to us as a stepping stone to something better. We certainly do not wish it to stand, for generations to come, as the only American folk-song. Some way I cannot be content to think of it as such. We do not believe it sufficiently representative of the American home. Since the folk-song is created in the home, among the common people, it is really then to them that we must look for improvement and final creation of the lasting, representative American music.

Young America carries with it these unbounded possibilities. Can we as teachers ever gain this broad, far-reaching view of why we are teaching music in the schools? Can we each day keep this before us, and put into the lives of young America those musical ideas and influences which shall generate the right kind of stuff? After all it is not to put into as much as to draw out. It is above all as a means of self-expression that it should become a part of every child. No surface polish, no general culture will answer, it must be ingrained in his very being, a part of his very soul. Music as a cultural study only, as an attraction in society, as a commercial thing to be bought and sold, will never make a people who deserve to be called musical.

As "The Printer of Udell's" puts it: "and so music found its way out of the boy's soul." Every child has it in his soul—but oh, how some of it is buried by generations of neglect! How can children dig it up from such an abyss and learn to express themselves through such a medium, when the homes ignore and smother every instinct toward such expression!

The talking machine has helped a little, but only a little, for with no musical taste in selection of records, the children hear trash ten times to one good one, and they are learning to express themselves in the same proportion of good and bad. Shall I say that the present generation of parents are totally depraved in their musical tastes? No, but we do want the coming generation to be greatly improved in that respect, and that is why we are optimistic toward the future. Right now, we have the opportunity in making of young America what we will.

That a child may play the piano well, or may become a violin virtuoso, or a vocalist of note is not the aim. That is acquiring the wherewithal to give joy to the listener, whereas, our aim as teachers should be to give the child every possible avenue by which he may express his musical being. If he has but one means of expressing it, that is good; if two, better; if many, best yet. He would express himself, were not a soul but himself upon this mundane sphere.

Many times have I found among large groups of teachers those who have with the deepest earnestness said that they would give thousands of dollars if they could sing. Among the men especially, in the teaching profession, as heads of city schools they realize what they have missed and are missing in life. It is difficult, I know, to associate "thousands of dollars" with those who make education their life work, but it sometimes comes from other sources than the school treasurer.

Poorly paid school teachers? Certainly they are. I did not intend saying a word about this. No one who really serves the people with a truly philanthropic spirit can ever be paid what he deserves, for his labor is too valuable to put into terms of money.

To be sure, a teacher does like to eat as well and to dress as well as the janitor of the school building, or the laundress or the miner, who has not spent thousands of dollars upon preparation; but recompense is more than food and raiment and he can at least sleep with a clear conscience.

To watch growth, to see new lights dawning, to realize that new means of expression are inspired—this is the joy of the true teacher, and then if we have the real vision we can see a future—a future in which our young America will become the real founder of the nationality which shall characterize the music of America.

———♯♯♯———

MINNIE LANG

At the Hippodrome last Saturday Minnie Lang offered up her voice in song for about the twentieth time in a week without a note to betray fatigue or ennui. She sang the Faust Waltz with verve, Vanderpool's "Values" with dramatic fervor, and "Wonderful Mother o' Mine" with touching sentiment. "The Americans Come" served as a rousing climax, supplemented by Mme. Sturkow-Ryder's "Old Fashioned Flowers" for an "encore picturesque." Miss Lang left a good impression and pleasant memories of an act of song behind her.

MARY CARVER WILLIAMS.

———♯♯♯———

Tomlinson—Misses Natalie Kastel and Anne Ludemann, pupils and assistant teachers of Anna M. Tomlinson, played with great success last week for the Congress Park Woman's Club and a Berwyn Methodist Church reception.

———♯♯♯———

Wilson—Edna Walgrove Wilson was soloist at Trinity Church Sunday morning, singing "Trust Ye in the Lord" by Scott, and "Rock of Ages" by Remick.

SHAKESPEARE AT THE OLYMPIC

When Robert Mantell and his capable company appeared at the Auditorium last year in classic repertoire, they were confronted by the difficulty of adapting ordinary scenery to their special needs, and the vast reaches of the stage fitted very poorly into their usual plan of action.

The Auditorium is for pageantry, spectacle, grand opera and big mass effects generally, and Shakespeare would do well there only in festival productions, with big crowds of people and massive scenery.

These were not supplied last year and the season was not a success.

At the Olympic, however, all is changed and the performances given this week have been marked not only by refinement of acting but also by most beautiful scenic investure, splendid lighting effects and a general excellence of mise-en-scene very seldom approached in any theater.

Mantell is a magnificent Richelieu, a grewsomely effective Macbeth and an appealing Richard Third.

His company is well chosen and excellently dressed, but nearly all of them follow Mr. Mantell in an indistinctness of enunciation which leaves much to be desired.

On Tuesday evening, for instance, this writer sat about two-thirds of the way back in the main floor and could not catch more than half the words either of "I see a dagger" or of the sleep walking scene of Lady Macbeth.

The engagement continues through next week and will draw heavily no doubt, as Chicago is genuinely hungry for Shakespeare, especially when so well presented as this at the Olympic. C. E. W.

———♯♯♯———

MANKATO, MINN.

The following program was given by the Violin Club on October 29:

Violin—
Etude (double stops)....DeBeriot
(Second violin, Minnie Hubbard)
Reverie....Warner
Miss Fay Farmer

Duet....Op. 38 Mazas
No. 1 Allegro Maestoso, Romance, Rondo
Arranged for nine violins and piano

Marian Clark	Grace Jones
George Otto	**Alex Gilson**
Donald Nelson	Helen Briggs
George Ahlstrom	**Minnie C. Hubbard**
Irma Paegel	**Ruth Gingles**, piano

Teaching the Teacher....L. E. Eubanks
(A little story with a moral)
Taken from the "The Violin World" New York
Miss Faith Graham

Piano—
Concert D. Major....Mozart
Allegro
Miss Eleanor Rodgers
Miss Ruth Gingles (second piano)

Violin—
LeCygne....Saint-Saens
Traumerei....Schumann

Duet....Mazas
No. 3 Allegro, Romance, Rondo
Played by nine violins and piano.

———♯♯♯———

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Suite in B Minor....Bach
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———♯♯♯———

Bryant—Nelle Bryant, soprano, appeared in a complimentary recital before the Kansas Federation of Woman's Clubs at the College Chapel in Bethany College on October 24. Miss Bryant is to sing for the Chicago Arche Club on Armistice night at the Kenwood Club House, November 11.

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AURORA, ILL.

Rosemary Pfaff, the fifteen-year-old coloratura soprano, Clara Louise Thurston, artist harpist, and Barton Bachmann, a brilliant young pianist of Chicago, appeared in concert at the High School Auditorium at Aurora, Ill., last Sunday afternoon, with very great success.

Fourteen hundred people paid for admission, and at least five hundred were turned away from lack of room to accommodate them.

The following program was given:

Sonata in C Minor.....Beethoven
Allegro Con Brio.
Barton Bachmann

Pastoral.....Veracini
June.....Lulu Jones Downing
L'amero Saro Costante (Il Re Pastore).....Mozart
A Burst of Melody.....Lulu Jones Downing
Lo, Here, the Gentle Lark.....Bishop
Rosemary Pfaff

Song Without Words.....Dubez
The Monastery, Op. 29.....Hasselmans
Welsh Melody, No. 13.....Thomas
Clara Louise Thurston

Etude, Op. 25, No. 7.....Chopin
Polonaise in C Minor (Siberian).....Chopin
Mr. Bachmann

Addio del Passato (Traviata).....Verdi
Caro Nome Che Il Miocor (Rigoletto).....Verdi
Les Oiseaux Dans La Charmille (Tales of Hoffman).....Offenbach
Waltz Song (Romeo and Juliet).....Gounod
Rosemary Pfaff

Prayer.....Hasselmans
By the Sea.....Oberthur
Autumn.....Thomas
Miss Thurston

I Dreamt that I Dwelt in Marble Halls
Rosemary Pfaff, Miss Thurston and Mr. Bachmann

———♯♯♯———

CLEVELAND, OHIO

Mr. William B. Colson, organist and choir director at the old stone Presbyterian School, gave the last of his series of Twilight Organ Recitals Monday afternoon. Mr. Fred S. True, a newcomer in Cleveland, and bass soloist of the choir, was the soloist. These recitals have indeed been a source of great pleasure to many, and it is earnestly hoped Mr. Colson will continue the recitals.

On Monday evening Mr. Edwin Arthur Krajl gave the first of his series of eight evening organ recitals at Trinity Cathedral.

One number on Mr. Krajl's program was doubly appreciated by the writer, Mr. Rossetter G. Cole's Rhapsody.

At the studio of Mr. Milan S. Blanchet the writer spent a very pleasant informal evening.

Four of Mr. Blanchet's pupils played; also his assistant, Miss Millicent H. Scott.

Miss Ruth Richey, one of his very talented pupils, has a future before her and is a great credit to the training of Mr. Blanchet. She is to give a program at the Woman's Club November 29.

The Chicago Symphony Orchestra opened the Symphony Concert season in Cleveland on Wednesday evening with a splendid program. Albert Spalding, violinist, was the soloist, and much to the disappointment of his audience, did not play an encore though he was called back many times.

PRISCILLA.

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ANNA CASE FOR LONG TOUR

Anna Case, the concert soprano, will leave for a long recital tour tomorrow, traveling as far southwest as El Paso, Tex. Miss Case will not return to New York until December, her next appearance in this city being at the Hotel Biltmore on Friday morning, December 5.

MOUNT UNION CONSERVATORY

Mount Union College, situated at Alliance, Ohio, is planning a great future for the Conservatory of Music which for years has been connected with that institution. The enrollment is already gratifying, being close to the hundred mark, and with the present faculty of well known and successful instructors, the importance of Mount Union Conservatory is obviously going to increase.

Monthly student recitals are held throughout the school year, and frequent public recitals are also given. A number of musical organizations exist, both for men and for women, to complete the broad musical education possible at Mount Union.

The College urges conservatory students to "avail themselves of the opportunity offered through affiliation of the Conservatory and the College to combine one or more academic studies with their musical studies." This combination is an excellent one for young students and its reciprocal, which is the interpolation of a number of musical courses into an academic curriculum, will appeal to many students.

The proximity of Mount Union College to such concert centers as Canton and Cleveland makes it possible to hear the internationally known artists from time to time during the season, and Alliance itself affords frequent artist recitals of merit and interest. The delightful atmosphere of the old Ohio Colleges is undeniable, and Mount Union especially is rich in friends and alumnae who count no labor too great when the welfare and progress of the College are at stake. Recent endowments and bequeathals have assured some splendid additions to conservatory equipment and the retention of more instructors under the able direction of Edwin Laurence Allen, A. B. Mus. B.

L. M.

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KINGMAN CONCERT COMPANY

The Kingman Concert Company (Tracy Kingman, baritone), after scoring a pronounced success at several points in Canada, was compelled to cancel all the engagements of the last half of last week through the illness of Charlotte Bergh, soprano.

Mr. Kingman was in Chicago on Saturday but left on Sunday for Canada, as it was expected that Miss Bergh would have recovered sufficiently by Tuesday to resume the exceedingly successful tour.

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(Advertisements under this head will hereafter be accepted at 20 cents a line.)

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NOVEMBER 14, 1919

Music News

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RUDOLPH REUTER
Pianist

Following are the press comments on Mr. O'Sullivan's singing:

"John O'Sullivan gave a concert in Carnegie Hall. His voice is altogether exceptional, both in the purity of its timbre and in its great upward range, and this voice is the instrument of a cultivated intelligence. Mr. O'Sullivan chose to begin the concert with a fine classical air from Mehul's 'Joseph,' his delivery of which in diction and style was a model. He also sang very beautifully the 'Phydile' of Duparc, and his delivery of the opening measure of the familiar 'O, Paradiso' from 'L'Africaine,' was as exquisite in its legato and poised phrasing as in its quality of tone. Later in the inevitable arioso from 'Pagliacci,' Mr. O'Sullivan showed that he has assimilated perfectly the exuberant Italian manner so dearly beloved of audiences in the operatic works of what was once called 'Young Italy.' The accomplished tenor sang a number of other pieces, among them several of the songs of his native Ireland. His diction in these, as in the French composition, was masterly, and the Italian of the 'Pagliacci' could not have been clearer."—Pitts Sanborn, New York Globe, November 3.

O'Sullivan

Tenor

Chicago Opera Association

Captures New York Audiences

At His

Recital of November 2nd, at Carnegie Hall

"John O'Sullivan, who appeared at the Lexington Theater last season with the Chicago Opera Company, gave a recital at Carnegie Hall, at which he really appeared to advantage."—Henry T. Finck, New York Evening Post, November 3.

"His Voice is better than it was at the Lexington last year. It was large and ringing in his aria from Mehul's 'Joseph.' "—Gabriel, New York Evening Sun, November 3.

"Mr. O'Sullivan has a fine, fresh, well trained voice. His diction, too, is to be commended."—New York World, November 3.

"The rare natural beauty of the singer's voice was far more in evidence yesterday."—Max Smith, New York American, November 3.

"Mr. O'Sullivan's audience showed real enthusiasm for his offerings. He put intensity into every number. Mr. O'Sullivan's voice has a large range and sufficient power. It is of fine quality." —New York Herald, November 3.

"With a voice of splendid quality and broad range, his interpretation contained abundance of dramatic power and dignity of feeling."—W. J. Handerson, New York Sun, November 3.

"Mr. O'Sullivan is a singer trained in the French Operatic School, who knows the value of diction. His voice is an admirable one. In 'The West Is Awake' he must have warmed the heart of any Sinn Feiners present. He gave it with spirit, and the Mehul air with a fine musical sense."—New York Tribune, November 3.

"John O'Sullivan, the handsome and romantic young operatic tenor of the Chicago Opera Company, made what must go for his debut in recital in New York at Carnegie Hall with an artistic success, though it fell short of the vernacular appeal which nowadays counts for so much at the box office, and which is one of the paramount problems, with the be-mused program makers of our growing army of high water recitalists. O'Sullivan began with an aira from Mehul's 'Joseph,' a far cry into musical antiquities, but one which satisfied at least the supposedly 'knowing ones' of his hearers. Better far was his second and happily adventurous excursion among the romanzas and Irish ballads of Dunare, Carpenter and Holmes; for John O'Sullivan is imbued with the minstrel sense, and the sentiment that goes with it, and he will go far and fast with his future American audiences when he lays aside his habitual 'operatic style' and sets free the romantic lyric genius that tugged last evening at the taut leashes of his scholastic habits.

"He sang the 'Pagliacci' aria splendidly and Lalo's aria from 'Le Roi d'Ys' with consummate artistry, but his audience, not an essentially musical one, loved him in his slashing and gallantly romantic singing of 'O'Donnel Aboo' and the ancient Celtic airs, all of them of singular and inherent beauty, with which he concluded his program."—John H. Raftery, New York Morning Telegraph, November 3.

"Mr. O'Sullivan's voice is an excellent organ and he did enough striking singing to gain him much hearty applause and numerous recalls."—New York Journal, November 3.

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Music News

Vol. 11 Chicago, November 14, 1919 No. 46

AMERICA FIRST

German Opera was attempted in New York last month—in the German language—and it was found impossible to carry it on because of the resentment of the public.

In Chicago German plays have been given at Bush Theater. Kreisler, an Austrian army officer, was allowed to play a recital at the Auditorium.

The German Club at the Chicago University, suspended during the actual period of the war, has been reassembled, and at the first meeting a law was passed that anyone speaking anything else than the German language is liable to fine.

All this does not prove that Chicago is essentially less patriotic than New York, but it does go to show that we are extremely careless as to our patriotism.

But, after all, the greatest and most effective show of patriotism will not—in the future months—consist in showing resentment at everything German, much as some of us dislike it, but rather in the more firm adoption and the more constant attention to the idea of AMERICA FIRST.

We have long accepted the German classics as a standard and a model, and we have—likewise—leaned very strongly to the belief that Italian Opera was far better than anything we could do here, and that French songs were superior to ours.

We have even gone so far afield as to make a fetich of Russian music, and wherever in the world there has been any chance we have taken up foreign music and cultivated it and have given it propaganda far in excess of anything we have ever bestowed upon our own.

This applies both to Compositions and to Artists of all kinds.

But today there are thousands of us who have grown to a realization that since America rules the world in Science, War, Art, Literature, and Business, there is no logical reason why we should not do this in Music also.

And—the only way in which we can do it is to continually foster our own music and our own artists, placing them FIRST always and giving all foreigners—German, French, Italian, Spanish, Russian, and all the rest—an honored but distinctly second place.

There are still a lot of foreign-born and foreign-educated musicians in this country who do not believe the thing is possible, and the public at large is still, very distinctly, groping in the dark, awaiting the lead of the profession itself.

But during war times we discovered that our own resources in music were infinitely greater than we had supposed before, and that we had a lot of development that we had not previously fully sensed.

The time is now ripe to go on, step by step, searching for this talent and development, and having found it, the patronizing of it—the developing of it to the full.

Neither France, Italy nor Germany became great music countries through fostering the music of other countries, but on the contrary they are great (musically) today because they developed their own resources—they recognized always their own FIRST.

America can lead the world in music—and it will do so—but first we must learn the necessary lesson of AMERICANIZATION OF MUSIC, for only through this process can we really begin to develop the best that is in us.

We must, therefore, do we desire a great music history in the future, continue to use American Compositions. We must sing understandable English in our song recitals. We must listen to every American opera that is propounded and give it support to the full of its values. When the Chicago Opera Association sings, this year, an opera in English, we should pack the Auditorium.

We should go to hear all the young American artists, and we should insist always and everywhere that they are as worthy of attention and good pay as are any foreigners who have ever come over to us or who may ever come over in the future.

Charles E. Watt

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Editorial

NOTHING FOR NOTHING

All the readers of Music News at least know about the "Nothing for Nothing" propaganda, and by far the greater number of them believe in it implicitly.

There are today in Chicago a great many young artists who regard themselves too highly and consider their work far too important to ever appear anywhere except for suitable pay.

And this is a stand that should be taken by every professional musician everywhere.

And unless a musician wishes to take this stand he should be driven out of all professional engagements, no matter how skillful he may be.

Society women who want the applause, doctors, lawyers and other sorts of professional men who love to play the organ on Sunday, should insist that whatever they do in this line must be paid for at as good an average per hour as they can make at their other work, and if they do not wish to do this they should not accept the music work at all, for, if they do it for nothing or for too little payment, they are prejudicing the cause of their brother musicians who have no other means of livelihood.

Christine Miller-Clemson told me that after her marriage (to a very wealthy man) she would not accept engagements either for pay or for free appearances.

"For," said she, "if I accept pay engagement I take them away from others who need them more than I, and if I sing for nothing, I ruin the market for all musicians."

And Mrs. Clemson, an adorable artist, is right in this statement, for music, art though it be, and the wonderful means of solace and uplift which it can be made, is still, and irrevocably, the profession (the business rather) of hundreds of people, and since these must make their living by it, it should never, at any time or place, be considered something that is not worthy of good money payment.

The music papers throughout the country have applauded, generally, the idea that "nothing for nothing" must become the universal slogan of the musician and (for instance) the very last issue of the Pacific Coast Musician says, editorially:

"The musician who wishes to prove to the public and to concert givers and managers that his services are worth nothing should charge—nothing.

"They all rate a musician by what he charges."

But the endorsement of the daily press is another matter and it is distinctly important, for the daily goes directly to that class which is constantly imposing upon the musician.

The editorial which appeared in the Chicago Evening Post one day last week is, therefore, exceedingly timely and it is also very gratifying and encouraging to the musician at large.

So important is this that we here reproduce it in full, with thanks to the Post for its royal championship:

WORTHY OF THEIR HIRE

A young woman who sings tossed aside with a look of impatience a note just received. "I wish," she said, "that people would understand that musicians are not, as a rule, in the profession for their health, but that they must meet the high cost of living like everybody else and cannot afford to be forever giving their services. That note is from the secretary of a club which is preparing for some sort of a 'day' and asks me to sing on the occasion. 'We are unable to pay a fee, but feel sure that you will be willing to come to us, anyway,' she says. 'There will be a good many guests and it will be such a fine advertisement for you. The committee all voted for you.' There is hardly a day that I do not get something like that," the girl went on, "and the writers all take the same patronizing tone—as if the favor were to me instead of them and that the privilege of singing for them ought to be sufficient reward."

Musicians, no doubt, have much cause for complaint in this line. They are constantly asked to sing or play, free of charge, for some local organization in which they have not the slightest personal interest. Sometimes the invitation comes in a way that makes it difficult to refuse; sometimes they dislike to offend persons who pose as their friends and make compliance with the request a favor to themselves. Too often they weakly yield, and the "advertising" consists in dissemination of the fact that they have appeared without charge and will doubtless obligingly do so for other applicants.

People do not ask young doctors to treat them for nothing, or young lawyers to appear for them in court without a fee; if an artist paints a picture they like they do not expect him to give it to them. But musicians seem to be their prey. Doubtless those who ask for free music are thoughtless and do not realize that they are taking a great liberty when they make requests of the kind and are indulging in a distinct and inexcusable imposition. If a singer or pianist or violinist is considered sufficiently well equipped to entertain a company the services are worth paying for. The direct way to remedy the abuse is for each young artist firmly to decline such invitations and leave free entertainment to amateurs.

Truth is the shattered mirror strewn
In myriad bits, while each one thinks
His little bit the whole to own.
—The Kasidah.

THEN SPEAK

If you like me a little
Or love me,
If you loathe me a little,
Or hate:
Then speak, for the truth makes us stronger,
If you like me or loathe me, why wait?

Oh, loving is liking
Grown stronger,
And hating is loathing
Grown weak,
And truth is possession of knowledge,
If you love me or hate me, then speak.

—Cecil Fanning.

MUSIC TO COME

Friday, November 14

Orchestra Hall, 2:15—Chicago Symphony Orchestra, Albert Spalding, Soloist.

Orchestra Hall, 8:15—Men's Fall Festival Chorus.

Saturday, November 15

Ziegfeld Theater, 11—Chicago Musical College Concert.

Chicago Piano College, 2:15—Concert.

Kimball Hall, 3—American Conservatory Concert.

Bush Conservatory, 3—Blackmore Pupils in Recital.

Western Conservatory, 5:15—Lester Groom's Orchestra Program Study Class.

Orchestra Hall, 8:15—Chicago Symphony Orchestra.

Sunday, November 16

Woods Theater, 3—Christine Langenhan in Recital.

Auditorium, 3:30—Piano Recital, Rachmaninoff.

Fullerton Hall, 3 and 4:15—Chicago Concert Ensemble.

Tuesday, November 18

Auditorium, 8:15—Chicago Opera Company, "La Nave."

Wednesday, November 19

Ziegfeld Theater, 11—Piano Recital, Gulick.

The Auditorium, 8:15—"Butterfly."

Thursday, November 20

The Auditorium, 8:15—"Fedora."

Friday, November 21

The Auditorium, 8:15—"Masked Ball."

♮ ♮ ♮

IN THE THEATERS

The Playhouse—Movies de Luxe and Music.
Woods—"Up in Mabel's Room."
Olympic—Robert Mantell in Shakespeare.
Central Music Hall—"The Dream Song."
Studebaker—"Take It From Me."
Garrick—"Tumble In."
Cohan's Grand—"The Acquittal."
Princess—"The Five Million."
State-Lake—Vaudeville and Movies.
Riviera—Movies and Music.

♯♯♯

MEN'S FALL FESTIVAL CHORUS

This organization, under direction of Edward T. Clissold, will give its Annual Concert at Orchestra Hall on Friday evening, November 14, when Edgar Nelson will preside at the organ and special numbers will be sung by the Geralen Trio.

The chorus numbers, sung by an ensemble of 160 selected voices, will be as follows: "Flag of the Stars," John S. Fearis; "Loyal and True," H. W. Fairbank; "Bowleg Boy," A. H. Bergen; "The Tack," D. A. Clippinger; "Christ Is Eternal," Daniel Protheroe; "Wake Up, Sweet Melody," Rossiter G. Cole; "Mary Jane," Palmer J. Clark; "Sleep Lil' Chile," Laura Rexford Pettijohn; "De Sandman," Daniel Protheroe; "Perfect Day," Carrie Jacobs Bond, and "Land of Mine," (by request), J. G. MacDermid.

♯♯♯

Lowenberg—Miss Ruth Lowenberg will sing the soprano solos in the "Messiah" at Goshen, Ind., on December 16.

Harold B. Simonds

Organist and Composer

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DRAMATIC EXHIBITION AT THE CHICAGO MUSICAL COLLEGE

Walton Pyre, an expert teacher of dramatic art, has been associated with the Chicago Musical College only eight weeks, and yet he was able, on last Saturday morning, to present at the Ziegfeld Theater, under the auspices of the college, a play which for completeness of preparation and ease of performance has rarely been equaled in student annals of the city.

The play was "Between Two Loves," a rousing comedy in which Mr. Pyre himself was seen in the leading male part, and in which the many and finely graduated women's parts were expertly and artistically acted by his pupils.

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SALON CONCERT

"Blue Bird Bungalow," the beautiful home of Mr. and Mrs. Lowell Hoit, was the rendezvous for a musicale on November 1.

The artists participating were Jane English, coloratura soprano; Ann Hathaway, violinist; Charles Lagourgue, clarinettist, and Iowerth Prosser, accompanist.

The program consisted of eighteenth century songs, done by Mrs. English in costume, also modern songs, and the Doll's Aria from "The Tales of Hoffman." Mrs. English greatly pleased her audience and was obliged to add encores.

Mrs. Hathaway played, with great feeling, "To Spring," by Grieg, and three numbers by Borowski.

Mr. Lagourgue, in his usual brilliant style, played an interesting composition of his own, "Tales of a Grandmother," also "The Song of the Nightingale," by Saint-Saens, and two Debussy numbers.

Mr. Prosser, a pianist, composer and choral conductor of repute in the East, a recent comer to Chicago, is in every way an excellent accompanist.

The Hoit home is splendidly adapted to affairs of this kind, as there is a stage across the end of the long drawing room.

The program was announced by Mrs. Hoit, who, in her own happy fashion, makes an irresistible hostess.

A. B. E.

———♯♯♯———

F. WIGHT NEUMANN ANNOUNCEMENTS

Hazel Harrison, pianist, will give a recital Sunday afternoon, November 23, at 3:30 at Kimball Hall under the management of F. Wight Neumann.

Isolde Menges, the English violinist, will be heard in a recital Sunday afternoon, November 30, at Kimball Hall under the management of F. Wight Neumann.

Sergei Rachmaninoff, the Russian composer-pianist, will be heard in recital next Sunday afternoon, November 16, at 3:30 at the Auditorium Theater under the management of F. Wight Neumann. Mr. Rachmaninoff has arranged the following program:

Sonata, Op. 31 ..... Beethoven
Rondo Capriccioso ..... Mendelssohn
Ballade, F minor
Impromptu, Op. 29
Valse
Scherzo, Op. 31 ..... Chopin
Valse, Op. 10 ..... Rachmaninoff
Etude Tableau, Op. 39 ..... Rachmaninoff
Valse—Faust ..... Liszt-Gounod

———♯♯♯———

Evanston—A lecture on "The Development of Organ Construction" will be given at Music Hall, Evanston, Monday evening, November 17, at 8 o'clock, by Edwin Stanley Seder, F. A. G. O., instructor in organ at Northwestern University School of Music. The lecture will be illustrated by a variety of selections at the organ, and is part of the course in History of Music given at the school, but is also open to all music students and the public.

———♯♯♯———

MacDermid—Two sacred songs by James G. MacDermid, "Whither Shall I Go From Thy Spirit" and "Dear, Restless Heart, Be Still," are just off the press.

SCHOLARSHIP BY THE BETA CHAPTER PHI BETA SORORITY

The Phi Beta Sorority, Beta Chapter, offers to women students a Piano Scholarship, value $100, in the Chicago Musical College.

The scholarship may be held with any piano instructor on the faculty of the college. Application for entrance to the competition must be handed in to Miss Winifred Murdock, Chicago Musical College, not later than January 1. The competition will take place Wednesday, January 7. Competitors must have reached the age of 18 by or on January 1, 1920. All contestants will be required to interpret their pieces from memory. Competitors will select the work which they will play in the contest from the following:

Ballade, G minor, Op. 25
Ballade, A flat, Op. 47
Polonaise, A flat, Op. 53 ..... Chopin
Au Bord d'une Source
Polonaise, E major
Hungarian Rhapsody, No. 2
Hungarian Rhapsody, No. 12 ..... Liszt
Aufschwung (Fantanistuck, Op. 12
Faschingsschwauk, Op. 26 ..... Schumann

While the competition is confined this season to piano students only, it is planned to extend it in future seasons to vocal, violin and expression and dramatic art students.

———♯♯♯———

Sturkow-Ryder—Nellie T. Gordon of the Sturkow-Ryder Studio played for the Glen Ellyn Woman's Club Tuesday afternoon, November 4.

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OAK PARK, ILL.

In pursuance of the plan of presenting notable musical programs at the Oak Park First Congregational Church, on next Sunday evening Mme. Else Harthan Arendt, for several years the popular soprano of the church, will be featured in solo and ensemble numbers. Mme. Arendt has won a deserved success by reason of her voice, personality and splendid insight in interpretation. She will sing Gounod's "O Divine Redeemer" and the obligato solos in Mendelssohn's "Hear My Prayer," and Randegger's "Praise Ye the Lord."

The service begins at 7:15, Mr. Stanley Seder playing on the great organ J. H. Rogers' "Second Suite" as the sixth in a series of suites by American composers which have been played since the beginning of the evening services in October.

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SWIFT & CO. CHORUS

On Thursday evening, November 6, an unusually attractive program was presented by artists and the combined choruses of Swift & Co. at the Swift Club.

The choruses, composed entirely of Swift employes, made a remarkable showing. Not only were they well trained under the skillful direction of D. A. Clippinger, but their tonal quality and even balance were of high order. Particularly noticeable was the eager and enthusiastic response to the leader. There was a tendency of oversinging the fortissimo, and a lack of color in the combined chorus numbers. Worthy of special mention is the men's chorus in the numbers: "I'll Take You Home Again, Kathleen," by Westendorf, and "Maiden Fair," by Haydn. Guy C. Latchaw and Adalbert Huguelet were the soloists of the evening.

Mr. Latchaw sang with understanding and authority. His program, which was well chosen, was a thankful one. It gave him ample opportunity to display his clear enunciation and histrionic ability. All of us enjoy a smile, and Mr. Latchaw has a winning one. "Twilight Dreams," by Sibella, and "The Mad Dog," by Lehman, were well-sung numbers.

Adalbert Huguelet, besides accompanying the men's chorus, played "Eroica," by Liszt. His fine artistry and modest personality made a fine impression upon the audience. He was greatly handicapped by having a poor instrument to perform upon.

Swift & Co. are to be congratulated in maintaining this excellent organization. It is indeed well worth the while.

The program:

Hail to Our Native Land.....Verdi
The combined choruses
Turn Ye to Me.....Old Scotch
Since You Went Away.....Rosamond Johnson
Incidental solo by Mrs. M. J. Lyle
The women's chorus
In Vocal Combat.....Dudley Buck
Maiden Fair, O, Deign to Tell.....Haydn
The men's chorus
If Thou Didst Love Me.....Denza
Twilight Dreams.....Sibella
The Mad Dog.....Lehman
Mr. Latchaw
Love's Old, Sweet Song (arr. by D. A. Clippinger).....Molloy
The combined choruses
A Madrigal.....Newton
Pretty Polly Oliver (arr. by Victor Harris).....Old English
The women's chorus
Song and chorus—I'll Take You Home Again, Kathleen.....Westendorf
The solo by G. E. Krueger
Alexander.....Brewer
Plainsman's Song.....Bliss
The men's chorus
Piano solo—Eroica.....Liszt
Mr. Huguelet
Negro Spiritual—Deep River.....Arr. by William Arms Fisher
Dolly.....Chadwick
The women's chorus
The Fiddler of Dooney.....Homer
Apparitions.....Downing
My Little House.....Pierce
The Fool of Thule.....Yon
Mr. Latchaw
Good Night.....Dudley Buck
Land Sighting.....Grieg
The men's chorus
The Home Road.....Carpenter
The combined choruses
Edith Strom, accompanist for women's chorus.

R. LEO.

———♯♯♯———

Holmquist—Gustaf Holmquist gave a recital for the Women's Musical Club, Winnipeg, Canada, November 3. Mr. Holmquist is on a tour out West, appearing at Seattle, Tacoma, Everett and Spokane, Wash.

Galli-Curci
Frances Alda
Emmy Destinn
Carolina Lazzari
Charles Hackett
Rudolph Ganz
and
John McCormack

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RUDOLPH REUTER

Last Friday week Rudolph Reuter gave his third annual recital in Aeolian Hall, New York City, a report of which by the correspondent of Music News, Mr. De Valdor, was published in last week's issue. This was Mr. Reuter's fourth appearance in the metropolis this year so far—his other three, with Tarasova at Carnegie Hall, at the Nyack Country Club, and with the Stadium Symphony Orchestra last summer, having already served to demonstrate to the New York public the qualities of his art.

In commenting on his playing, there was hardly a phase of pianism or musicianship that did not come in for praise at the hands of the critics of the daily papers, most of them including both the Beethoven sonata, with which he began the program, as well as the Dohnanyi numbers, with which he ended, in their reviews. It is unnecessary to say that the poor jaded critic in New York does not usually stay for any length of time at an ordinary concert, and Mr. Reuter's was already the seventh piano recital in that one week. All spoke warmly of Mr. Reuter's exceptionally interesting program—a matter of comment at nearly all of his recitals. As always, a number of compositions by Americans was included, two excellent things by native New Yorkers, Griffes' Scherzo and Marion Bauer's "The Tide" being novelties. New to New York were also two sketches by Dohnanyi, "To Ada" and "Boisterous Party," in modern contrapuntal style. Infrequently played shorter numbers by Brahms were also included, as well as the better known Barcarole by Chopin and the Beethoven Sonata. It is but necessary to append the comment of Max Smith, the well-known critic on the American: "Rudolph Reuter gave an exceptionally interesting recital yesterday afternoon. Mr. Reuter's fine training is conspicuous in his manipulation of the keyboard. Without any show or parade, he disclosed yesterday not only excellent technical equipment, but genuine musicianship and a most comprehensive memory. He plays in a straightforward, clean-cut, virile style. Robust, vigorous, manly, quiet without mannerisms, he combines assurance with repose, and never shows any tendency to inlulge in exaggerated sentiment." That Mr. Reuter allows no phase of music-making to remain untouched is to be seen from his plans to give two-piano recitals with Edward Collins, the first of which takes place in La Crosse, Wis., on November 24, and his series of chamber-music concerts with Messrs. Brueckner and Becker, to open in Davenport on December 7. His frequent appearances with the Kneisels are still remembered oy Chicagoans.

———♯♯♯———

Bagg—Elizabeth Foresman Bagg has an interesting and thoroughly interested class at her Kimball Hall studio. The public is still talking about the remarkable series of voice articles by Mrs. Bagg printed in Music News last summer.

CHICAGO MUSICAL COLLEGE

The Chicago Musical College will present the following program at the concert which it will give in Ziegfeld Theater this Saturday morning at 11 o'clock:

Piano—Arabesque, No. 2.....Debussy
Harriet Robertson
(Student of Harry R. Detweiler)
Vocal—More Regal in His Low Estate (La Reine de Saba).....Gounod
Helen J. Shepard
(Student of Mrs. Rose Lutiger Gannon)
Piano—
Tendre Aveu.....Schutt
Humoresque.....Rachmaninow
Gertrude Gahl
(Student of Edward Collins)
Vocal—O Don Fatale (Don Carlos).....Verdi
Alberta Biewer
(Student of Adolf Muhlmann)
Violoncello—Concerto No. 4 (first movement).....Goltermann
Margaret Duffy
(Student of Herman Felber Sr.)
Piano—Concerto (slow movement).....Chopin
Merriweather Lewis
(Student of Harold V. Mickwitz)
(Mr. Mickwitz at second piano)
Vocal—Ah, Fors e Lui.....Verdi
Martha Hatfield
(Student of Edoardo Sacerdote)
Violin—Concerto (first movement).....Mendelssohn
Evelyn Vito Levin
(Student of Leon Sametini)
Piano—
Nocturne, E minor.....Chopin
Rhapsody, E flat major.....Brahms
Ernst Bacon
(Student of Alexander Raab)

———♯♯♯———

GEORGE R. KURTZ GIVES ORGAN RECITAL

The following program was given by Mr. Kurtz, Mr. Sucher assisting:

Nuptiale Mass.....Dubois
March
Offertoire
Romance.....Salome
Marche Religieuse.....Guilmant
Vocal—From The Messiah.....Handel
Recitative—Comfort Ye
Aria—Every Valley Shall Be Exalted
Toccata and Fugue in D minor.....Bach
Gothic Suite.....Boellmann
Choral
Minuet
Toccata
Vocal—
A Thought Like Music.....Brahms
Midsummer Caprice.....Johnston
Eventide.....Harker
Will o' the Wisp.....Nevin
Berceuse.....Dickinson
Pastoral Suite.....Demorest
Rustic Dance
Thanksgiving

———♯♯♯———

OLIVE JUNE LACEY

Olive June Lacey sang November 11 for the Woodlawn Women's Club. Among her numbers were "Caro Nome" (Rigoletto), "The Americans Come" (Foster), and a new song by Beatrice McGowan Scott called "Wood Song." This proved to be a most interesting number.

This evening (Friday) Miss Lacey sings the leading role in an operetta by Paul Bliss called "The Feast of the Little Lanterns."

It is to be given by the Music Study Class of Wilmette.

———♯♯♯———

Cameo Salon—The Cameo Salon will meet on November 16 at 8 o'clock, those appearing on the program being Mme. Hanah Butler, Mrs. Edward Miller, Charles E. Watt, Dora Hardner, Olive Johnson and Cleveland Bohnet, as also two Indian girls.

STEVENSON STUDIOS

Miss Gertrude Farrell has been engaged as soprano in the choir of the Oak Park Second Presbyterian Church. She sang at the Persian Garden in Greencastle, Ind., October 24.

The Geranlen Trio, composed of Miss Farrell, Helen Mueller and Anna Braun, will be the assisting artists at the concert of the Men's Fall Chorus at Orchestra Hall November 14.

Miss Stevenson sang in recital in Milwaukee October 27.

She will sing the "Messiah" in Akron, Ohio, November 23.

Raymond Harmon is singing a series of recitals in California.

Miss Honor Winer, soprano, has returned from the tour of the Scotti Grand Opera Company.

Miss Braun sang Cadman Indian songs in costume before the Co-educational Club October 30.

Miss Braun sang at the New England Congregational Church Sunday, November 2nd.

Miss Mueller is singing at the Ravenswood Presbyterian Church.

———♯♯♯———

"COX AND BOX" AT EVANSTON

The comic operetta, "Cox and Box," for which Sir Arthur Sullivan wrote the music, and which had a tremendous vogue in England even before "Pinafore" was written, has never had many presentations in this country.

But, it is especially adaptable to Sinfonia uses, and very especially to the chapter in Evanston—for, are not Rollin Pease and Charles Lutton members, and who does not know that these two are (besides being fine singers) inimitable comedians?

There are but three characters in the play, and (with the addition of J. Chesla White in the least important role) it was given at the Evanston Woman's Club on last Monday night to a fine audience and great enthusiasm.

There was an orchestra, skillfully directed by Osbourne McConathy, and the efficient stage manager was G. A. Grant-Schafer.

The music, as a matter of course, was splendidly given, and it is, of a truth—very delightful music.

The comedy of Mr. Pease and Mr. Lutton was exceedingly fine, and the whole performance a credit as well as a delight to Sinfonia.

C. E. W.

———♯♯♯———

CHARLOTTE SILVERSON FOREMAN

Charlotte Silverson Foreman, pianist, entertained in honor of Mr. and Mrs. Frantz Proschowsky, at her home, 5411 Blackstone avenue, Sunday afternoon, November 9.

The Proschowskys were located in Berlin previous to the war, and through some technicality were unable to leave Germany until two months before the armistice, when they were allowed to go into Denmark.

Mrs. Proschowsky is the posessor of a glorious mezzo voice and received all her training under the tutelage of her husband. On Sunday she sang two groups of songs in the Scandinavian language, with Mrs. Foreman at the piano.

Mrs. Foreman played a group of modern compositions for piano, among them several by Rojartz and Erik Satu.

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MILWAUKEE, WIS.

The following program was given at the Wisconsin School of Music on November 6 by pupils of Alexius Baas:

Elizabeth's Prayer.....Wagner
Miss Frances Heim
My Marguerite.....Old French
In the Time of Roses.....Reichardt
To You.....Speaks
Without Thee.....D'Hardelot
Mrs. Anne Earnest
When Song Is Sweet.....Sans Souci
Mr. Albert Friedl
Serenade.....Tosti
Marie.....Franz
Oh Divine Redeemer.....Gounod
Miss Florence Krug
Four Indian Love Lyrics.....Finden
Miss Frances Heim
Gypsy Love Song.....Herbert
Uncle Rome.....Homer
Smilin' Thro'.....Penn
Mr. Richard Roberts
Aux Italiens (dramatic reading).....Lytton
Miss Margaret Doe
My Heart at Thy Dear Voice.....Saint Saens
Mrs. Anne Earnest

♯♯♯

Orchard—Mrs. Charles Orchard was the accompanist for Ora Padget-Langer October 23 at Congress Hotel; Arthur Kraft, tenor, at the Chicago Women's Club October 31; Jessie De Vore, violinist, in Elgin November 3; Jane MacConnell, contralto; Charles Mixer, violinist, at Edgewater Beach Hotel November 9. Friday, November 14, Mme. Hannah Butler, soprano, with Mrs. Orchard at the piano, will give the musical numbers for the Dorothy Meadows Drama Circle at Chicago Women's Club.

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Cosmopolitan School—The first meeting of the Kosmo Klub will be held at the Cosmopolitan School on Friday evening, November 14, at 8 o'clock. Members of the faculty will entertain. All students and faculty members are urged to attend.

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Edgewater Beach Musicals—Miller, Resseguie & Tufts announce the Edgewater Beach Twilight Musical Sunday, November 16, will be given by Louise D. Boedtker, soprano, and Adolf Hoffman, cellist.

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Chicago Artists' Association—The Chicago Artists' Association will present, in Recital Hall, Fine Arts Building, on Tuesday, November 18, at 2:30 the Beethoven Trio. Frank M. Dunford, bass; Payson Wild, poet; Walter Spry, pianist, and Tina Mae Haines and Beulah Porter, accompanists.

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Arendt—Lois Hostetter, soprano, artist pupil of Elsa Harthan Arendt, gave a group of songs before the Austin Woman's Club November 10.

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MUSIC SCHOOL CELEBRATES ARMISTICE DAY

On Tuesday, at one minute before 11, all the doors of the studios of the Lyceum Arts Conservatory in the Lyon & Healy Building were thrown open and teachers and pupils came into the main corridor, where they stood during a brief but very beautiful service.

Theodore Harrison sang "In Flanders Field" with beautiful expression, and the entire membership of the conservatory joined in singing "America."

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CHICAGO CONCERT ENSEMBLE

At Fullerton Hall Sunday, November 16, the Chicago Concert Ensemble will give the following program:

Overture—"Mirella".....Gounod
Impromptu, Novellette, Minuet.....Seeboeck-Quensel
Intermezzo from "The Jewels of the Madonna".....Wolf-Ferrari
Young Werner's Parting Song (request).....Nessler
from "The Trumpeter of Sackkingen"
Mr. Llewellyn
Serenade.....Pierné
Valse—Bluette.....Drigo
Spanish Dance.....Moszkowski

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Groom—Subjects for consideration in the Orchestra Program Study Class, Lester W. Groom, conductor, Saturday afternoon, at 5:15, at 1225 Kimball Hall, are as follows: November 15—Overture, "Secret of Susanne" (Wolf-Ferrari), "Symphony in E Flat" (Mozart), Scherzo, "L'Apprenti Sorcier" (Dukas); November 22—Symphony No. 1, C Major (Beethoven), Concerto No. 4, D Minor, Piano (Rubinstein), "March Slave" (Tschaikowsky).

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Chicago Teachers' College—At the Chicago Teachers' College in Englewood on Monday, November 17, at 1 o'clock in the afternoon, the Annual Fall Concert will be given when the Junior Glee Club, under direction of H. W. Fairbank, will sing a new Cantata, "The Fays of the Floating Isle," and the special soloist will be Miss Lusinn Barakan, soprano.

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Bell—Dorothy Bell, harpist, played on Monday, Tuesday and Wednesday of last week at Hamlin Theater. On Tuesday afternoon she appeared before the Hamilton Park Woman's Club; on Thursday evening at the Aviation Club and on Sunday at the Soldiers' Hospital. She is engaged for the week of the 17th at the Hippodrome.

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Kinsman Trio—Mrs. Ellen Kinsman Mann has organized the Kinsman Trio; Martha Stitzel, soprano; Ada Tenney, contralto, and Clement Laskoski, tenor, and they do some delightful things. A recent week of singing at the Terrace Gardens has brought a popularity worth mentioning. All three have good voices, well used.

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Simmions—Miss Rose Tracy, coloratura soprano, advanced pupil of Mr. Simmions, has been engaged by the American Red Cross to sing at the different hospitals for wounded soldiers and has a signed contract to that effect which began on October 14. Miss Tracy has a beautiful coloratura voice and has been asked to sign a contract to sing for the New Orleans Opera Company.

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Amado—Jacues Amado gave a recital at Hebrew Institute last week.

KINSEY ARTIST RECITAL

Next Wednesday at 11 a. m. in Ziegfeld Theater Anne Gulick, pianist, will give a recital under the management of Carl D. Kinsey. This will be the first appearance of Miss Gulick in recital in Chicago.

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Lacey—Olive June Lacey has been engaged by Eugene Ysaye for a concert of the Cincinnati Symphony Orchestra in the immediate future.

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Hodge-Morse—Florence Hodge, organist, and W. A. Morse, baritone, will be the assisting artists at a concert at South Congregational Church on November 25.

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Walker—Edward Walker, tenor, has been engaged to sing in "Messiah" on December 17 with the Albion, Mich., Philharmonic Society.

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Breed—Eugene Stinson, artist pupil of Leila Breed, gave a successful song recital at Kimball Hall last week.

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HARVEST FESTIVAL AT THE SOUTH CONGREGATIONAL CHURCH

An extraordinary amount of taste and perception entered into Mr. Albert Cotsworth's composite idea of what constitutes a genuinely good "Harvest Festival," and an army of workers had patiently and efficiently toiled in the working out of that big idea. Many of the attractive qualities which enter into the operatic art-form were there—appeal to the eye, the ear, the mind and the spirit. A joyous riot of color—all the riches of autumn foliage, fruit and flower greeted the eye of the attendant at the Harvest Festival staged at the South Congregational Church last Friday evening.

Mr. Cotsworth's poetic sense of beauty—so strongly evidenced in his writing—had guided the willing hands that completed the artistic arrangement of autumn's glories. One would go far to find a finer setting for the pageant and concert that made up the program. The cleverly arranged and well prepared pageant that constituted the first half hour of the evening's entertainment enlisted the aid of allegory, pictorial representation, poetry and music. Ten general subjects were chosen for representation, such as "America the Beautiful," "Summer Rain," "Springtime," "Waving of the Corn," "Labor," "Time," etc. These subjects were impersonated by appropriately garbed characters, who made their entries accompanied by appropriate music tastefully played by Mr. Cotsworth at the organ. They were individually introduced by the reading of finely selected illustrative poems, well read by Mrs. Kate Pentzer Stokes.

The whole idea was immensely attractive and found great favor with the large audience.

Part 2 was devoted to the presentation of J. H. Maunder's "A Song of Thanksgiving," a cantata, which enjoys wide popularity by reason of its attractive melodic quality and its not-too-complicated harmonic structure.

The church quartet, but recently assembled, is composed of Lois Hostetter, soprano; Florence Boydston, contralto; Charles R. Hall, tenor, and De Witt Cleland, baritone, an ensemble particularly good in the delivery of the quieter passages of the cantata.

There was abundant evidence of careful and conscientious preparation, and many details, such as diction, deliberation in delivery, general accuracy and hearty, wholesome effort, came into evidence as the Cantata proceeded.

Mr. Cotsworth presided at the organ and Mrs. W. W. Chandler at the piano.

The pastor of the church, Rev. T. Y. Williams, in a brief speech paid grateful tribute to the "army of workers" and its guiding genius and expressed the hope that the South Congregational Church might come to be a "community center" for its immediate environs.

Mr. Cotsworth is to be warmly praised for the endless "labor of love" and the enthusiasm he has expended in this initial carrying out of his fine plans for the season. His generous outpouring of endeavor should be met by an equally generous spirit of co-operation on the part of his church.

Doubtless a chorus will soon be added to strengthen the quartet of young singers necessarily somewhat inadequate for the presentation of pretentious works.

TINA MAE HAINES

GILDEROY SCOTT AND HOLMES TIDY AT CARPENTER CHAPEL

It was a pretty bad night Thursday and a small audience greeted the artists selected for the current concert in the Carpenter Chapel series fostered by Dr. George L. Tenney. The dampness lent a chill even to the cheerfulness of this ideal place for intimate concerts.

But the enthusiasm and abandon with which Madame Gilderoy Scott entered into her large share of the task soon nullified all outside influence and the evening was a series of thoroughly delightful incidents. She has a superb organ, the best of tradition in all her interpretation and she certainly selected numbers inviting in their supply of melody and agreeable text. English text has no alarms for those who know how to utter it, and one factor in Madame Scott's values is the clear and lucid text. Even in the unfamiliar subject material used in Holmes-Tidy's cycle, "Life's Journey," there was no loss of each phase of the song story. Perhaps in this novelty the high light of the evening rested, although it must be chronicled that the familiar "Nadeshda" aria of Goring-Thomas has seldom had more graphic presentation. The tone was opulent, the phrasing and cohesion of the finest sort. In the "duets" shared with the cello player, Ethel Murray, some charming effects were secured, notably in the glorious "Summer Night" of Goring-Thomas, and the Lieurance song used as encore. And the "Annie Laurie" treatment was novel and absorbing.

Violet Holmes Tidy gave adequate and subjective support to all ensemble and was felicitious in the part she had in her own song cycle, recently reviewed in these columns. The work is brave with melody easily uttered and contrasted and working steadily and surely to an attractive climax. Miss Murray's solo numbers were good and found their fullest appeal in a very graphic "Angelus" written by Charles Lagourge. It vibrates with emotion, tells its story effectively and contains beautiful material excellently well welded. It became one of the marked successes of the concert.

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CHRISTINE LANGENHAN TO APPEAR IN CHICAGO

The Chicago Woman's Musical Club will present Christine Langenhan at Wood's

CHRISTINE LANGENHAN

Theater next Sunday afternoon at 3 o'clock. The concert is for the benefit of the Scholarship Fund of the club.

SECOND ORCHESTRA HALL CONCERT IN FRANK A. MORGAN'S MUSICAL EXTENSION SERIES

The following program will be given on November 20, 1919, by Apollo Musical Club, Harrison M. Wild, Conductor; soloist, Ernest Davis, tenor; Edgar A. Nelson, organist, and Alice Deal, accompanist:

Ring Out, Wild Bells ..... Fletcher
Ave Maria Stella ..... Grieg
Song of the Vikings ..... Fanning
Female voices—
The Elves ..... Bornschein
Last Night ..... Kjerulf
The Year's at the Spring ..... Beach
The Lament (from Pagliacci) ..... Leoncavallo
Ernest Davis
The Return of Spring ..... Otis
Thanks Be to God ..... Mendelssohn
I'm Seventeen, Come Sunday ..... Grainger
The Love Symphony ..... Pitt
The Lost Chord ..... Sullivan

The Star ..... Rogers
Values ..... Vanderpool
The Heart of Her ..... Cadman
The Blind Plowman ..... Clarke
Ernest Davis
Male voices—
De Sandman ..... Protheroe
Hymn of Thanksgiving ..... Kremser
The Chambered Nautilus ..... Deems Taylor

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ST. JAMES' CHURCH

The eighty-fifth anniversary of St. James' Episcopal Church, Chicago, will be celebrated on Sunday morning, November 16, when the Cathedral Chimes (new) will be used for the first time, and there will be in addition to the regular choir and organ work under the direction of John W. Norton, an accompaniment of trumpets, trombones and tympani.

On Tuesday evening, November 8, the choir (on the occasion of its thirty-fifth anniversary), rendered Gade's "Zion."

MANAGERS AND ARTISTS

(Contributed)

A good deal of space and many hours of precious time have been wasted in writing and talking about managers of artists and the stand that should be taken by both. Very little has come of it and perhaps it will be some time yet before a fair working basis is established. There are so many points to discuss and adjust one scarcely knows where to begin, but one of the most unfair arrangements made with artists by nearly all managers is the percentage business. Now a definite percent of the fee received by the artist is all very well, but what may be called the fee? Why should an artist pay a commission to a manager on money he does not receive? That is what practically all of them are doing under the present system. I know whereof I speak, that it is very poor business policy to pay a manager or agent commission upon railroad fares, window cards, rental of orchestra parts, etc. A manager excuses himself or herself, as the case may be, with the well-known remark, "we need the money, and the artists are crazy for an engagement. See the expense, office rent, telephone, telegrams, postage, light, stationery, etc., and we must live." I believe, and know, that the artist's debit sheet for the year will exceed that of his representative. Most of the artists are liberal; the fees for singing have increased very little, and the general feeling is that this one item of unfair charging should be made a vital point in the business end of the artistic world.

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INTER-STATE SYSTEM

The "Inter-State Branch Studio System" of the Western Conservatory, of which President E. H. Scott is founder, has been in successful operation throughout the United States for twenty-six years, and has grown to large proportions.

A number of new branches have been opened with the beginning of this school year in September. One at Dodge City, Kan., has an initial enrollment of one hundred. Another at Providence, R. I., with nearly fifty. Also at Seattle, Wash.; Dallas, Tex.; Steubenville, Ohio; Minot, N. D., and other places.

The object of the System is to stimulate more pupils to more serious and systematic study of music at home, and eventually, of course, many of these pupils attend the Western Conservatory here in Chicago or other large music schools for more advanced study, who might otherwise have never done so.

Altogether, the Western Conservatory, with its many branches, must be considered one of the most extensive and widely useful institutions of musical education in America.

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Neill—Miss Amy Neill, violinist, is to be soloist at the next program of the Musicians Club of Women November 17 at the Fine Arts Building. Miss Neill's Trio in D Minor for violin, piano and cello will be played by Amy Neill, Esther Hirschberg and Vera Poppe at the same concert. On December 1 Mary Cameron and Marie Bergersen Boroff will play piano concerto in G Minor by Amy Neill at a regular meeting of the Musicians Club of Women.

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Sherwood Music School—A piano recital will be given at the Sherwood Music School, Fine Arts Building, on Monday evening, November 17, by pupils of Georgia Kober.

THIBAUD

THE CELEBRATED

French—Appeared at the Aeolian Hall on November 4th.

Violinist—At the first concert of the Beethoven Association.

The following are some of the press comments:

It would be hard to imagine the Romance in F better than Mr. Thibaud played it.—Pitts Sanborn in the New York Globe, November 5.

Mr. Thibaud's playing of the Romance was one of the most admirable achievements he has put to his credit in New York. There was an unwonted depth of tone and feeling in it, while in finish it was exquisite.—W. J. Henderson, New York Sun, November 5.

Mr. Thibaud played Beethoven's Romance in F with great purity and dignity of style and a remarkable warmth of feeling.—Richard Aldrich, New York Times, November 5.

Management

LOUDEN CHARLTON

Carnegie Hall New York

RUTH RAY

Violinist

Makes a Successful Debut at Carnegie Hall, New York, on November 4

MISS RUTH RAY PLAYS

In the evening Ruth Ray, a Chicago violinist, a pupil of Auer, gave her first recital here. Miss Ray made her debut in her home city in 1904 at the age of 6 years. Last night her performance made a distinctly pleasing impression. In her chief numbers, the G minor sonata of Tartini and Lalo's "Symphonic Espagnole," she disclosed an admirably schooled violin technic and much taste. Her tone is not large but in intonation it was always true. Her bowing was good and her rhythm adequate. Her playing was noteworthy for accuracy and her general style showed much ease and intelligence. She is evidently a serious young artist and ought to go far in her art.—The Sun, November 5.

RUTH RAY MAKES SUCCESSFUL DEBUT AT CARNEGIE HALL

Miss Ruth Ray, a young American girl, and the latest of Leopold Auer's pupils, made her debut last night at Carnegie Hall before a large and interested audience.

In a program which included the Tartini G minor sonata and Lalo's "Symphonie Espagnole" she gave notice that she will be heard from in the future. Her technique is remarkably clean, her tone warm, large and pure, her bowing broad and elastic, her intonation true. Indeed, in her playing there was the assurance and poise of the artist who already has arrived, without any of the languor or exaggerations which so afflict some of our virtuosi. Her program did not, of course, give her the opportunity to sound the deeper poetic notes nor to soar upon imaginative wings, but what she did attempt she succeeded in accomplishing to a perfection which is rare at any debut. In the shorter numbers, in Grasse's "Waves at Play," in Debussy's "La Plus que Lente," in the Chopin-Auer E minor nocturne, she again showed her charm and skill. Miss Ray is without doubt a young woman whose performance is already rich and rare.—H. E. Krehbiel in New York Tribune, November 5, 1919.

RUTH RAY, VIOLINIST

Vastly few are good women violinists. The best of American musical traditions have been wrapped up, as a matter of fact, in just one woman who can play the violin excellently well. It was that much more of a surprise, therefore, to hear a young newcomer in Carnegie Hall last night and to realize that, against the torrent of boyish fiddlers who have lately deluged the platforms, her playing stands as a firm rock—high, too, above the common waters. This was one Ruth Ray, and her performance, more than pleasurable, classes her among the really good ones now before the public.

A tone fine and eloquently sweet; a decisiveness which began and ended phrases with a will; a clean-cut, easy technique—these things are there, and yet are almost neglible compared to the faculty Miss Ray possesses of throwing a brainy, often humorous, often luminous temperament into her bow. Bigness she has not, but there is none of the mincing of a miniature there, either—and her style flows up to proportions sizable and utterance most fluent. Of that school where, with many of the popular violinists, she learned her lessons she could have been no slighted member.—Evening Sun, November 5.

RUTH RAY WINS PRAISE AT VIOLIN RECITAL

Ruth Ray, young, ambitious and promising, gave a recital of violin works at Carnegie Hall last night. Her programme was one that would test the ability and attainments of a more mature musician. Nevertheless Miss Ray's grasp of the difficulties and demands of her chosen vocation deserves both praise and encouragement.

The program consisted of Tartini's G minor sonata; Lalo's symphony Espagnole; Auer's transcription of the E minor nocturne by Chopin; Grasse's picturesque "Waves at Play"; "La Plus que Lente" by Debussy, which, by the way, is included in so many violin programs this year; the Moszkowski Sarasate "Guitarre"; poems by Fibich, and Wieniawski's polonaise brilliante.—New York American.

RUTH RAY'S VIOLIN RECITAL

Some well-founded rumors of the prowess of Ruth Ray, a young violinist, who made her recital debut at Carnegie Hall in the evening, must have preceded her among the devotees of that instrument for a very large and fashionable, as well as musically experienced, audience faced her when she began the salutatory number of what proved to be a remarkably successful debut. Miss Ray, I am given to understand, is a pupil of Auer, and if she proceeds as she began last evening, she is certain to add new laurels to that great teacher's renown, and to make some of her masculine colleagues of the Auer halo look to their sometimes wabbly eminences.

Miss Ray played with the poise and suavity of a veteran and, although she is yet in her teens, with an intensity of feeling and those indications of power in reserve, which are seldom shown by older violinists of either sex. For the most part her tones of velvet smoothness and shining clarity, unleashed without hesitance, but often with a sort of loving reluctance which had, I thought, the feminine quality rather than any denotement of weakness. Her bowing is a glory to behold and her rhythmic instinct as unfailing as I have heard from any of the mroe blatantly blazoned newcomers or "prodigies" of recent years.

Tartini's G minor sonata, her first number, came as a pleasant surprise to those who knew nothing of her schooling or of her progress until now. In Lalo's "Symphonie Espagnol," another selection well within her metier, she clinched the splendid impression of her introductory, and in the nocturne E minor, by Chopin-Auer, all doubts of her extraordinary and unexpected virtuosity disappeared. In port and presence this young woman is grace itself. She plays with confidence and without ostentation, with a kind of agile ease that veils but does not minimize the potency of her tones or the celerity of her nimble arm and fingers.

Both in the making of her program and in its projection there was none of the presumption in selection nor the bravado in execution which at once mar and magnify the initial essays of so many over-assertive and (I think) unduly ambitious young violinists. Conrad V. Bos, at the piano, accompanied the remarkable girl with the finest discretion and musical understanding, and the success of the recital was emphatic and of enduring worth.—John H. Raftery in Morning Telegraph, November 5.

RUTH RAY MAKES DEBUT

Ruth Ray's attitude toward her art is extremely serious; she disregarded stanchly all the debutante accessories, the deluge of applause and flowers, attending strictly to the business of playing her first violin recital in Carnegie Hall last night.

With a tone of no very great depth, she avoided the youthful inclination to force it, getting her larger effects by the applied vitality and warmth of the nature behind the tone. The freshness and spontaneity of her own individuality made some much-used concert numbers seem almost new.—Evening Mail, November 5.

Elements in Playing That Speak For Future Greatness of Young Artist

Not in years has so promising a new woman violinist appeared here as Miss Ruth Ray, who gave a recital in Carnegie Hall last night before a large audience. She is an American girl, about twenty years old, who spent her childhood in Chicago, and who recently has been a pupil of Leopold Auer, who taught Mischa Elman and Jascha Heifetz.

She played an exacting program, starting with Tartini's sonata in G major, the last movement of which she played with extraordinary charm and with the poise and assurance of a virtuoso. Her tone at the back of Carnegie Hall sounded small, though its quality is fine. Nearer the stage it was fuller and richer. Little refinements of style and rhythm such as only are found in soloists of the first rank were at times noted in her playing.

Lalo's Symphonie Espagnol, which followed the sonata, is in some respects beyond her, for the present. Yet nothing could have brought out her temperament, which is that of a real artist, better than this most Spanish of French violin works. Her high notes, harmonics and all, are full and beautiful.

But it was the dash and the rhythmic skill, which were brought out most surely in the final movement, and her feeling for all that is truly musical that caught the fancy of the audience.

Her debut was under the most favorable conditions possible. She had an admirable accompanist, Conrad Bos, and a large audience.—New York Herald, November 5.

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The Elderly Person

In the picture gallery a tall, wiry, rather bent elderly man went about scrutinizing the pictures closely and with accurate eye. His head was small, his hair sparse, his eyes narrowly half closed, his face lined and seamed above his grey beard, his mouth grim to hardness. But the lines which age so often uses to soften and sweeten austerities were, somehow, misapplied, for it was a sour, dour face in the few moments it passed in and out of the Elderly Person's consciousness. A hint that it was Joseph Pennell's face did not arouse a desire to meet it again. Yet Pennell is a great authority on art and has made the world very rich by what he has contributed with pen, pencil and etcher's tools to its summary. Back in the 80s and 90s illustrated articles by Mr. and Mrs. Pennell were eagerly sought by magazines, pleasing many readers. The Elderly Person confesses a reaction when he read of their journey to the Hebrides. This they took as following footsteps and example of Dr. Johnson, who found voluminous material to record his satisfactions. But the Pennells made their chronicle one round of complaint at the rainy weather (which they must have known they would encounter in the Hebrides, because all Scotch weather comes from there) and the poor inns. The habit of complaint may have been formed at that time. They have rather kept it up since so that, with other serious political reasons to assist, Mr. Pennell found himself excused from membership in a Philadelphia club not long ago.

In a recent number of the "Century" James Huneker contributes a resume of the New York musical season. For a long, long time his articles on musical matters were the very cream of exposition. Unlimited was the fund of information stored away in his brain, brilliant and racy was his style, felicitous his touch. His infusion of the first person was virtually ideal in its neat balance of reserve and freedom. With the accumulating years he was a man to look up to by all tokens if birthright, talent, training and fitness. A musical world needed him. The men who know music and its companion arts intimately and can write advisedly, surely and with canny perspicacety are few and far between.

In his later years, however, a something foreign to the earlier Huneker crept into his pages, shadowing their charm. A new face looked up from the lines. It wasn't as genial, as kindly, as squarely outspoken. Its utterance grew sharp, cruel, placed value on biting words which hurt by their innuendo. It found no sermons in stones or good in anything much. The pages lost their fascination because the personality had lost its true hold on itself—the reserve giving way to an assuming ego which pushed itself foremost and saw not much beyond. Almost incredibly the lovable Huneker is become the exponent of the swift, sure strokes which cut and bruise and which laughs at the hurts if the cleverness of the thrust is noticed. Of Labouchere it was said that he would sacrifice his best friend for an epigram. He set a bad pace for others. Those who follow those ways seldom remember that pure cleverness writes a man's name in water.

Mr. Huneker's "Century" article is one long exegis of how bored he was at most of the music he was obliged to submit to during the arduous winter. He says he is "not a music critic, never was though he 'opes to be." Then he launches out in a mass of interesting matter, so excellent and varied in its quality that if he just wouldn't be over critical, over deft, over biting and smiting one could obtain a fascinating glimpse of what the season could do for one man in bringing him pleasure, gratification, impulse, fervor, enjoyment and, in their train, the larger and inevitable element of wider vision, broader, sweeter and purer interest in life, its opportunities and compensations. In any analysis of values surely such factors do congregate or there is no satisfaction in existence. It cannot be, when a man is old, that he regards his life as just fit for diversion and a round of trivial excitements for occupation. If a winter of musical intimacy in New York leaves a man with a bad taste in his mouth and only a very, very few breaths of the nectar stowed away, the inference has to be that there is something wrong with the man.

He winds up his reflections with a plea to certain gods that he "may be spared an-

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other such a musical season as the one past." Great heavens, man, that's easy enough. Get another job.

While he applauds occasional names on his general list, his severest quips are reserved for the Chicago opera, which he dubs "a fly by night company" so-called. He was "nailed to his seat each night" "working overtime" "listening for something worth while—and in vain." When he comes to Galli-Curci his spleen is pernicious. Then he absurdly confesses, "notwithstanding my critical strictures, I enjoy listening to Amelita with the Renaissance face and mid-Victorian curls"!

. . . .

Always and by natural sequence the fellows of the sharp pen wind up with a dab at the Victorian era. They are sure of their target and never fail to strike hard. The free verse poets diatribe at it. The advanced musical composers lambast what it supported, the bolsheviks of thought decry the philosophy unfolded. The awful impressionists, cubists and colorists flaunt at a vision which painted only what it saw, and the emancipated men and women scout at the purity of life and sacredness of marriage vow associated with that most domestic of queens who created the British matron and refused to receive at court divorcees.

And yet any dribbling aspirant today would sell his small soul if he could write a lyric like Longfellow's "Arrow and Song" or Tennyson's "In Memoriam" or Browning's "Ben Ezra," or such music as Mendelssohn's "Elijah" or "Hymn of Praise," or a novel approximating by a few yards "Henry Esmond," "David Copperfield," "Vanity Fair" or "John Halifax," or supplement what Darwin or Spencer made simple in altering the course of thinking for all time, or approach the "Beata Beatrix" of Rossetti, a canvas of Leighton or Millais. And long before they have solved the sex problem men and women know that Victoria set her seal on the best of man's heritages when she marked approval of pure home life and made a virtue of domestic happiness.

Trouble with Mr. Huneker and Mr. Pennell is that they have not known how to grow old without showing their age. One is dour and sour, the other worn and blase—each subject to abnormal blood pressure. The homely old saying about a man being as old as he feels does not always apply, but at times it fits neatly. In youth and middle life the barnacles of prejudice and half truths attach themselves and have so much to do with words and actions that much time has to be spent afterward in regrets, coupled with impatience, that one could ever have been so many different kinds of a—well, idiot! But elderliness can look back good naturedly and see how the wrong things led to better ones by assimilation and readjustment and then shed the barnacles and regrets at the same time. There are too many things that are good about living to find any fault with it in the abstract. People dour enjoy sour or conceited old gentlemen however able and clever. Only too quickly is a good record spoiled by failure to live up to it. The world likes old people to be serene and cheerful and is not slow to estimate the trait and give it honor.

There is one sure way, and it is important, too, of finding out how one stands with himself. As he faces the sunset light he should readily say that he has found life so well worth while that he would gladly live it over again.

"I tell you," says Sam, the barber, as he clips away at the beard, "I got to be cheerful in my business. Nobody don't want to hear about my grouches. It makes 'em tired. Laugh and the world smiles wid you, I say. If you want to cry you got to go off and do it by yourself. Ain't that so?"

Pretty nearly, Sam.

THE ELDERLY PERSON.

———— ### ————

Garwood—Victor Garwood, who was ill during the summer, has regained his health, and is now teaching an unusually large class of piano pupils at the American Conservatory.

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WILLIAM RIPLEY DORR AND EMANUEL, LA GRANGE

A pleasant task (which lost all semblance of duty in the pleasure encountered) fell to the writer when he went to La Grange on Sunday to learn what that impulsive enthusiast, William Ripley Dorr, was doing with the music at Emanuel Church. The building is a stately Gothic pile of stone, spacious, handsome, inviting. A good Moeller organ serves admirably, and Mr. Dorr uses it with deft surety and complete understanding of values. He colors his numbers with refinement of phrasing and the exact shade of registration, and then turns around and puts vigorous authority into accompaniments which carry on without intrusion of means used. Dubois' "Nuptial Song" had lovely qualities in its flow, and William Lester's exquisite "Ebon Lute" sang its strains with a dominant intensity of feeling.

The occasion was a strictly musical service of such inviting content that it magnetically attracted an audience which filled the church. The ways of trains and evening service prevented hearing more than half of the program. But a before-hand visit—which included a delightfully intimate glimpse into the household of a newly and very happily married pair and introduction to the handsome setter whose approval is essential to all new acquaintances—brought some light on results that were compensatory. Watching the choirmaster handle the boys it was readily seen why the soprano section ran soon from six to thirty-five and a waiting list of fifteen. Mr. Dorr is simple, manly, direct, positive, kindly, good-natured and knows what he wants to do and how to go about it. He may easily be humble in realizing that something implanted in him draws the lads to him. It is a great gift, and he has it. It explains part of his success. His training under Father Finn supplies the rest—for boy choir material is ample if the right man goes after it. The half hour in the choir room revealed to the writer the reasons for the lovely work done afterward in the chancel. Inserted in the program was an old hymn, sung with its Latin text. That and the extempore prayer of the rector were two marked innovations in an Episcopal church. The way Mr. Dorr and his cohorts put over this bit of fragile classic and the "Legende" of Tschaikowsky call for admiration. Such delicate, floating, ethereal tones and appreciation of text values are so rare as to be phenomenal and the youngsters sang the numbers with as much apparent enjoyment as they did Maunder's more obvious "Praise the Lord," the other anthem heard. Such effects as Mr. Dorr wins from his choir are the very essence of pure music and yield a permanent influence in addition to their charm. The solos were well done, and Stainer's "Love Divine," given by Arthur Youngberg and David Meyers, worked its old spell. I think, however, Mr. Dorr would like to know that the singers persistently said "deevine."

Reluctantly the remainder of a fine list of numbers was forfeited. But nothing can eradicate the genuine pleasure secured from the delectable ensemble effects of this choir.

ALBERT COTSWORTH.

———♯♯♯———

Iles—Miss Bertha Iles was director of a program of plays at the Chicago School of Expression and Dramatic Art in the Fine Arts Building on last Tuesday night, including "A Day and a Night," a comedy in two acts by Agnes C. Ruggeri. Those in the cast were: Sophie Rice, Grace Ohman, Miriam Coughlin, Annette Hoffman, Adele Hartel, Mary McCarthy, Leonora Fozzo, Gladys Brown, Marian Gordon, Bernice Evans. "The Neighbors" by Zona Gale. Those in the cast: Helen Furter, Dorothy Esterbrook, Edna Mabey, Ellen Woodmansee, Ruth Bartholomew, Dorothy Gnaedinger, Marjorie Haskins, Virginia Pride.

———♯♯♯———

Centralizing School of Music—Helene Scott of the Centralizing School of Music presents pupils at the Lodge Room, Calumet Bank Building, on November 18 at 8:10 o'clock.

EDISON SYMPHONY ORCHESTRA

On Thursday last the regular monthly concert of the Edison Symphony Orchestra took place in Orchestra Hall, graced by a goody audience which was most enthusiastic in spite of the inclement weather. The orchestra has improved over last season, and

DWIGHT EDRUS COOK

did spirited and finished work in the ballet music from "Faust" and the selection from "Tosca." The light and fantastic numbers of the second half of the program were also done with grace and facility.

The soloist was Dwight Edrus Cook, a local artist of excellent reputation. Mr. Cook possesses a telling tenor voice, rich and robust in timbre, and used with an artistry that bespeaks experience and a love for his work. His bearing on the stage is dignified and ingratiating, while in the aria, "Celeste Aida," he rose to dramatic heights of great power and eloquence. His phrasing was good and his climatic effects well considered.

The Rossini overture, "Italians in Algeria," brought the program to a brilliant conclusion.

MARY CARVER WILLIAMS.

———♯♯♯———

Knupfer—A concert will be given at the Knupfer Studios in Fine Arts Building on November 21 at 8:15 by Molly Bob Taylor, Eleanor Edelman, Betty Gilbert, Dorothea Kohn, Lillian Taylor, Mildred Messinger, Jeanette Hartman, Lillian Koral, Marcella Elias, Fannie Berleizheimer, Lester Ekdahl, Lillian Mason, Carmen Alvarez, Edith Noren, Dalene Eggebrecht, Dorothy Belz, Wanda Malika, Edna Jettinger, and Crescenz McCormack.

———♯♯♯———

Stein—Ruth Helene Dahly, contralto, artist pupil of Karl Buren Stein of the Auditorium Conservatory, will be soloist at the Hamilton Woman's Club Tuesday, November 18, and at the Logan Square Baptist Church November 11.

Miss Dahly and her pupils, Sigurd Tronsen, tenor; Martha Anderson, soprano, and Helga Anderson gave a concert at the Norwegian M. E. Church in Evanston, Saturday, November 8.

Emily Kartak, soprano, pupil of Mr. Stein, sang at the Elks' banquet Monday evening and at the Terrace Gardens Saturday evening.

———♯♯♯———

Wilson—Edna Walgrove Wilson sang with great success last Thursday evening in Harvey, Ill., the affair being the annual Ladies' Night of Harvey Blue Lodge, A. F. & A. M.

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"The listeners profited more richly than they could have expected to, for Heifetz had not at any previous appearance poured into his playing so much of passion, so much of musical imagination."
—*The Sun, New York,* October 26, 1919

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ADOLPH BOLM HERE TO STAGE JOHN ALDEN CARPENTER'S BALLET AND SERGE PROKOFIEFF'S NEW RUSSIAN OPERA, "THE LOVE FOR THREE ORANGES"

Adolph Bolm, the noted Russian dancer, whose brilliant productions have also won him fame, reached Chicago last week. He announced that he had come here to stage two new productions for the Chicago Opera Association.

"I am delighted to be here," said Mr. Bolm. "For several years I have watched the spirit of the Chicago Opera Association, and it has made me wish to express my art in Chicago. I shall remain here till Christmas, and I shall start rehearsals immediately.

"I have two big and interesting tasks ahead of me. I am to stage 'The Birthday of the Infanta,' by John Alden Carpenter, the Chicago composer, and I shall also appear myself as Pedro, the fantastic and deformed, made so well known by Oscar Wilde's tale. I shall also have entire charge of the production for 'The Love for Three Oranges,' the new opera by Serge Prokofieff, the Russian composer."

Mr. Bolm also mentioned the fact that he has brought ten dancers with him from New York, all his own pupils, who have appeared with him at the Metropolitan Opera House, and his own ballet, "Intime."

It appears that Mr. Bolm was last seen in Chicago when the Diaghileff ballet first came to this city in 1916. He appeared as the slave in "Sheherazade" and other important roles, and at the same time was stage director for that famous organization.

"Every step of those ballets was rehearsed under my direction," he explained. "Of course, many of them had been created by Fokine, but owing to the great war I had to find many new artists, and I had to rehearse them six months in order to bring our Russian ballet again to life.

"Nijinsky was a prisoner in Budapest and Fokine was at Petrograd, because the Imperial Theater would not give him leave of absence. I was under contract to appear at the Coliseum Theater, London, with my ballet, 'Intime,' but Diaghileff persuaded me to come to America when he signed his contract with the Metropolitan Opera Company. Stavinsky and Bakst, whose productions were at stake, urged me. I am very glad indeed, as it has caused my remaining in this country, and has given me an opportunity to work for all that is new and fantastic in Russian art."

A constant fervor possesses Mr. Bolm when he speaks of his work.

"'The Love for Three Oranges,'" he said, "is extremely technical in action and music. It affords tremendous possibilities for plastic and mimic display and gorgeous scenic effects.

"'The Birthday of the Infanta,' the new ballet by Mr. Carpenter, will be equally interesting. I was invited to stage it before the Chicago Opera Company ever decided to produce it. The subject is so beautiful. It has every possibility for modern staging and suggestive plastic expression. It will be the first time the costumes of the beautiful Velasquez style will be seen in a ballet. Not only was I moved by the touching story and the music—I was carried away by the noblesse and style of the ballet.

"The principal role in Oscar Wilde's tale is, of course, a dwarf. I could not see myself as the dwarf. But Mr. Carpenter insisted upon my appearing, and said he did not want the ballet given if I did not perform in it. I was much depressed at the thought that such a beautiful musical masterpiece was not to be given on my account, especially in the noble and beautiful settings by the American painter, Robert Edmond Jones. I therefore decided to give the role of the deformed man, as a grotesque. And when I rehearsed I was tremendously moved by this pathetic role, and I can freely and honestly say that this part will be my most difficult and one of the most interesting of my artistic career. I shall certainly have to make an effort to perform perfectly what I feel. I am eighteen minutes on the stage during the second part of the ballet, and I must so express the feeling of the story that the audience will not feel the length of time."

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CECIL FANNING SINGS A RECITAL IN CHICAGO, THE FIRST IN SEVERAL YEARS, AND SCORES COMPLETE SUCCESS

Cecil Fanning, whose many appearances in New York have caused him to become a standard favorite in that city and whose appearances throughout the country have made him known to the best clubs and societies from Maine to California, has, in the past year or two, appeared in Chicago under private auspices only, but on last Tuesday evening, when F. Wight Neumann presented him in public recital, there was evidence a-plenty that this public wishes more appearances from him.

CECIL FANNING AND H. B. TURPIN

There was a very large attendance, and the enthusiasm throughout was such as is witnessed in this city very seldom indeed.

Mr. Fanning is a very remarkable artist, and, besides being talented in various ways himself, he is most fortunate in his collaboration with H. B. Turpin (who indeed is his teacher also), and the work of the two artists is at a point of perfection very rarely attained by any two, and quite impossible short of years of associated study.

Mr. Fanning has a presence and a mentality which at once attract and which color everything he presents to such advantage that he holds his audiences as but few singers can.

And he has also, and very emphatically, a most beautiful voice.

It is rich, full and round and is capable of the most varied coloring and amenable to every possible demand in the way of flexibility or stress.

But—the co-operation of Mr. Turpin at the piano and the splendid natural qualities of the voice, as well as its superb technical training, are but small matters in a Fanning program, the real charm and delight lying, unquestionably, in an interpretative ability which has but few parallels and no superiors.

Mr. Fanning is a poet himself and he is a man of the keenest intelligence, so that all texts lie open to him as a book; and with his magnificent vocal equipment he is able to color and shade in such a way as to bring out degrees and shades of meaning in all his songs which make them fascinating.

As has been said repeatedly, the absolute ability to project words in such way that none is lost is one of the very strongest means of appeal in any song program, and Mr. Fanning has this ability to perfection.

Except in those rare moments when a stray word was swallowed up in power or stress of tone he left absolutely nothing to the imagination in the matter, but spoke each phrase so beautifully, so roundly and so clearly that nothing was lost.

If anyone could hear his "Last Leaf," for instance, and contend that it was anything short of perfection in the enunciatory aspect, that person must be either deaf or so prejudiced that nothing could arouse his approval.

Mr. Fanning and Mr. Turpin have most carefully and accurately sensed that very definite desire of the modern public for directness and simplicity in song moods, and so their program is alive with pieces which are direct and forceful "stories"—absolutely "operas in miniature."

Chief of these, of course, on last Thursday evening was "Archibald Douglas," a wonderful (though long) song-poem by Loewe, which was rewarded with a tremendous burst of approval at its conclusion. In this, as in other difficult numbers, the piano accompaniment of Mr. Turpin was such that no improvement could be suggested.

Three old French numbers, to open, gave clear, sedate "atmosphere," and three of the more modern trend proved pure delight, the "Noel des enfants qui n'ont plus de maisons" (Debussy) being most striking.

"Gesu Bambino," a new Christmas song, by Pietro Yon, proved itself a delight, and it will, unquestionably, find its place on many of the coming Christmas programs.

The melody and rhythm of this song are beautiful, the introduction of "Adestes Fideles" is done most deftly, and the counterpoint in the accompaniment is skillful to the final degree.

"The Time for Making Songs Has Come" (Rogers), as well as "Springtide" (Grieg), the latter being used as an encore number, proved—in the Fanning reading and vocalization—to be songs of intense emotionality and beautiful to the extreme, while "March Call" (another of the Fanning "dedications"), at the end of the program, was a piece of glittering virtuosity both in itself and in the wonderful reading accorded it by the singer.

An interesting item of the program consisted of four of the Fanning poems set to music by Cadman, Beach, Vanderpool and O'Hara, respectively, the whole constituting an interesting American group.

All these are love songs, but the group is far from being monotonous, for Cadman has employed his usual American Indian idiom, Mrs. Beach and Mr. O'Hara are both strongly dramatic in what they have written, and Mr. Vanderpool is again, as always, beautifully lyric.

The quality of the poems may be judged by the complete reproduction on another page of this issue of Music News of one of them.

For encores Mr. Fanning used (besides the Grieg number) "The Kerry Dance" and "The Sands of Dee," and in so doing immensely pleased at least that proportion of the audience which had memories for songs of twenty years ago and was delighted to hear this revival of two such beautiful old favorites.

And, just as in "The Last Leaf" (Homer), so in "The Kerry Dance" Mr. Fanning told a complete and a very beautiful story, and in so doing gave rare pleasure.

C. E. W.

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MENDELSSOHN CONSERVATORY

At the Mendelssohn Conservatory in the McClurg Building on last Saturday afternoon an attractive piano recital was given by Clara Andersen, a talented young pianist, member of the faculty.

Miss Andersen has musical feeling and good technic, and if at times she allows her enthusiasm to carry her into too much speed, which in turn begets a little inaccuracy, she still maintains, always, a good melody line and a nice musical balance between the various voices of whatever composition she has in hand.

She will, with continued careful study and practice, become a fine concert artist.

Her program on Saturday was well selected and included a Liszt Rhapsodie, as well as the very popular "Rigoletto" Paraphrase, four good pieces of Grieg, and a splendid Etude for left hand alone by Willmers, this latter proving Miss Andersen to have a finely developed left hand as well as musical feeling which is unfailing.

Miss Carrie Scott, the teacher of Miss Andersen, has studied the Grieg repertoire with a direct descendant of the composer, and her pupils—Miss Andersen included—play this music with unusual interpretative authority.

C. E. W.

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SOUTH SHORE MUSIC CLUB

The South Shore Music Club met on Monday evening, October 27, at the home of Mrs. Lesch and the following appeared: Master Harry Kent, reader; Mrs. Fairman, paper on "Romantic Music"; Miss Lois Marie Cook, vocalist; Mrs. McWhorter, reader; Mrs. B. Halloway, vocalist, and Miss Mona Redman, pianist.

GALESBURG, ILL.

A Return Visit to a Much-Loved City—Old Friends and New—A Host of Music Lovers and Enthusiasts—A Cordial Welcome

MARY CARVER WILLIAMS

A second visit to Galesburg was a veritable return to old friends made and old haunts visited last spring. The town was beautiful in the brilliant coloring of the autumn foliage, and musically it was fairly teeming with interest in spite of the fact that the Schumann-Heink concert, to which every one was looking forward, and for which Mrs. Bryant had expended so much time and energy in preparation, was canceled.

Knox Conservatory

Knox Conservatory is having a banner year. Never in the history of the school has there been such demand for all branches

NELLE JAYNE

of the course offered, and every member of the faculty has his schedule filled to the limit. This has perhaps a double significance—first, the expected reaction after the war, and, second, the proof of the ever-increasing efficiency of this well-known school.

Vocal Class Recital

The vocal class recital is a sort of trying out forum each week for the coming public recital, and each student anxiously does his best, hoping thereby to become an applicant for the larger appearance. A number of commendable points were noticed by the writer in attending Mr. Bentley's class. The work was all earnestly and sincerely done and the tone production easy and simple. Attention was given to good, clear enunciation and effective phrasing, and the pupils were freely criticized before the class. Mr. Bentley is intent upon having it a study class from which all the students may derive benefit by the example of their fellows.

Public Recital

A public recital is given by the Knox Conservatory students every Thursday afternoon. This is a feature of the musical education at Knox which is well worth mentioning and worthy of praise both in purpose and execution. The public recital is designed as a "test and experience" ground for the embryonic artist, so that from very early days in his training he learns to "face the music," so to speak, in the form of a critical audience of students and instructors. Nothing could be of more value to the young performer, and that a concrete value may also accrue to the student listener it is required of each pupil that he report a certain number of concerts during the year, with brief written comments on the numbers.

The hour last Thursday was very interesting from the standpoint of stages in growth and development, for the pupils performing were widely varied in degrees of age and progress. As space does not permit more detailed comment, suffice it to say that all of the work was indicative of intelligent instruction and most of it coupled with individual interest and talent on the part of the student.

John Winter Thompson

As the visitor was not privileged on this occasion to hear Mr. Thompson at the organ, comment on his artistry will have to

ERNEST DAVIS

be foregone. But this were perhaps superfluous in any case, for certainly no reader of Music News needs to be told of the splendid musicianship of this well-known and well beloved organist. But, on the other hand, it is, perhaps, never out of place to express one's keen appreciation of a sterling character and one's gratitude for a sincere friendship. Of these the visitor has brought away some of her most treasured memories of both visits to Galesburg. It is a lasting benediction to have felt the influence of such a personality, even for a very brief space of time.

Normal Class for Children

One of the most interesting features of the piano course at Knox is the Normal Class for Children, which is conducted by Mrs. Smith. Mrs. Smith is thoroughly schooled in the various aspects of child education and child needs. She is a master of methods and their application to the problems of technique and theoretical training, and she brings to her work the results of wide training and experience as well as individual thought. Besides these, she infuses her teaching with those very necessary qualities of energy and enthusiasm which make her classes a delight to attend (we are told) and certainly a joy to visit.

Ernest Davis Sings

One of the most delightful occurrences of the entire visit was the recital of Ernest Davis, which took place on Thursday eve-

MARION WOODLEY

ning, October 30, at Beecher Chapel. The chapel was well filled and the audience was most warm in its reception of this well-known singer. Mr. Davis sang the following program, accompanied most sympathetically by Mr. Bentley:

Recitation—
Ye People, Rend Your Hearts.....Mendelssohn
Aria—If With All Your Hearts.....Mendelssohn
From the Oratorio, "The Elijah"
"Che gelida manina".....Puccini
(Narrative, "La Boheme")
My Love's an Arbutus.....Stanford
Green Sleeves (Old English).....Unknown
Orpheus With His Lute.....Sullivan
"Cielo e mar".....Ponchielli
(Romanza, from "La Gioconda")
Thou Art So Like a Flower.....Chadwick
I Have a Rendezvous With Death.....Horsfall
(Dedicated to Mr. Davis)
Ah! Love But a Day.....Protheroe
To a Messenger.....La Forge
Celeste Aida.....Verdi
(Romanza from "Aida")

Mr. Davis was in his best voice and sang with beautiful appreciation of his songs. The oratorio number was full and rich and done in the conventional authoritative style. His operatic arias displayed splendid robusto tone and good diction, and in the groups of smaller songs he was also the fine and discriminating interpreter. It was a program which gave much pleasure and will assuredly leave a lasting impression on the minds of Galesburg music lovers.

Maude Alma Main School

Among the offspring of Knox Conservatory the Maude Alma Main School for Chil-

dren is a most noticeable contingent and is exemplary of the kind of musicianship which claims filial relationship with this standard school. This is one of Galesburg's most successful studios, catering to local "hopefuls" and preparing them in a thoroughly musical way for advanced work at Knox or Lombard. Elementary harmony and musical history figure in the course, as well as study in the technical branches with teachers of preparation and experience.

Anna Groff-Bryant Studio

The Anna Groff-Bryant Studio at Lombard College is filled with as many ardent enthusiasts as ever, and Mrs. Bryant's pupils are accomplishing much. Many of them are occupying important church positions in Galesburg and others are filling concert engagements.

Hazel Meihsner

One of the Anna Groff-Bryant pupils, whom we may now pigeonhole in the professional class, is Hazel Meihsner, who possesses one of the fullest and warmest contralto voices heard in many a day. She is a young woman of intelligence besides who puts art and personality into her interpretations as well as the harvest of a technic well gleaned from the rich field of Mrs. Bryant's knowledge. Her voice is one which would be convincing in a church choir and equally authoritative in oratorio, and her sturdy physique, combined with such a magnificent organ, ought to fit her well for the operatic stage.

Marion Woodley

Miss Woodley is another product of the Groff-Bryant Studio who also possesses a contralto voice of much promise. The opportunity of hearing both Miss Meihsner and Miss Woodley served to convince that Mrs. Bryant does nothing to spoil the individuality of the voice, for the two voices are as different as is conceivable, and yet Miss Woodley's is just as pleasing in its lighter, more lyric quality. Miss Woodley does songs of the ballad type exceedingly well and has great personality in her work—personality in which is evident qualities of sentiment and a quaint sense of humor which is very delightful.

Nelle Jayne

Although the writer was not privileged to hear Miss Jayne, a soprano of the Groff-Bryant vintage, a visit with her served to give the impression of a distinctly artistic nature and a happy disposition, and if we may take others who know at their word, Miss Jayne bids fair to become a singer of distinction, for her voice is of rare quality and flexibility. Further word of Miss Jayne's work will be included at a later date.

Anna Mae Ross and Her Choir

A young singer with a voice and a personality is Anna Mae Ross, a product of the Anna Groff-Bryant Studio and the possessor of many and artistic talents. She herself sings with poise and the acumen of a well-schooled singer, but her ability is even more far-reaching than this, for she is a good and enthusiastic factor in making other people sing. Her duties as choir director of Grace Episcopal Church naturally bring her in contact with many types of voices and people. Miss Ross, with the efficient help of Mrs. Green, the organist, has been able to group and train a very successful choir, and she is also noted for her excellent taste in the use and choice of church music. In this work she is greatly beloved, and as a soprano soloist is in much demand in Galesburg musical circles. She is a young singer with an enviable future if present omens augur correctly.

That Musicians Can Be Modest

We have always looked upon musicians (as a class) as rather lacking in one particular quality, or is it a virtue? Most of them adopt the theory that "he who blows not upon his own horn will not be heard" and promptly proceed to act thereon (or blow, as the antecedent may be). But we have discovered a rare case of feminine modesty in the musical environs of Lombard College; in fact, who occupies the important position of head of the piano department and who imparts the information that she is a pupil of Glen Dillard Gunn, but who, notwithstanding all this ground for notoriety, hates to see her name in print. Yes, sincerely dislikes it. We therefore "modestly" refrain from mentioning it and content ourselves with the altogether unique task of extolling a nameless artist. Though if any one is really anxious to know her they may find her concealed in a dark corner of Music News Directory Columns.

West Side Studio

The West Side Studio, on West Main street, is a studio for children conducted by Mrs. W. J. Tyner, who is a teacher thoroughly conversant not only with music for children but with psychology for the child mind. She has the peculiar ability to understand and win a child's affection, than which there is no better foundation upon which to build any sort of an education. Mrs. Tyner uses a combination of many systems in her work, shaping it to fit the needs of the individual child. She gives her pupils many opportunities to appear in public, and her programs are of the most original and well-chosen type.

Margaret O'Connor

A young artist of recent accomplishment is Margaret O'Connor, who plays the harp with great artistry. She had distinguished success recently in a number of appearances made in Pasadena, Calif., where she was visiting.

Musicians' Club

The Musicians' Club of Galesburg is unique in its purpose. Unlike most musical clubs, it is not civic in its aim and does not attempt to conduct its activities on a large scale. There is abundant reason for this, because Galesburg, through the two college centers, brings so much music to the city that no more is needed; and, in addition to this, the local musicians themselves are so busy that what they want is not more musical attractions but a little opportunity to meet together in a social way. The following extract from the constitution will serve to show what the club purposes to do:

"Object of the Musicians' Club of Galesburg:

"To develop the musical talent of its members; to stimulate interest in and to promote the culture of musical art, and to bring together in social intercourse the members thereof."

The club's membership is about seventy-five, and the officers are as follows: President, Mrs. Eugene C. Pierce; first vice president, Everett Hinchliff; second vice president, Mrs. Louise Forrest; recording secretary, Mr. J. M. Weddell; corresponding secretary, Miss S. Burkhalter; treasurer, Mrs. Irvin Countryman.

The work for this season in the club circle is to be the study of American music.

At the Hinchliff Studios

Among the greatest pleasures of the Galesburg trip were the two visits to the studio of Nell Townsend Hinchliff. The first was an informal gathering of some of the students, who sang and read. Mrs. Hinchliff herself has been the recipient of the best vocal training under prominent Chicago teachers and has evidently used the principles of her own training to good advantage in her teaching, for her pupils sing with a freedom and poise peculiar to the Hinchliff studio. The tone was well placed and the enunciation good at all times and the evidence was distinctly that of the proper method, although of course in varying degrees of perfection. Miss Pearle Williamson, a new addition to the studio force, is a pianist of ability and played accompaniments on this occasion with rare artistry.

On the same evening the writer was delightfully entertained by Mrs. Hinchliff at dinner at the Galesburg Club and later in the week was present at a duet rehearsal of Mr. and Mrs. Hinchliff. Mr. Hinchliff has a tenor voice of lovely lyric quality which he uses well, and Mrs. Hinchliff's fine and dramatic soprano forms a fitting counterpart. The ensemble is unusual and the blend of tone all that could be desired. Mr. and Mrs. Hinchliff, as members of the same church choir, have long been accustomed to sing together and there is nothing which gives them greater joy. It is a privilege to be able to hear them.

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ETHEL BENEDICT IN SONG RECITAL

A large audience came to Kimball Hall last Friday evening to hear Ethel Benedict's recital, and the enthusiasm with which she was greeted—no less than the many flowers and the insistence of recalls and encore demands—proved conclusively that she is a very popular singer.

ALICE BROWN STOUT

And this popularity has its basis and reason for being in a musicianship and artistry which are distinctly fine.

Mrs. Benedict's voice has grown steadily, as well as rapidly, and though it is now powerful and developed through a long range, it still retains all that charm and sweetness which have made it notable ever since she first displayed it to the Chicago public.

She is thoroughly fine in the making of a program, too, and the list of last Friday, although a short one, was beautiful and convincing.

Good songs of Wilson, Hook and Handel opened her program attractively and in the second group she showed much finesse in French text songs, well chosen and well contrasted.

The third group consisted of three manuscript songs by her accompanist, Alice Brown Stout, and not only did these suit the Benedict style and voice to perfection, but per se, they proved themselves to be thoroughly good songs, entirely worthy to be brought before the general public in printed form.

"Snowflakes" was of charming daintiness; "In Flanders Fields" gave an entirely new impulse to the wonderful verse, and "Spring Delight," for which Mrs. Stout has written both words and music, proved to be one of the most delightful of bravoura soprano songs heard in many months.

ETHEL BENEDICT

The accompaniments of these songs are co-equal in value with the vocal line and both artists excelled in delivery and, together, they were given an ovation after the group.

The last group opened with "In the Silent Night" (Rachmaninoff), which was, perhaps, the musical gem of the evening; this being followed by "The Lark" (Rubinstein), which is so good that one wonders that it is not oftener heard; "The Nightingale" (Ward-Stephens), the music of which always seems to me too florid for its text; "Love in Spring" (Felix Borowski), again reflecting credit on the skill and artistry of this Chicago writer; and "The Enchanted Forest," a splendidly bravoura number by Phillips, sung with very great spirit by Mrs. Benedict.

Throughout the program Mrs. Stout proved herself a thoroughly fine co-operator in musicianship and interpretative ability with Mrs. Benedict, and for one encore, the latter assumed the piano stool herself and showed us again that she is also an accompanist par excellence.

C. E. W.

FLORA WAALKES' PUPILS

Thursday evening Miss Flora Waalkes presented pupils from her vocal class at Palmer Park Assembly Hall, ably assisted by Nola O'Neil and Martha Morris. Miss Waalkes has a soprano voice of good quality and has musicianship and style to make her work tell, so it was to be expected that her vocal pupils would display good musical taste and growing musicianship in whatever they undertook. Many pupils were young in years, but that they have learned much of value to them is beyond doubt after hearing the concert of the evening. Miss Waalkes is to be congratulated. The program was as follows:

Trio—
In These Delightful, Pleasant Groves ..... Purcell
Amaryllis ..... Parlow
Lois Lamar, Jerfina Dekker, Gerdina Dekker

Blue Bells Drowsily Ringing ..... Branscombe
A Winter Lullaby ..... De Koven
Edna Perry

I Hear a Thrush at Eve ..... Cadman
Yesterday and Today ..... Spross
Ethel Woodcock

From the Land of the Sky Blue Water ..... Cadman
Indian Cradle Song ..... Woodman
Martha Blacker

My Lovely Celia ..... Munro
Spring Serenade ..... Gilberte
Alida Wessman

Duet—
A Streamlet Full of Flowers
From Far Away
A Flight of Clouds } ..... Caracciolo
Jerfina Dekker, Gerdina Dekker

Dance—Spring Song ..... Mendelssohn
Nola O'Niel

The Yellow Hammer ..... Lehmann
The Little Damozel ..... Novello
Lois Lamar

The Last Song ..... Tosti
Requiem ..... Homer
Reginald Wood

The Birth of Morn ..... Leoni
Villanelle ..... Dell' Acqua
Mary Bill

One Fine Day (Madame Butterfly) ..... Puccini
Japanese Cradle Song ..... Salter
Mowing the Barley ..... Sharp
The Last Rose of Summer ..... Stevenson
Oh, No, John ..... Sharp
Olive O'Niel

Trio—
Song of a Shepherd ..... Fox
Chit-Chat ..... Moffat
Lois Lamar, Jerfina Dekker, Gerdina Dekker

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A DELIGHTFUL MUSICALE

Every musician in Chicago has missed Lulu Jones Downing the past year or so, and not every one has known that she has been in New York, where she has been very busy completing many new songs.

She has even written an opera as well as other big works and of these more will, undoubtedly, be heard later.

Very recently Lulu Jones Downing has added to her name the word Marsh, and on last Sunday evening a musicale was given at the home of Mr. and Mrs. Joseph C. Marsh (nee Lulu Jones Downing), when about sixty-five guests enjoyed superb hospitality and a thoroughly unusual musical program.

Miss Anna Nichols and Mr. and Mrs. Marsh were the hostesses and host of this function, which was planned as a welcome to Mrs. Marsh on her return to Chicago.

To mention the artists in the order of their appearance in so far as memory serves: Miss Lucille Stevenson proved herself to be absolutely at home in such a function and disclosed such artistry in her group of songs as proved to be pure delight to every one present. She was accompanied by Phyllis Fergus, who later read some of her poems with piano accompaniment and proved to be delightful in each capacity—reader, composer and pianist.

Mrs. W. B. Price read some of her beautiful little poems in that delightful way she has made so well known in Chicago, and Mrs. Frederick Haines, a very serious and effective reader (with Mrs. Marsh at the piano), again showed us the glories of the beautiful "Pipes of Pan" by that composer.

Rosemary Pfaff, as told in Music News of last week, was charming in the "Ave Maria" (Bach-Gounod), and, as usual, made a sensation in her coloratura repertoire, in which she was splendidly seconded by Barton Bachmann at the piano, the latter playing some fine piano solos, including a Sonata Heroique of his own, which is at least as good as the number of the same name by Campbell-Tipton, and which proved anew that all we need to do in order to get a plentiful supply of American compositions is to encourage our own writers a little.

Lorraine Earnest (also accompanied by Mr. Bachmann), played a beautiful obligato to the "Ave Maria" and was heard also, most charmingly, in numbers of her own, again proving herself a remarkably talented young player.

Leta Murdock, another of Chicago's distinctly talented and very effective young violinists, played also and, as usual, was most fortunate in having the superb piano assistance of her sister, Miss Mora Murdock.

Marjorie Dodge Warner, radiant in appearance, and in splendid voice, created a genuine sensation by the brilliance and style with which she invested "June" (Lulu Jones Downing), and again showed herself as among the very finest of local singers.

Miss Hamilton, a newcomer here (from Indianapolis originally, but fresh from study with Emma Thursby in New York), at once captured all hearts by the purity of her voice, the accuracy of her musicianship and the charm of her personality in "Caro Nome" and, as an encore, charmed all hearers with a delightful little "Lullaby," by her young brother.

Madison Jordon, a fine tenor, church singer in Rogers Park, I believe, showed himself the possessor of voice, brains and style and made one wonder that he had not before been heard in any important function.

Among the songs of Lulu Jones Downing-Marsh (with the composer at the piano), heard at this time, my memory recalls, "Behold I Stand at the Door," "Song of the Sea" (from the opera), and "Inspiration," sung by Mr. Jordon, "June," by Mrs. Warner, "A Burst of Melody" (dedicated to Galli-Curci), by Rosemary Pfaff, and "Pipes of Pan" and "Evening Song" (readings with music), by Mrs. Haines and Mrs. Marsh.

C. E. W.

———♯♯♯———

D. A. HIRSCHLER

Daniel Hirschler's success as a concert organist, choral conductor and teacher is an outgrowth of his splendid musicianship, convincing personality and long experience as Dean of Music Schools.

To a natural musical gift has been added the most thorough training with the best organ virtuosos, resulting in an exceptional ability to convince, hold and interest an audience in an organ recital. Technique there is ample, but not only that; a fine sense of tone color, a thorough knowledge of musical literature, and a fine gift of interpretation that does not leave the listener cold; all these add to the success of a recital by this artist.

Mr. Hirschler further knows how to build a representative program to appeal to all types of listeners, and yet employ all the resources of the instrument.

He at present holds the position as Dean of the School of Music at the College of Emporia, Kan., where he is professor of organ, theory and history of music. He further is conductor of the College Oratorio Society, performing each May in an Annual Music Festival many of the great masterpieces of choral music, with the aid of some great orchestra, which he conducts with the choral society. Orchestras such as the New York Symphony, the Minneapolis Symphony and the St. Paul Symphony, have taken part in these festivals. He also is active as organist and director of music at the First Presbyterian Church.

His powers of organization have been recognized by the Kansas State Music Teachers' Association, which body has given him many offices, among them that of president. He also has served as dean of the Kansas Chapter of the American Guild of Organists, of which body he is an associate.

The wonderful four-manual and echo organ at the College of Emporia was built to his specifications, and is one of the largest and finest electric organs of the entire west.

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Russian Symphony Orchestra—The Russian Symphony Orchestra, Modest Altschuler, conductor, starts on Monday, November 10, for a five weeks' tour. Among the cities to be visited in the first two weeks are Carbondale, Lock Haven, Williamsport, Lancaster, Uniontown, East Liverpool and Erie, Pa.; Akron, New Philadelphia, Cleveland and Youngstown, Ohio; Jamestown, N. Y., and Fairmont, W. Va. During the following three weeks the orchestra will visit Georgia, Alabama, Virginia and Tennessee. Sasha Votichenko, who is said to be the sole exponent of the tympanon, will be the soloist with the orchestra on this tour.

FRANCE VICTORIOUS

In his traveltalk "France Victorious," Mr. Newman at Orchestra Hall last week showed thrilling pictures of the great Victory Celebrations at Paris the past summer, as well as actual reproductions of the signing of the peace treaty at Versailles.

This was greeted with immense enthusiasm by one of the largest audiences Mr. Newman has ever faced in Chicago.

The glory of the victory was emphasized through the showing of a series of pictures which illustrated the devastation of parts of France as no account in the newspapers could possibly do and which were realistic to the last degree.

Mr. Newman, in saying "good-bye," promised that he would spend all of the coming summer in again visiting the battle-torn countries and that he would, next fall, show us what a year could bring forth in the way of rebuilding.

He will be awaited with eagerness.

C. E. W.

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A. G. O.—The Illinois Chapter of the A. G. O. will present Clarence Dickinson of New York in Organ Recital at St. James' Episcopal Church on Thursday evening, November 20.

CHOIRMASTERS

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RADANOVITS PUPILS TO GIVE CONCERT AT LYON & HEALY CONCERT HALL

Monday evening, November 17, Sandor Radanovits will present students from his

SANDOR RADANOVITS

class at Lyon & Healy Concert Hall. William Lester is the accompanist.

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ANNA GROFF-BRYANT

Mrs Anna Groff-Bryant, concert manager of Galesburg, Ill., presented Jascha Heifetz in recital on Tuesday evening, November 11, at the Armory.

The opening recital of the season was given by Galli-Curci. Madame Schumann-Heink was obliged to cancel her concert at 3 o'clock on the afternoon of the recital, October 28, which was a real calamity. The cancellation of the Schumann-Heink concert was the first cancellation Mrs. Groff-Bryant has experienced in the five years she has been engaged in the managerial business. She has received many letters of sympathy from members of the Concert Managers' Association, of which she is a member.

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Heymar—Among the engagements Wally Heymar, violinist, has filled during the last month are the following: October 7, private musical, Kenilworth, Illinois; October 8, Lincoln Club; October 13, Bush Temple, choral and orchestral concert; October 24, Oakton School Concert, Evanston; October 26, North Side Turner Hall, Choral Festival; October 28, program at Drexel Hospital; October 29, Birchwood Country Club.

VIRNA HARMAN WALKER PUPILS IN DANCING EXHIBITION

Program of the monthly exhibition of the Virna Harman Walker Studio of Dancing November 5, 1919, at 8:30 p. m.:

Le Secret
- Hanna Brin — Lucille La Verne
- Florence Eckert — Meta Patock

Frolic of the Birds
- Phyllis Borkon — Esther Shapiro
- Lucille Fisher — Dolores Wiedel
- Mildred Kahn

Reconnaissance — Hanna Brin

Elfin Pranks — Meta Patock

lown Dance
- Wanda Bielinski — Ruth Maffit
- Margaret Carroll — Charlotte Schwartz
- Nilla Cook — Judith Shapiro
- Mildred Kahn — Evelyn Wertheimer
- Helen Maffit

Papillon d'Ete — Fredericka Moore

Russian Mazurka — Hanna Brin

Pierrette — Helene Beth

The Gypsy Camp, a group pantomime in one scene:

Spanish Gypsies

Girls—	Boys—
Hanna Brin	Fredericka Moore
Mildred Kahn	Meta Patock
Pearl Shane	Florence Eckert
	Lucille La Verne

Captive Hungarian Gypsy — Helene Beth

On last Wednesday, November 5, in the studios of Virna Harman Walker in the Lake View Building occurred the monthly dancing exhibition recital, which drew a capacity audience to her spacious studio, evidence of a large following; well deserved, however, for Miss Walker's exhibitions are of a high standard. She displayed in this one many new pupils, under her tutelage for only a few weeks, who had remarkable poise and achievement.

Miss Helene Beth is no less an artist than many much older and professional. She gave the dance of Miss Walker's composition with skill and dignity. Her facial expressions were fine. She will surely become a popular dancer.

Miss Hanna Brin, also a clever performer, danced with grace and charm. However, her hands and arms are not yet perfectly atune with her other dancing qualities, which is so necessary, but with Miss Walker's careful guidance she will acquire what is most needed.

Other dancers, solos and groups gave splendid interpretations.

Little Fredericka Moore and Meta Patock deserve special mention.

As a whole, Miss Walker's program was very enjoyable and instructive.

LESTER HUGO CASTLE.

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St. Louis—Glenn M. Tindall, Assistant Superintendent of Music, St. Louis schools, will give a series of lectures at the Public Library, treating of (1) Understanding and Enjoyment of Music, (2) The Use of the Talking Machine in the Schools, and (3) Music History.

MARCELLE IS SUNG AT THE ARYAN GROTTO

If imitation be "the sincerest form of flattery," then, truly, P. D. De Coster is the most arrant flatterer who has ever come to the notice of the Chicago public, for his "Marcelle," for which he claims the authorship of "words and music," is so baldly a compilation from almost every known music source as to have but the slightest vestige of originality.

Nevertheless it is both skillful and effective, and although one may be shocked to hear the Sextette from "Mikado" lifted almost bodily into the "Marcelle" score, without any credit to Gilbert and Sullivan whatever, and although the Toreador Chorus in "Marcelle" is so absurdly a copy of that in "Carmen" as to make any musician smile; yet, the new, little work, is pleasing from end to end, and quite naturally, the music is especially good.

When the Service Club, Lolita Armour, president, wished to give a particularly brilliant and remunerative benefit performance this fall, they wisely chose to present an opera, and still more wisely, they induced a lot of nice society girls and boys to accept places in the chorus or the ballet for the three performances at the Aryan Grotto last week.

As a consequence, the place was packed each time and the result was splendid from every standpoint, including also that of music and dancing.

The production itself was elegantly put on; the dressing was beautiful; the play must have been rehearsed most diligently, for it went without a hitch (on Saturday night at least), and a score of parts taken by society people (including Mrs. Ames, who sang the leading role very beautifully), were done as well as could be expected from most professionals, and far better, in fact, than is the case in the majority of musical comedy performances in the regular theater.

Music News, however, is chiefly concerned with the professional musicians who appeared and these included several lesser known singers, as well as three experts, Arthur Kraft, Edwin D. Martin and Eugene Dressler.

Mr. Kraft, in glorious voice, sang some very telling music in a way to carry the honors most easily, and in some top notes in the final ensemble was positively thrilling.

Mr. Martin, the possessor of a beautifully suave baritone voice, and like Mr. Kraft, superb enunciation, was thoroughly effective in his picturesque part.

Mr. Dressler, whose fine tenor voice has not been heard so often in Chicago as it should have been, but who, undoubtedly, has a splendid artistic future, again proved his musicianship and style and, like Mr. Kraft and Mr. Martin, showed also that he is a thoroughly good actor. C. E. W.

———♯♯♯———

Hirschler—Daniel A. Hischler gave an organ recital on November 4 at Emporia, Kan., playing the overture to "Mignon" (Thomas), "A Song From the East" (Cyril Scott), Andante from Fourth Sonata (Bach), "Arpa Notturna" (Yon), "Scherzo Symphonique" (Faulkes), "The Last Hope" (Gottschalk), Etude for Pedals Alone (Briequeville), "From the South" (Gillette), "Soeur Monique" (Coupeoin), and Festival Toccata (Fletcher).

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"ELIJAH" AT OAK PARK

First praise for the tremendously successful performance of "Elijah" at the First Congregational Church in Oak Park on last Sunday night must go, properly, to William Shuey, the chairman of the music committee, who did herculean service in its preparation.

Next, S. E. Seder, the organist and choir director, must be complimented in no uncertain terms, for not only was his grasp on the whole performance a remarkable one, but also his playing of the fine organ throughout was at a point of technical perfection and intelligent musicianship, which made it nothing short of symphony-orchestral in effect.

Few organists indeed are there who could do so splendid a piece of work as that which was done by Mr. Seder last Sunday night.

Next in order for praise comes the two dozen members of the Apollo Club, who sang the chorus numbers in a way to make one think that at least fifty were in the choir and with an intelligence and finish which marked them as absolutely fine representatives of a body which is always good and which on the occasion of its presentation of "Elijah" at Orchestra Hall last week proved itself without a superior in all recollections of choral bodies.

Last, and by no means least, the quartet of solo singers must be given wholehearted praise, for, save in the one instance of the quartet number "Come, Every One That Thirsteth" (which was undoubtedly due to insufficient rehearsal), their work was at a point of excellence which measured up to the highest standard of "Elijah" excellence.

Rollin Pease was the Elijah and again did his work come up to that high standard which Music News has previously noted.

He it was who sang the role in the performance in costumes and with action given at the New First Church last year and his experiences at that time have, unquestionably, added a fullness and an authority to his singing of the part, which gave him a distinct advantage.

His enunciation is as nearly perfect as any singer can hope to attain, and his feeling for the character and his utter familiarity with it make him exceptional from every standpoint.

Else Harthan Arendt sang the soprano parts admirably; throughout her voice sounded thrilling and her interpretation of each solo was at a point of super-excellence with an especial emphasis on the superb reading of "Hear Ye, Israel."

Permelia Gale had in her safekeeping the contralto parts and did them, of course, with beautiful vocal quality and a generous display of dramatic and poetic feeling.

"Rest in the Lord" was sung with exceptional suavity and musicianship.

Arthur Kraft, remarkable in every part he undertakes—was in fine voice and found in "Elijah" an outlet for his superb artistry and finish.

With so splendid an array of solo numbers as was furnished by these four excellent artists we must emphasize the fact that it was a pity to present so badly prepared a number as the aforementioned "Come, Everyone That Thirsteth."

For Offertory, Mr. Seder—always artistic both in selection and execution, played the slow movement from the Violin Concerto and the single hymn heard was the beautiful "Consolation," also by Mendelssohn.

C. E. W.

AMERICAN CHURCH IN PARIS

The American Church in Paris has always been an object of interest to music students, and its plans and purposes for the future will just now attract especial attention, in view of the fact that the eighteen thousand American students who were in Berlin just before the war (music and other branches) will now, almost inevitably, gravitate to Paris almost without exception.

There are already four thousand American students at the Sorbonne, and at least two thousand more architectural and music students are expected immediately.

In view of these facts the effort just now being made to build a new and much larger American Church than the old one, and the establishment of a great social center for American students in Paris, under the same auspices, is a matter of keen interest and great concern.

For this is one of the finest means at hand for the betterment of conditions and the controlling of influences.

Contributions to the necessary fund of $2,000,000 are now being solicited, and as all the church organizations are interested in the matter (the American Church in Paris being absolutely nonsectarian) it will be easy for those interested to find a way to subscribe.

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ADA TILLEY

Saturday afternoon a fine program was given by Miss Ada Tilley, soprano, and Harold Triggs, pianist. Sanford Schlaussel was a good accompanist. Mr. Triggs is a good student pianist, and he was heard with pleasure. Some numbers were of his own writing, and it is well to say that he has talent worth watching. Miss Tilley made a splendid impression with a soprano voice of good quality, well used in the presentation of songs. She is gracious in her bearing and has a charming manner that is a big asset in public work. The artistic traits and vocal effects reflect well Charles W. Clark's artistry. Two groups of songs by Fourdrain, Rabey, Lehmann, La Forge and Czerwouky were lovely in interpretative style and displayed also fine musicianship.

H. W. P.

Smith—Mr. Alfred Kanberg appeared at a recital of the Arche Woman's Club Friday afternoon, October 24, and at the Austin Woman's Club Saturday afternoon, October 25. Among the numbers he used was Clay Smith's "Sorter Miss You."

CHRISTINE LANGENHAN IN SOUTH

Christine Langenhan, the distinguished dramatic soprano, who scored recently the greatest triumph on the Pacific Coast, as in Los Angeles, Riverside, Pasadena, Portland, Ore., and in Tacoma, Wash., where she sang at the Stadium for an audience of about 14,000 people as soloist at the Pacific Coast Norwegian Singers' Association Festival, returned just for a few days to New York to start on her southern tour.

Her initial appearance of the season was on October 25 at the Auditorium in Glenville, W. Va., where she has been received with acclaim. Miss Langenhan held the capacity audience under a spell with her artistic deliveries, displaying a most beautiful and sweet voice. Her enunciation was flawless and her interpretation was an outstanding feature. She was obliged to respond with many encores, as the popular "Coming Thro' the Rye," "Carry Me Back to Old Virginia," "Rosary," and many others.

Her program follows:

Oh, Had I Jubal's Lyre.....Handel
Allah.....Walter A. Kramer
To a Swallow (dedicated to Mme. Langenhan).....J. W. Metcalf
The Look.....Rosalie Housman
Aria from Mignon—Connais tu le Pays (in French).....Thomas
Bon jour, Suzon (in French).....L. Delibes
Ouvre tes yeux Bleus (in French).....Massenet
I Did Not Know.....Vanderpool
Awake! It Is the Day.....Florence N. Barbour
It Is Rainy, Little Flower.....W. Blair
The Glow of Spring.....Rungee
My Love Is a Muleteer.....F. De Nogero
Aria from Cavalleria Rusticana (in Italian).....Mascagni
Lullaby (in Russian).....Gretschaninoff
Song My Mother Taught Me (in Bohemian).....Dvorak
When I Was Seventeen (Swedish folk song).....
Paradox.....Cadman
Nobody Knows the Trouble I've Seen.....Burleigh
Ma Curly Headed Baby.....Clutsam
Two Loves.....W. Reddick
The Brownies.....Franco Leoni
Ring Out, Sweet Bells of Peace.....Caro Roma

Miss Langenhan was booked in the South for the following dates:

October 28—Lynchburg, Va. (re-engagement).

October 29—Louisburg, N. C.

November 3—Leesville, S. C.

November 5—Milledgeville, Ga.

November 10—Augusta, Ga. (re-engagement).

The following dates will be filled in the Middle West: November 13, Danville, Ind., and November 16 in Chicago, Ill., where she will make her debut under the auspices of Chicago Woman's Musical Club. This appearance will be followed by several recitals throughout the State of Oklahoma, as November 20, Ponca City; November 21, Norman; November 22, Holdenville; November 25, Okmulgee; November 26 in Hugo, and many others.

HELEN HAWORTH

Thursday afternoon, Helen Haworth, contralto, gave a group of songs at Recital Hall, Fine Arts Building. Mazie Odell Cardy was accompanist. Others on the program not heard at length by this writer were Dorthy Belck, Mrs. Frederick Haines, Anna Nyberg and Gwendolyn Evans.

Mrs. Haworth's voice is a beautiful one of wide range and capable of power. She made much of numbers by Cadman, Rogers and Kurspeiner from a vocal and interpretative sense. Mrs. Haworth has personality, too, and is so charming in manner that she should go far in artistic work.

"A Singer with Something Inspiring to Offer"

—New York Herald, October 28, 1919

OTTILIE SCHILLIG

New York Herald, Oct. 28, 1919

The recital of Miss Ottilie Schillig in Aeolian Hall yesterday afternoon stands out prominently.

She characterized every song carefully and with a tense dramatic sense. Her recital was notable. Mozart's "Ariette" she presented with more beauty of tone than was shown in her later numbers. Yet it was no more interesting than two groups of songs in French by Franck, Fourdrain, Duparc, Georges, Gretchaninoff and others. Georges' "Hymne au Soleil" was very effectively done. Brahms' "The May Night," sung in excellent English, clearly and forcibly, was a good argument for translating German songs into English for local consumption.

The audience was enthusiastic. A singer with something inspiring to offer seldom fails to hold a New York audience, even though she be all but unknown.

The Sun, New York, Oct. 28, 1919

Miss Schillig revealed promise of unusual importance and made known also a very considerable degree of attainment.

Miss Schillig sang a program of much variety, ranging from Cesar Franck to Brahms (in English), and from Mozart to Alexandre Georges. There was also a Russian song, sung with the original text. The singer perhaps asked a little too much of her voice in undertaking the Georges "Hymn to the Sun," but otherwise her songs were well chosen.

This young woman possesses a voice of beautiful quality, naturally warm and capable of communicating emotion. Her tone production was excellent. Everything was well forward, smooth, resonant and agreeable. Even the high tones were better placed than those of many more experienced and well-known singers. Miss Schillig's scale is fairly well equalized; there are no bad breaks. The freedom of the voice, the good breath support, the musical phrasing and the clear diction were valuable items in the young singer's equipment.

The Globe, New York, Oct. 28, 1919

Miss Schillig has a soprano voice of natural power and beauty, which she uses with confidence and no little skill. She has, moreover, temperament and personality. A large and enthusiastic audience was present, and the floral tributes almost buried the piano.

The Evening Sun, Oct. 28, 1919

. . . A more propitious one has not greeted a young singer in New York for the many moons of this and last season. Her first few notes betrayed her as a soprano of rare and fine art and a member of that aristocracy where voices, however pleasant, are but the means to that end toward which the brain and heart and an unerring taste conspire.

Hers is none the less a voice of beauty; she uses it, apart from all its capable range and colorful texture, with a restrained intensity which becomes both her and her vocal material. Her style, unobtrusively foremost, has the archness, yet the subtle drama, to it. Her placing is admirable, and in her legato is an ease and grace almost rapturous to hear.

Mozart is a stylist's test. Miss Schillig did the "Ariette" as she had previously done a Gluck selection—more than prettily. She was equally successful with the modern Frenchmen she interpreted; even the fierce, short whoopings of Alexandre Georges' "Hymn to the Sun" had refulgent rays across it as she sang.

W. L. George, the English novelist, tried in his "Literary Chapters" to perfect an "Esperanto of Art," wherein all various forms of art should have a common lingo. Had he succeeded it would be easier to express the surprise and delight which surrounded the quiet, unannounced entry of Miss Schillig.

Evening Mail, New York, Oct. 28, 1919

With a combination of many gifts and a most intelligent use of them, Ottilie Schillig is carving out her own particular niche among concert singers. Voice, individuality, culture and taste are hers, with a mind which controls their application.

In arranging the program she sang at Aeolian Hall yesterday afternoon Miss Schillig set for herself no small task.

A voice as altogether lovely as hers was in "Chant pour les morts," Dvorak's "Springtide" and Brahms' "May Night" should be kept that way.

The World, New York, Oct. 28, 1919

Ottilie Schillig's song recital yesterday afternoon in Aeolian Hall had some delightful features. The singer disclosed a good voice and a well-developed art that captivated her large audience. She offered a long and varied program that made exacting demands on the soloist, but Miss Schillig met all requirements.

New York Times, Oct. 28, 1919

Miss Schillig aroused and maintained interest yesterday by the beauty of her voice, by certain excellent features of her production and use of it, and by the intelligence with which she found and expressed the spirit of the songs she sang. It is evident that she has the fundamental qualities out of which artists are developed.

Her voice is a soprano of peculiarly sympathetic timbre, capable already of a considerable range of expression and emotional accent. It is well developed in the middle and upper tones; these have a power and fullness and a peculiarly searching quality that will stand her in good stead in the development of a wider emotional gamut.

Much that was praiseworthy appeared in her delivery of three songs in the older vocal style: Marcello's "Il bel mio fuoco," an aria from Gluck's "Paris and Helen," and an ariette by Mozart; and especially her understanding of the legato style and spontaneous expression. Her singing of Cesar Franck's "Processional" was an excellent piece of work, with an admirably developed climax; in the difficult "Hymne au Soleil," from Alexandre Georges' "Miarka" songs, she met with notable success, a severe test of her powers in sustained and full-throated utterance; a truly fine performance. One of the most striking of her French group was the "Chant pour les Morts," by Albert Bertelin. Her singing in Russian of Gretchaninoff's fine song, "The Siren," was so successful that she was called upon to repeat it, and bettered it the second time.

Miss Schillig quite justifiably strengthened and beautified her program by putting upon it Brahms' "May Night," in English, and singing it well.

New York Tribune, Oct. 28, 1919

Miss Ottilie Schillig, a singer new to New York audiences, appeared in recital yesterday afternoon at Aeolian Hall and disclosed a talent distinctly above the ordinary. The young woman is an artist of a fine sensibility and a singer who understands the value of style. She sang Gluck's "Spiagge Amate" and Mozart's "Ariette" with a fine command of legato.

In the French group, however, in Franck's "La Procession," in Fourdrain's "L'Oasis" and in D'Indy's "Lied Maritime" she was at her best. Here her taste, her feeling for nuance of expression, for tone color, were abundantly evident, as were the clarity of her diction and a certain rich emotional understanding. Her singing of Brahms' "The May Night," which she gave in English, was a really fine accomplishment.

Miss Schillig is, in short, an artist who may very well make a place for herself on the concert stage. She has intelligence, interpretative power, temperament.

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In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

May Peterson at Columbia, S. C.

"The Golden Girl of the Metropolitan"—the sobriquet returns to mind as one meets May Peterson, the Metropolitan opera soprano, and talks to her, and its aptness strikes one delightfully. That's what she is called in New York. Golden in voice she will be found to be by the audience which hears her at the high school auditorium this evening; but the adjective suits her otherwise. A blonde she is; tall and slender, fair haired, and exceptionally pretty. One would use the word beautiful to describe her appearance and her engaging youthfulness did not the intimate word pretty seem better to suit her gracious friendliness and naturalness of manner.

Yesterday afternoon the Afternoon Music Club gave Miss Peterson an informal reception at the home of its President, Mrs. W. T. C. Bates, in Wales Gardens, and the members and a few outside guests—among them Mrs. Robert A. Cooper, the Governor's wife—spent an altogether delightful, intimate hour with the opera singer, talking about music and the State Fair and everything else that any other gathering of women with a sprinkling of men would talk about.

Someone commented on the pleasant surprise that is always felt at finding famous people entirely natural and unaffected and ready to enjoy the little attentions and pleasures that come their way. The remark was addressed to Miss Peterson. She smiled. "I don't believe great people are ever affected," she said. "Surely one could never get beyond one's humanness." And then after a pause: "Anyhow, I believe that sort of thing has gone entirely out of style; this is an age of naturalness, of genuineness, and the very last thing that real people want to do is to set themselves apart from their fellows."

And when Mis Peterson talks about music in general, and her own music in particular, one knows that she will certainly never set herself apart. She says that she cannot understand the complaint that some singers make against the so-called "sacrifice" which is demanded of them for the sake of their art. "Why, the joy that comes to me in giving pleasure to an audience repays me for everything that I have to forego of social pleasure and domestic joys," she declared. And one knows that she means it, for not only do her lips speak, but her earnest eyes and her honest manner back up her words.—The State (Columbia, S. C.).

♮ ♮ ♮

Artist Taken Ill

Miss Charlotte Bergh, the celebrated coloratura soprano of Chicago, who sang before the Prince of Wales and who also took part in the excellent concert in Grant Hall last night, was taken suddenly ill today and was removed to the Hotel Dieu. Her illness has necessitated the canceling of several engagements, including one at Toronto. Her many admirers in the city will be grieved to hear of her indisposition.—Kingston (Canada) Press.

♮ ♮ ♮

Macbeth at Reading

Immediately on conclusion of the recital by Florence Macbeth at Reading, Pa., a telegram was dispatched to New York by the promoters, saying: "Macbeth triumphed in recital tonight by finest singing which has been heard in a decade, is consensus of opinion." Reading's great critic, writing in the Reading Herald of October 28, added another tribute to the little American singer and agreed that the critics of the country are correct in stating that she is the greatest of all American coloratura sopranos. In part, the critic, Walter Heaton, said:

"Perhaps it is rather unfortunate that Florence Macbeth is merely a girl from our own Minnesota. Were she from some obscure village in the Balkans she might be hailed with acclamation and modern society would bow in admiration. Only very occasionally does one have the opportunity to hear such redolent 'bel canto.' Her silvery tones, beautifully young, are the purest music; and while she is an adept in all florid forms of song, yet the delightfully flowing cadences and velvet quality of each tone have a more far-reaching effect and appeal than mere roulades, trills and staccati.

"The opening aria from Handel's 'Atalanta' proved the purity of her intonation, facility of breath control and a seemingly perfect 'legato.' Bishop's 'Lo! Here the Gentle Lark' has been sung here on numerous occasions, but never has its coloratura sounded quite as musical as on this occasion. It takes an artist of the loftiest type to create distinct musical atmosphere amid passages seemingly purely technical. In her three French songs the rhythms were so polished and her phrasing so finished that the iridescent tones and changeful inflections seemed to be the simplest things imaginable. 'Les Yeux' (Rabey) cannot easily be forgotten and was astonishing in its clarity of musical expression and graceful gesture. In the Daleroze 'Morceau' there was a repetition of lustrous tone color and sympathetic emotion which proved that the singer can be truly emotional without being sentimental.

"The Waltz Song from Gounod's 'Romeo and Juliet' served to show that the critics are correct in stating that Macbeth is the greatest of American coloratura experts. Besides technic, it was also sheer music, and the charming phraseology tinted the work with a distinct musical coloring. MacFayden's 'If' gave us an exhibition of warmth of tone seemingly without a flaw. In the Bliss 'Sonnet' and Cadman's 'Sky Blue Water' Macbeth proved herself capable of qualities of lyric tone which must have been a valuable lesson to every vocal student present.

"After Scott's 'Wind in the South' the singer gave as an encore the 'Cuckoo,' and a repetition was demanded and granted. It was a naive exhibition of artistry very seldom witnessed in these 'futurist' days. In the last group of songs every point in modern song interpretation was clearly exemplified and made one feel that it is somewhat rare to hear such joyous, winsome singing coupled with distinct personal charm and ingratiating stage presence."

♮ ♮ ♮

Another Schumann-Heink Triumph

Mme. Schumann-Heink and Frank La Forge appeared here last evening before an audience of 8,000 people who came from a large radius to hear the concert. Mme. Schumann-Heink was in glorious voice and sang a large and varied program, including many encores. One of the greatest successes of the evening was the "Flanders Requiem," just composed for her by Frank La Forge. It was a thrilling moment in the program and met with tremendous applause, which Madame Schumann-Heink insisted upon sharing with the composer. Mr. La Forge appeared also as soloist and was obliged to respond to the enthusiastic applause with many encores.—Wichita, November 8.

♮ ♮ ♮

Ernest Davis at Galesburg

Ernest Davis was a happy man last night, and well he might be, for he had returned to his own and his own had received him with a warmth of greeting that left no room for doubt of their pride in him as an artist and their regard for him as a man. The spacious Methodist Church was comfortably filled, in the galleries as well as on the main floor, the audience including not only the music lovers of Iola but many from near-by towns, and from the beginning of the program to the end this audience lost no opportunity to demonstrate its approval and enjoyment. Virtually every number of the program was encored and to nearly all of the recalls Mr. Davis responded with another song, so that the program, which as printed contained but twelve numbers, as a matter of fact stretched to twenty before the evening was over. The first number on the program, the recitative "Ye People Rend Your Hearts" and the aria "If Ye Truly Seek Me" from "Elijah," was sung with beautiful effect and with rare dramatic impressiveness. This was followed by the ever popular narrative from the opera "La Boheme," "Che Gelida Manina," and the difficult vocalization was rendered with as much apparent ease as the simple and stately strains from the "Elijah" had been.

But the writer of this report is not enough of a music critic to make a review of every number of this program of sufficient importance to justify the space it would occupy. It is enough to say that whether singing the simple old English songs or the lyrical ballads or the dramatic selections from the classic operas the singer seemed equally at home and the audience seemed equally pleased.—Daily Register.

Ernest Davis, the young American tenor, who has recently created a great furore in the east, fairly captivated the large audience which filled Beecher chapel last evening. From the first moment he stepped upon the platform his ingratiating personality seemed to have a charm that made the audience willing to respond to his will.

His program was well chosen for the display of the artist's versatility. The mystery of Mendelssohn's art was unfolded in his singing of "Ye People, Rend Your Hearts," recitative, and aria, "If With All Your Hearts." His voice of rare quality and extraordinary range aroused the most enthusiastic applause of the audience. As an encore to this first number he sang a selection from Verdi's "Rigoletto."—Evening Mail.

The fine presence and the magnificent voice of Ernest Davis, tenor, accounts for the enthusiasm of the audience that heard him Thursday evening in Beecher chapel. It was a thoroughly responsive audience made up of music lovers, and one likely to be discriminating in its approval. Physically the singer is all that could be desired. Tall, broad shouldered, full chested, and yet not corpulent, a very Apollo, his appearance impresses. In addition he has the voice and the power and when he so chooses the impassioned element that thrills and satisfies listeners. —Daily Republican.

♮ ♮ ♮

News Print Paper Shortage

The newspaper business is facing the most severe shortage of news print paper that has occurred in the history of the industry. No one is able to predict what the price will be, or whether any newspaper will get an adequate supply of paper. It is certain, with the tremendous increase in the volume of advertising which is universal throughout the United States, that more paper is being consumed at the present time than is being manufactured.

It is hinted that a good many newspapers, either from lack of supply or from inability to meet the 1920 prices, will be forced out of business. As it is, certain newspapers will be forced to curtail paper to a greater degree than at any time during the war.

The Chicago Tribune yesterday announced on the first page that thereafter the week-day issues of The Chicago Tribune would be limited to thirty-two pages in size, and that advertising would be left out to meet this schedule. The Tribune says: "By reason of the severe shortage of news print throughout the country, and the consequent obligation of newspapers

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everywhere to conserve paper, commencing Monday, November 3, the Chicago Tribune will restrict the average size of its daily issues to thirty-two pages until the need for conservation is past." This is a radical announcement on the part of the Chicago Tribune, as the daily issues of the paper have been running thirty-six, thirty-eight and forty pages. The Tribune has the money to buy all the paper that it can use, no matter what the price, and the attitude of the Chicago Tribune is exceedingly commendable, and in the interest of the whole newspaper fraternity.—Des Moines Capital.

♮ ♮ ♮

Charlotte Bergh, Edna Wheeler Ballard and Tracy Jay Kingman in Canada

When Charlotte Bergh ended her first group of songs last night one wondered if there existed in the whole wide world another singer in whom all the attributes of greatness could so perfectly be united. In the Bell Song from "Lakme," she seemed to be content to illustrate what a thing of beauty the human voice can be. She poured forth her beautiful tones without effort generously and easily. She sings as the birds sing and she is one of the few artists of whom this is true. Edna Wheeler Ballard, who played on a magnificent harp, was wonderful. Her technique is superb, her tone is singularly pure and of fine quality, and her poetic sense is keen. Her selections were a delight to all. Tracy Jay Kingman has a rich baritone of a tenor quality. He is a finished master of the vocal art, and the dignity of his method was impressive. He sang his English songs with wonderful effect and his group of French songs were truly artistic. In the songs where he could add all the power of expression to his tones Mr. Kingman was at his best. The program was a joy, as thoughtfully chosen as it was sung and played.—The Kingston Standard, October 28.

Edna Wheeler Ballard as harpist played her way into the hearts of the large audience last evening. Her first number was a delightful pastoral. The second number, "Marche Triumphale," revealed her brilliance as an artist and the rich warm tones of the harp. The third harp number was a Mexican love song, which was interpreted in a flawless manner. To an encore she gave "Old Black Joe."

Miss Charlotte Bergh's first selection, "The Bell Song" from Delibes' "Lakme," is one of the most difficult compositions to sing. Miss Bergh's success in this number proves her an artist with a voice of rare beauty and with the finest training. The trills in "The Bell Song" were taken with a freedom and yet with a control that made her rendition comparable only to that of the prima donna Galli-Curci. Her voice is flexible and warm and she has the finest sense of shading. The "Butterflies" by Linn Seiler was a much lighter composition, but it proved her artistic accomplishment to be extensive. "There Are Fairies at the Bottom of Our Garden" was another appealing number, as likewise the "Song Fairy" by Bemberg and "Daddy's Sweetheart" by Liza Lehman.

As encores Miss Bergh sang "Annie Laurie" to harp accompaniment and "The Cuckoo Clock."

Mr. Tracy Jay Kingman sang several songs in French. The song "Il Neige" by Bemberg was one of these. Among his English numbers were "Sylvia" by Speaks, "O Let Night Speak of Me" by Chadwick and "Smiling Thru'" by Penn. Mr. Kingman's baritone voice showed fine training and his sense of dramatic value was sound.—The Daily Ontario, Belleville, Ontario, Saturday, October 25, 1915.

♮ ♮ ♮

Frances Papert in Texas

It was a gala occasion, made so chiefly by the presence of Miss Frances Papert, guest artist from Chicago. Have you ever heard a beautiful voice that still lives in your memory, coming sometimes to your mind's ears like an exquisite echo that brings surcease from all that hurts for the moment?

Well, I shall have that joy always, for did I not hear Miss Frances Papert sing, "When I Gaze Into Thine Eyes"? It is things like that that should make one glad just to live. Really, Miss Papert's voice is soul-satisfying.—Four States Press, Texarcana, Ark.

♮ ♮ ♮

Shocking!

One of the musical trade journals, constantly advertising its critical independence, but willing to accept advertisements from all comers, announces the "Aida" cast of the Chicago Opera Association, now on tour, in the following order: Arimondi, Lillian Eubank, Dolci, Rosa Raisa and Virgilio Lazzari, the last with his name misspelled.—Chicago Journal.

♮ ♮ ♮

Music News in Seattle

Miss Agnes Beldon has been appointed Chicago representative and correspondent of "Music News" in Seattle for the coming season by Charles E. Watt, owner and editor of this vivid, live-wire Chicago and New York musical paper. Its slogan is "America for Americans," and its domestic and international fame make it one of America's foremost, most interesting, valuable and cosmopolitan of musical publications. Miss Beldon, a former concert artist and graduate of European musical conservatories, and an international writer of many years' standing, will shortly open an office in town where all communications, concert and dramatic notices and programs may be sent and interviews arranged.—Seattle Press.

♯ ♯ ♯

Carl E. Craven—A recent program of church music from "St. Paul's on the Midway" included works by Wolf-Ferrari, Sullivan, Bach, Tschaikowsky and Saint-Saens. Just a little more proof of the public's musical growth, as well as commendatory words for the talented and musicianly director at St. Paul's, Carl E. Craven.

♯ ♯ ♯

Vanderpool—The new song "The Want of You" (Vanderpool), is to be sung by Josephine Lucchese, soprano, in her song recital at Aeolian Hall, New York, on November 26th.

FLORA ZYGMAN IN NEW YORK

Mme. Flora Zygman, Chicago pianist, played at Aeolian Hall on Thursday afternoon of this week, her program being as follows:

Sonata, Op. 31, No. 2 (Allegro; adagio; allegretto)	Beethoven
Pastorale	Scarlatti
Theme and Variations	Chevillard
Etude	Syzmanowski
Gavotte	Mickatowski
Etude, E minor	Bortkiewiez
Prelude, E flat minor	Rachmaninoff
Polonaise	MacDowell
Nocturne, D flat major	Chopin
Mazurka	Chopin
Etudes—C sharp minor, A flat major, C major	Chopin

♯ ♯ ♯

Spry—Walter Spry will fill several concert engagements in the near future. On November 16 he will play at the concert of the Chicago Artists' Association, and on November 30 before the University Club in Evanston. In December Mr. Spry will go East, and on January 5 will give a recital at the American Institute of Applied Music.

♯ ♯ ♯

Hadley—Grant Hadley's studio is a very busy place these days. Besides his many singing engagements and teaching, he is training an octet of mixed voices that will be heard at the Hamlin Theater beginning the week of the 17th

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FRANK LA FORGE

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After studying four years in Vienna with Leschetizky, Mr. La Forge toured the United States and Canada with Mme. Johanna Gadski, appearing many times in all the principal cities. For five years following this he toured with Mme. Marcella Sembrich. These concerts brought him prominently before the musical public of Europe as well as America.

Mr. La Forge has been for several seasons, and is at present, pianist with Mme. Schumann-Heink.

The songs of Frank La Forge are sung by many leading artists. Among others: Alda, Amato, Garrison, Gluck, Matzenauer, Rider-Kelsey, Schumann-Heink, Sembrich, and Werrenrath.

A partial list of the songs includes "To a Messenger," "Before the Crucifix," "Expectancy," "When Your Dear Hands," "I Came With a Song," "The Sheep Herder," "Spooks," "Retreat," "Like the Rosebud," etc.

———♯♯♯———

MAX ROSEN'S PLAYING WINS HEADLINES IN BUFFALO PAPERS

When six newspapers in one city agree on the merits of an artist and, what is more, all devote headlines to his concert, it can be safely said that he had scored a success. And when they enthuse in such phrases as the following, it can almost be called a "super-success" that Max Rosen, the young American violinist, won at his recent concert in Buffalo, N. Y. "New Violin Master Receives Ovation—Modest Max Rosen Obliged Nearly to Double His Program."—Buffalo Courier, October 29. Max Rosen Is Violin Genius—Audience Enchanted With Remarkable Power of Wonderful Boy Violinist."—Buffalo Express. "Boy Violinist Proves Marvel."—Buffalo Commercial. "Max Rosen Triumphs in Brilliant Concert."—Buffalo Times. "Max Rosen Delights Audience in Concert."—Buffalo Enquirer.

———♯♯♯———

Spencer — Allen Spencer will appear in piano recital Sunday afternoon, December 21, at Kimball Hall.

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A Prolific Musical Sunday (November 2)

Reinald Werrenrath, basso, gave a recital at Carnegie Hall in the afternoon.

♮ ♮ ♮

Vera Amazar, Russian soprano, appeared in recital at the Garrick Theater at the same hour.

♮ ♮ ♮

At the Hippodrome the Volpe Symphony Orchestra gave a concert with two soloists, Bernard Wolff, cantor, and John Powell, pianist.

♮ ♮ ♮

John O'Sullivan Sings at Carnegie

It was a prolific musical Sunday. To keep track of all the musical doings is a reviewer's business, to listen to all of them is a habit, to write them all up is also possible, but to infer that all the offerings of the day were good is to prevaricate. John O'Sullivan appeared for the first time in recital at Carnegie Hall simultaneously with Amelita Galli-Curci, who was at the Hippodrome. The Irish-French tenor came back to us vocally and artistically better equipped. I entered the hall when the tenor of the Chicago Opera Association (he is to appear again with Campanini's forces) was singing "Un Paradiso," from "L'Africaine," by Meyerbeer. Among the natives or foreign singers inhabiting our country you will not find today an upper register such as that of John O'Sullivan's. He plunged himself into the aria with a certainty that made the singing a superb rendition, and the aria from "Pagliacci" re-echoed through Carnegie. The middle register is beautiful when employed properly. Only occasionally he sang off key, and even that did not rob the beauty, the power and the quality of his unique voice. He piled up a number of encores because the applause was vociferous, but if the lights had not gone out he might have proceeded with his singing "ad infinitum." His Irish group was of a vigorous, forceful nature. He must be a believer in his native songs, because he sang them with fervor, expression and native feeling. They consisted of "When Shall I Again See Ireland" (Herbert), "Thule Agra" (traditional), "Mo Chraohbin Cno" (ancient Celtic air), and "O'Donnell Aboo" (traditional). He commenced his program with an aria from "Joseph" (Mehul) and followed with "Phydile" (Duparc), "The Home Road" (Carpenter), and "Don Juan," aria by Tschaikowsky. His operatic appearances will strengthen his last year's prestige perhaps to a greater degree because this season he is in splendid trim unless nature plays a trick on his exceptional organ, which none of his admirers wish. Excellent accompaniment was given at the piano by Willfred Pelletier, assistant conductor of the Metropolitan Opera House. Hazel Clark, violinist, was the assisting artist.

J. DE V.

♮ ♮ ♮

Galli-Curci at the Hippodrome

A capacity house greeted the diva at the Hippodrome. The stage, instead of the usual floral tributes, was garnished with some 500 people. And as to her singing, I do not remember to have heard the unique soprano to better advantage than on this busy Sunday of November 2. She was in glorious vocal form and gave an exhibition of lyric and fioratura singing perhaps without parallel in the annals of music since the days of Marcella Sembrich. Her legato was perfect, her upper notes clear as the best of the violin strings What would have Rossini said were he alive to listen to her flutelike notes. The master despised a flute. Once he was asked, "Maestro, which is the worst instrument after a flute?" He replied quickly, "Two flutes." But Galli-Curci's upper notes have the stirring power and the purity of tones which flutes do not produce even when mastered by experts. Her "Lo, Here the Gentle Lark" (Bishop) aroused an outburst of enthusiasm which only the great diva can effect. After the rendition of "Come per me sereno," from "Somnambula" (Bellini), she gave an encore consisting of "Drink to Me Only With Thine Eyes." The opening number was "My Lovely Celia," Old English (Monro), followed by "Daffodils a-Blowing" (Edward German), "L'Heure Exquise" (Hahn), "Clavelitos," in Spanish (Valverde), "Breathe Gently, My Song" (Liszt), "Valse" (Messaggero Amoroso) (Chopin-Buzzi Peccia), "Don't Come In, Sir, Please" (Cyril Scott), "Like the Rosebud" (Frank La Forge), "The Little Bells of Sevilla" (Homer Samuels, her accompanist), and the "Mad Scene" from "Hamlet," with flute obligato by Manuel Berénguer. Countless encores were granted, among them the popular "Home, Sweet Home." Messrs. Samuels and Berenguer, piano and flute, played a fantaisie by Hue. The audience was in the best of mood, as who wouldn't be when listening to the diva?

J. DE V.

♮ ♮ ♮

Harold Henry in Recital

Chicago makes itself felt before the metropolis audiences by sending her sons with a purpose of exhibiting their talent in the various branches of music. The second Chicago pianist to make his appearance in a period of two weeks was Harold Henry on the afternoon of November 7, and more are to follow; for instance, Flora Zygman, who is to appear this week. Mr. Henry was greeted by a fair attendance, whose delight was expressed through a very unusual applause. No pianist, no matter how prominent he may be, could have improved Mr. Henry's rendition of Impromptu, Opus 90 (Schubert). He gave a clear reading, which excelled in purity of tone and an exquisite interpretation. He played this composition with much charm, and the crystal tone which he extracted from the pianoforte was exceedingly pleasurable. He demonstrated his technic in the rendition of Preambule, from "Partita," in G, by Bach. Mr. Henry proved his knowledge of Brahms when he played Ballad, Opus 10, giving the composition an exceedingly interesting exposition. This Chicago pianist will be welcomed, for he is a mature artist and big enough to appear in New York City. His program consisted of:

Fantasia quasi Sonata (Apres une lecture du Dante)	Liszt
Ballad, Op. 65, No. 5 (Lyric Pieces)	Grieg
Reflets dans l'eau	Debussy
Etude, Op. 10, No. 10	Chopin
Polonaise, Op. 40, No. 3	Chopin
Prelude, Chorale and Fugue	Cesar Franck
Sioux Flute Serenade	Charles S. Skilton
The Dancing Marionette	Harold Henry
Caprice Espagnole	Moszkowsky

C. E. S.

♮ ♮ ♮

Francis Rogers, baritone, appeared in a recital at Aeolian Hall Thursday afternoon, November 6, assisted at the piano by Isadore Luckstone.

♮ ♮ ♮

Ernest Knoch in New York

The conductor of many organizations, a resident of Chicago, paid a flying visit to the New York office of Music News. Arriving on Wednesday, November 5, Mr. Knoch, who reminds you of Siegfried Wagner, returned to Chicago on November 8, and the correspondent was glad to shake hands with a man of such talent and fine personality. He inferred that it is his intention to move to New York. Not a bad idea, but what will Chicago do without him? In any event, we wish him good luck everywhere.

♮ ♮ ♮

Pierre Monteux Brings the Boston Symphony to New York

The Boston Symphony Orchestra's first appearance of the season in New York was on the evening of November 6 at Carnegie Hall. Pierre Monteux was at the baton. The French conductor by his superb readings of the scores effaced completely the memory of the infamous Karl Muck. In a program of Beethoven, Debussy and Schumann Mr. Monteux proved that his real vocation is the greater musical arts, though he is very efficient as an operatic leader. The devotion with which he conducted the program gave the public another test of his abilities. There were hypocritical cries last year that the organization had suffered a musical depreciation. At this time I will

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not discuss the former happenings, but today one can easily, and with pride, point out to the Boston Symphony as a worthy organization to be compared with the best in the world.

Mr. Monteux's ambition, zealous work, indefatigable efforts, and his superb musicianship have contributed to place the present Hub Symphony on a high footing.

J. DE V.

♮ ♮ ♮

Prosperous Warren Proctor

The world of music is being revolutionized. A new era for American artists is in progress. Yes, and the American singer is able to buy even properties. News reaches this office that Warren Proctor, the excellent tenor, has acquired a residence at Flushing, Long Island. A wise and fortunate thing for an artist. Warren Proctor, who just returned from a successful trip with the Gallo English Opera, is preparing his program for the tour with Tetrazzini. The Italian diva could not have chosen a better assisting singer than Warren Proctor. Both will be winners.

♮ ♮ ♮

Opening Season of the Symphony Society of New York

The Symphony Society of New York, Walter Damrosch conductor, opened its season on Thursday afternoon, November 6, at Carnegie Hall. The orchestral numbers consisted of Symphony No. 1 in C Minor (Brahms) and Prelude and Finale from "Tristan and Isolde." Albert Spalding, violinist, was the soloist and played Mendelssohn's Concerto for Violin with Orchestra in E Minor.

♮ ♮ ♮

Music News in Demand

We do not wish ill luck to our musical contemporaries, who were compelled to shut down on account of the strike or reduce the size of their journals at a time when the musical season is at its full blaze, but the Music News office has been swamped with many requests—and in some cases the New York office could not supply the demand. Having disposed of our copies, excepting the usual file copy, many artists and musicians called at the office to have a glimpse at our reading matter. Since 1917—the year of Mr. De Valdor's New York appointment—the demand has increased thrice and many fold not only in New York, but from the neighboring states.

♮ ♮ ♮

Marguerite Potter in Lecture Song Recital

Aside from singing, Miss Potter gave a lecture at her presentations, and to fit into the delineation of the songs she appeared in costume. The fair sex usually indulges in a description of the wearing apparel, but exempt me from this duty. But the costumes, to say it briefly, were decidedly tasteful. Even so, Miss Potter must not become vain; I believe she will not. What I intend to say happened at the Arion Society, west 72d street, on Sunday afternoon, November 2. She announced her recital as "Songs of the Southland." Miss Potter is the possessor of a very agreeable quality; the voice was more powerful than the size of the hall, which did not mar her singing. It is agreeable to note that she uses her voice with skill and uncommon intelligence. There was flavor and native beauty in her spiritual group; "Swing Low, Sweet Chariot" (H. T. Burleigh), "Steal Away" and "Nobody Knows de Trouble I See." Then came the Creole selections: "Pov'piti Lolotte," "Marie Clemence" and "Musieu Banjo." I lived for a few minutes in old New Orleans when I listened to them. And we were transferred to the plantation life when Miss Potter rendered exquisitely Stephen Foster's "Old Black Joe" and Henry Work's "Kingdom Comin'." The last group was devoted to the northerners. Frederick Vanderpool, the young but prolific song writer, was featured with "Ma Little Sunflower, Good Night" and even the high brow habitue of recitals enjoyed the song of a coming composer. I watched their expression and caught some pleasant glimpses. James Rogers came in with "When Mammy's Away"; Alexander Rogers was featured with "Why Adam Sinned," and the last of the printed program was "Let Miss Lindy Pass" by Winthrop Rogers. Note that Miss Potter gave us three different Rogers, but to the writer Vanderpool's was the best. It was an agreeable afternoon and hopes are entertained for a hearing in the Aeolian Hall. Ralph B. Angell was at the piano.

C. E. S.

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Cecile de Horwath, pianist, gave a recital at the Princess Theater in the afternoon. And so ended the prolific Sunday.

♮ ♮ ♮

Ruth Miller a Bride

The charming soprano, formerly of the Metropolitan Opera House, and now appearing at the Park Theater, has joined the rank of the wedded folks. The secret came out a month after she had been married. And the husband is Mr. Chamlee, a tenor, now touring with the Scotti Grand Opera.

♮ ♮ ♮

Ruth Ray Greeted by a Large Audience at the Carnegie Hall

Not for a long time has Chicago sent a more ripe and well equipped musician than in the case of Ruth Ray, the violinist. And more, no newcomer to New York musical audiences has ever been greeted by such a large gathering as when the Windy City violinist appeared at her recital on the evening of November 4 at the Carnegie Hall. Perhaps Miss Ray has something to accomplish in the way of perfection, but her playing of Lalo's "Symphony Espagnole" disclosed her the mistress of many qualities. And we regret that duty compelled us to listen only to this particular execution, but she was indeed praiseworthy. Miss Ray showed superb technic, facile handling of the bow and an intonation which was flawless. Her tone was large enough for such a hall as the Carnegie, and at no time was she predisposed to extract dissonant tones. Her unaffected manner, her musicianship and her interpretation were admirable. If the writer errs not, she studied lately with Professor Auer, and while this is being said I don't think the master has given a better

(Continued on page 34)

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AUTOBIOGRAPHY OF ANNA CASE

The story of the rise of Anna Case, the American concert soprano, is believed by many to be the most interesting in American musical annals.

"I was born in New Jersey," said Miss Case. "Our family moved to South Branch when I was three, and there they have lived ever since. My father was the village blacksmith, and is the village blacksmith to this day. I was the only child till I was eleven, when my first brother came, and the second one followed two years later. I am telling you I was the only child for eleven years that you may know there is occasionally an only child who is not what folks call 'spoilt,' for I had no time to be 'spoilt'—I was too busy. There were six in the family when I was still a young girl, counting a nurse they had to have for mother, who was ill, and I did all the work.

"Perhaps I shouldn't tell this now, but when I read and hear of other girls and boys who find life a little hard I long to tell them that somehow everything works out right in the end.

"I do not remember the time when I was not passionately fond of music. My father had a good bass voice and my mother a sweet soprano, so that I inherited my talent for singing from both sides of the family. When I was three I could play anything by ear that I heard. My father played the violin, and somehow—I do not know how, unless it was just born in me—I picked up enough crude knowledge of the keys of the piano to start to teach piano lessons.

"I was only fifteen when I found my first pupils, and I gave two or three lessons a week, at 50 cents a lesson. I still did all the work for the family and went from one task to another as fast as I could go. I got through by 4 and then would hitch up an old horse and drive many miles into the country to give a lesson. It would be 11 o'clock at night when I returned. The stable was so dark that I had to feel my way to unhitch the horse and feed him. I carried a revolver for protection on the country roads, but no one ever sat up for me or worried about me at home. I had to be in bed in order to get up at 6 o'clock the next morning to get breakfast for the family. That seemed to be everything.

"About this time I got a place in a church choir in Plainfield, but my father thought Sunday traveling a desecration and I had to go on Saturday and pay my board over Sunday. Then, Monday morning, I would take a train to New York, having found a teacher there whom a teacher in Summerfield had interested in me, and get back home in time to begin the family washing Monday night.

"A woman told her husband, a merchant in Plainfield, of my struggle and my ambition, and he sent word that he would pay for my lessons with the New York teacher and I could pay him back when I was able. I used to call at his store every week and get my lesson money, and when I was able to pay my own way I owed him $75. That debt I wiped out with my first con-

certs, and it represented the only money ever loaned to me.

"There was a constant argument with father. He said all I gave lessons for was to have money to foster a vanity for clothes, and one day, when he thought me still young enough to punish, I left home. I had only $1.50 in my pocket. I had a friend, the wife of the organist in Plainfield, and I went straight to her. I was earning then $27 a month singing in a church choir, and had to pay $24 a month for board. But somehow or other, with a pupil here and there, I managed to make enough extra money to keep me going.

"I wanted to sing in Wanamaker's Auditorium. I knew if I could get a hearing there it would help me to other concert work. I applied in person. I wrote, I begged, I pleaded, and finally I told them they would hear from me once a week for a year until they granted me my wish. They let me sing after I had written that, and for the first concert I was paid $40. Everything I wore when I sang there that day was borrowed. They liked my voice. It became my custom after that, whenever I was dead broke, to apply at Wanamaker's. They understood how badly I needed the money, always let me sing, and raised me to $60.

"I went from one church choir to another; always the bigger chance in view, and finally, when still living in Plainfield, I was invited to a dance at the Governor's house. It was my first party; I am sure my dress was borrowed for the occasion. I sang. Governor Stokes heard me, took an interest in me, and got a position for me to sing for three afternoons for $25 a week at the Bellevue-Stratford in Philadelphia. I had nothing to wear, and my teacher in Summerfield, who had always been my best friend, loaned me a dress, hat and shoes and the money to pay my way there.

"A man came to me at the close of the first concert and asked me to join his opera company, a branch of the Metropolitan. I had never heard an opera in my life; I did not know what the Metropolitan Opera Company was. When I told my teacher in New York she broke down and cried. I didn't cry; I didn't know what it was all about.

"I have been with the Metropolitan seven seasons. I have never had any training abroad, and I have never been abroad except for a few weeks, just when war was declared. I have never sung a note outside of the United States except for several concerts in Canada. I work hard; I always worked hard. I try to save my money, for I am planning to send my two brothers through college.

"I have no patience with the sentimentalism of today that declares a working girl has to sell her body and soul in order to keep body and soul together. It is false. It is wicked. If a girl is willing to work and wants to keep straight she can keep straight. If she is too proud to wear patched shoes and old clothes, too proud to do menial work when necessary, that's a different story.

"I have scrubbed floors for the neighbors and worked in the kitchens all day for 50 cents; I worked in the blacksmith shop to help my father. At one time I drove a hack. I always did whatever honest work offered in order that I might have money to develop my voice. Any girl, anywhere, who is willing to make the sacrifice to develop her talent may do the same.

"The Lord helps those who help themselves."

———♯♯♯———

KINGMAN CONCERT COMPANY IN CANADA

The civic dinner at the City Hall on Saturday night in honor of the prince was a great success and was attended by about one hundred guests, including fifteen ex-mayors of the city. The prince and his entire staff were present. In addition, Edna Wheeler Ballard, harpist of Chicago; Charlotte Bergh, coloratura soprano of Chicago, and Tracy James Kingman, baritone, were present and rendered several beautiful selections which the prince and all those present greatly enjoyed.—The Standard, Kingston, Ont.

Charlotte Bergh of Chicago, coloratura-soprano, probably the finest singer who has appeared in Kingston in many years; Edna Wheeler, ballad-harpist, one of the greatest harpists of the United States; Tracy Jay Kingman, baritone, appeared before the prince at the civic dinner on Saturday night. Miss Shaw very kindly acted as accompanist at the civic dinner to the prince.

They are most finished artists and won unstinted admiration.—The British Whig, Kingston, Ont.

———♯♯♯———

Fitzpatrick — Mildred Fitzpatrick, whose work as organist at Orchestra Hall throughout last summer was so much admired, has accepted a similar position at The Playhouse, where she will illustrate the pictures in her own inimitable way, both afternoon and evening.

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MUSIC IN NEW YORK

(Continued from page 31)

pupil, at least in the female contingent, than Miss Ray. She can be placed immediately after Heifetz and Seidel. New York is ever undemonstrative towards the Chicago musicians; perhaps its pride or the slow recognition may account for that, but Miss Ray received a spontaneous applause after each movement. Many floral tributes were bestowed upon the young musician, whose personality will also be a principal factor to her career. The concert began with Tartini's "Sonata" in G Minor and followed by "Nocturne" E Minor (Chopin-Auer), "Waves at Play" (Grasse), "La plus que lente" (Debussy), "Guitarre" (Moszkowski-Sarasate), "Poeme" (Fibich) and "Polonaise Brillante" (Wieniawski). Coenraad Bos gave adequate accompaniment at the piano.

C. E. S.

♮ ♮ ♮

The New York Chamber Society, Carolyn Beebe, director, gave its season's first concert on Monday evening, November 3, at the Aeolian Hall.

♮ ♮ ♮

Germaine Schnitzer returned to the concert field on Monday afternoon, November 3. The pianist made a splendid impression.

♮ ♮ ♮

First Subscription Concert of the Beethoven Association—John McCormack, Jacques Thibaud and Others Take Part

The Beethoven Association recently organized in New York by prominent artists and musicians, who will appear as soloists in the series of five concerts, gave its first public audition at the Aeolian Hall on the evening of November 4. By far this concert was the most artistic since the inception of the musical season. It enlisted soloists which insured success. The program was a Beethoven and as such it gave much pleasure to a capacity house. In entering the hall the popular tenor, John McCormack, was rendering the aria "My Heart Is Sore Within Me." It disclosed the tenor's adequacy, vocally, and artistically. He was in good voice and, as always, imbued his singing with accentuated expression and feeling. Dramatic songs are not best adapted to Mr. McCormack's splendid lyric timbre. This was shown in "Adelaide," an early song of the great master. The tenor was given a cordial reception. Then we einjoyed Jacques Thibaud, who played like a master "Romance" in F. The French violinist stands without rival as the elegant violinist. Refinement, musicianship, grace and finesse are his attributes. His intonation was ever clear, his tone beautiful, while the technic is out of question—is perfection itself. Harold Bauer also contributed. The last number consisted of a quartet for piano, violin, viola and cello, Op. 16, played respectively by Messrs. Bauer, Thibaud, Svecenski and Willeke. The pianist was admirable. Mr. Thibaud, save for some occasional inaccurate intonation, demonstrated his artistry as a player of chamber music.

In the Rondo he was inspiriting. Mr. Svecenski's retirement to the precincts of a teacher may have been responsible for his poor intonation. With scant rehearsals and the abandonment of practice, one cannot do justice to the beautiful art of chamber music. Mr. Willeke gave sufficient proofs of being an excellent interpreter of the intime music. Edwin Schnaider gave splendid accompaniment at the piano, naturally, whenever John McCormack was allotted a song. The tenor rendered also the recitative, "Jehovah, Hear Me." The concert opened with a trio for piano, violin and cello, Opus 97, in B Flat. Such an enjoyable evening is the more desired, but this event surpassed anything given this season. And to the Beethoven Association many best wishes in the achievement of musical progress.

J. DE V.

♮ ♮ ♮

Dicie Howell in Recital

Do not fear the degeneration of human voices, for the skeptical minds and the worshipers of European products have had of late several proofs that native voices are to be found in our country. Dicie Howell, a beautiful brunette with majestic stature, made her bow to the metropolis audience on the afternoon of November 5 before a very large gathering. Once in a great while someone breaks the monotony of Aeolian Hall, and Dicie Howell came equipped with a splendid lyric organ of distinction and native beauty. Hers is a fresh, pure and ringing voice, brilliant in the upper tones; in fact, this register is unique. Miss Howell possesses a magnificent medium, while the lower register is of excellent quality. I came with little expectation, but departed with genuine delight. Not only for concerts, but for operatic works of lighter nature, Miss Howell's voice will be most adaptable. There are some defects to be remedied. The emission is at times faulty, and the production also of the upper register, somewhere between the F and G. When these improvements are effected, Miss Howell will not give us the opportunity to note the "stridenti" nature of the upper tones. "Porgi Amor," from "Le Nozzi di Figaro," by Mozart, was an unexpected admirable rendition, for many a singer would commence with a spell of nervousness and thus mar the beautiful style of Mozart. In the "Non so piu cosa son," from the same opera, Miss Howell's voice came out with all its beauty, but more expression would have contributed to an artistic rendition. "Non dar piu pene, O caro," by Scarlatti, was sung, where praise should be unstinted. "Dal sen del caro sposo—Vologeso," by De Capua, closed the first group. From these hearings I can easily predict that Miss Howell will soon be heard wherever artistic singing is sought, and through studies she will accomplish that which an artist dreams of. There was applause after each number, and applause of warm nature. The balance of her program consisted of "O Beaux Reves" (Etienne Marcel), by Saint-Saens; "Berger et Bergere" (Wekerlin), "Intimite" (Nenormand), "Fleur Jetee" (Faure), "The Maid and the Sun" (Rimsky-Korsakoff), "Are They Tears, Beloved?" (Grieg), "Dewdrops," "The Bumble Bee" (Grondahl), "La Siciliana" (Sinigaglia), "My Heart Is a Lute" (Ms.), by Marum, "A Song of Joy" (Woodman), "Corals" (Treharne), "Buckle My Shoe" (Jules Jordon), and "Song of the Open" (La Forge). It would be unjust not to mention her excellent Italian diction. Francis Moore was at the piano.

J. DE V.

♮ ♮ ♮

Dicie Howell Does Honor to Theo Van Yorx, Her Teacher

While listening to the soprano, in recital at Aeolian Hall, my thought was sometimes concentrated on her modest teacher, Theo Van Yorx. If we were allowed to print all the machinations, tricks and machiavellistic methods employed by certain New York teachers in acquiring pupils, many would gasp with astonishment. Many a teacher whose pupils will never go further than the studios begs certain professionals to provide him with a testimonial whereby the naive aspirants to a musical career can be caught in a trap. How many teachers have had to abandon a singing career for the pedagogical rooms? Many! Watch the advertisements of those who taught (?) Galli-Curci, Ponselle, etc., and you will be puzzled about the mysterious testimonials given to mediocre pedagogues. Who perpetrates such unheard of things, and why are they permitted?

Well, Theo Van Yorx belongs not to this list of vocal teachers. Of a modest nature, he pursues his profession with calmness, honesty and an extreme efficiency. You will note, at certain recitals, teachers who promote their personality with the hope of letting someone know that they are the guiding spirits of the recitalists. Miss Howell sang, but Van Yorx was hidden in a corner, following with keen attention every sentence which came out from the splendid organ of his pupil. Some of his intimates knew of her being his pupil, but the large audience suspected little of Mr. Van Yorx's accomplishments. Miss Howell won, and let it be made public that Van Yorx is her teacher.

C. E. S.

♮ ♮ ♮

Fokine, Dance Wizard, Reaches New York

The premier dancer of them all arrived on November 7 in New York. Without Fokine the world would not record another great dancer. He is Mordkine, and a pupil of Fokine. The latter will supervise the dances in the spectacular performance, "Aphrodite," which is to be produced by Messrs. Gest, Ray & Comstock at the Century Theater. The dancer is accompanied by his wife and boy of thirteen.

♮ ♮ ♮

The Music at the Rialto

I believe that the selections from "Francesca da Rimini," by Zaudonai, was the first presentation in any movie house. Mr. Riesenfeld, who conducted the orchestra, departed for once from the popular rule by offering a work which is not appreciated, even in the opera house. Perhaps when one begins with a movie house he ends in the operatic temple. One has to develop the taste. Mr. Riesenfeld has made a happy choice for the week ending November 9, and if the audience did not understand

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Zaudonai's dramatic score, at least it gave the conductor and his orchestra a warm reception for the excellent rendition. Annie Rosner, soprano, sang "My Hero" ("Chocolate Soldier"), by Oscar Strauss, a song less adapted to her excellent voice. Martin Brefel, tenor, and Albano, baritone, sang the duo from "La Forzadel Destino," by Verdi. Both possess better voices than schooling.

C. E. S.

♮ ♮ ♮

Bonci, Ill, Postpones Recital

The famous Italian tenor, who is to appear with the Chicago Opera this season, has fallen a victim of illness. His recital, announced for Carnegie Hall on the evening of November 9, has been postponed to a later date. The Bonci admirers are extremely disappointed on account of their inability to hear the great tenor, but one can fight everything and anything except nature, so let us wait patiently.

♮ ♮ ♮

At a recent recital given at Dudley Buck's studio the popular songs edited by the house of Witmark & Sons have been featured.

It is reported that "Smilin' Through," "The Want of You," "Values," and "Golden Crown," by Frederick Vanderpool, have met with unusual success, due to their extreme originality. It would be unjust to omit that "Carissma," by Arthur Penn, also met with favor. Otherwise the various interpreters featured songs by Ball, Hillam, Loomis, Waldrop, Elliott, Clay Smith, Guion, Gantvort, Tours, Wells, Herbert. Messrs. Arthur A. Penn and Frederick W. Vanderpool assisted the vocalists at the piano in a recital given on November 5 at 50 West Sixty-seventh street, New York.

♮ ♮ ♮

Galli-Curci at the Biltmore

The matinee series given on Fridays at the Biltmore Hotel, under the management of R. E. Johnston, were opened on November 7 before a large audience. The famous soprano was the principal soloist. Stanley, basso, and Wilkinson, violinist, were the assisting artists.

♮ ♮ ♮

May Peterson, Samuel Ljungkvist, Tenor, and the Tollefsen Trio in a Swedish Program

The St. Erik Society, an organization for the promotion of Swedish music in America, gave its annual concert at Aeolian Hall on Saturday evening, November 8. It is nothing but just to further the music of every nation, especially the kind that pleases not only the masses but the critical audiences, too.

Compositions of one nation alone, presented in one evening, may be sometimes a test on the public's patience; but such was not the case at this concert, because the interpreters were all satisfying. And if some of the works were inferior, the artists succeeded in elevating the value of the music.

The Tollefsen Trio, consisting of Carl Tollefsen, violinist; Mme. Augusta Tollefsen, pianist, and Michel Penha, cellist, opened the event with a rendition of Trio, Opus 1, in E flat, by Franz Berwald. The work is scholastic and of absolutely no musical value. No chamber music organization could have played it better, and no one else could have saved it.

Samuel Ljungkvist, tenor, followed with "Ballad" (Andreas Hallen), "Cradle Song" (Hugo Bedinger) and "The Song of the Fiddler" (Ivar Wideen). Of the three the last one was the most pretentious of the group. The tenor appeared last year under the same auspices, but on this occasion he reversed the impression. The quality of his voice has gained in beauty, the organ is more voluminous, and the interpretations denoted that the singer has been studying zealously.

Two piano solos by Augusta Tollefsen proved her efficiency, but Fantasia, Opus 11, No. 3 (Wilhelm Stenhaunnar), was another of the uninspiriting works. "Erotikon," Opus 16, No. 1, by Emil Sjoren, was of an agreeable nature, and Mme. Tollefsen played it charmingly. Some passages remind one of "Martha."

And then came May Peterson. The popular soprano appears only on rare occasions in New York, because the country at large wants her. The writer hopes to hear her more often in the metropolis. The songs disclosed more originality, and the manner of bringing out the beauties of the compositions led the audience to bestow a genuine ovation on Miss Peterson's rendition. Some admirers presented her with adorable floral tributes. Having heard her for the first time in concert, it would not be out of place to remind you that Miss Peterson's upper register is not only powerful but is also of a distinctly brilliant quality. Her top notes are clear, pure, ringing, and emitted with great skill. Her schooling gives distinction to the employment of her voice. With a splendid medium she combines taste, grace, feeling and expression. There is one more potent factor in the soprano's success: her personality. Her beautiful, expressive eyes, her natural, infectious smile, her rich blonde hair and her comely and artistocratic manner contribute to make May Peterson an artist of her own class.

She sang "The Song of Destiny" (Gustaf Nordquist), "Would That I Were Soaring" (Emil Sjogren), "Supplication" (Gustaf Nordquist) and "See, Thou Didst Come" (Hugo Alfven). The second and third song were enjoyed.

Then followed Carl Tollefsen, the violinist, who employed all his skill to make his two renditions of more musical value, but neither one of them was worthy of presentation. They were: "Andante Sostenuto" (Emil Sjogren) and "Gavotte and Musette," by Tor Aulin, a composer who appears often on the fiddlers' programs.

The return to the platform of Samuel Ljungkvist deepened the impression of his splendid progress as a singer as well as an artist. "The Forest Sleeps," by Hugo Alfven, a truly inspiriting song, must have been an inspiration to the tenor. Singing in the mezza voice, interpreted in unusually artistic fashion, the tenor was compelled to encore it. Another song which made him receive warm approval from the audience was "At the Last Moment," by Emil Sjogren.

May Peterson closed the event with another group. She charmed her audience with the singing of "Visa," by Helfrid Lambert, and had to repeat it. Another pleasant song was "From Heaven's Dome Above Us" (Swedish folk song). The group was concluded with "Star Eye," by Wilhelm Stenhaunnar, and "A Rosebud for Thee I've Broken" (Emil Sjogren). The applause was so thunderous that Miss Peterson graciously sat herself at the piano and sang "Comin' Thro' the Rye" as only Galli-Curci could really render it.

Some conclusions as to the value of the Swedish music could be drawn. Of all the composers featured on this occasion only two could be detached as the possessors of talents, and they are Emil Sjogren and Hugo Alfven. This event was in all pleasurable, and if one confessed a bore somewhere, the monotony was relieved by the interpreters. The St. Erik Society could not have selected better soloists.

J. DE V.

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Dorothy Berliner, pianist, gave a recital at Aeolian Hall on Saturday afternoon, November 8.

♮ ♮ ♮

Caruso Returns From Mexico

Enrico Caruso returned from appearances in Mexico on November 8. He was accompanied by Mr. Zirati, his secretary and fiancee of Nina Morgana, soprano, and Signor Salvatore Fucito, the excellent accompanist.

♮ ♮ ♮

Sophie Braslau in Recital

The popular contralto of the Metropolitan Opera House made her bow for the season on Sunday afternoon, November 9, at the Carnegie Hall before a packed house. Before her recital I doubted the rumor that the young singer was compelled to cancel her western tour with the Chicago Opera on account of a sudden attack of laryngitis. But during the recital I noted a certain veiled tone on the lower register and a slight throaty sound, which is proof of the operation. Her middle register and the upper showed no effects; on the contrary they were as in the past, beautiful, and both registers were employed skillfully and artistically. Gorgeous sounded her voice in Beethoven's "Nature's Adoration." She gave the song a capital interpretation; her splendid voice filled the big hall. The upper notes never sounded so clear, beautiful and ringing. She began her recital with Handel's "Dove Sei" and "Furibondo." Then came Mozart's "Un Motto di givja." In the latter the grace, the charm and the Mozartian style were lacking. It requires a lighter voice to render this song; nevertheless Miss Braslau never failed to disclose her artistry. The second group consisted of Swedish, Spanish, French, Venetian, English and Gypsy folk songs arranged by Reiman. Then followed "Il canto del dubbio" (Bossi) "Le Carnaval" (Fourdrain), "If I Had Known" (Tchaikowsky), "Rognedo" (Lsjeroff), and "In Memoriam" (Rhea Silberta). The American-English songs concluded the recital. They consisted of Cadman's "The Moon Drops Low," "Under the Linden" (Dirk Fock), presumably the composer was inspired by Berlin's great park, "Land of Silence" (Cecil Forsyth), "Greatest Miracle of All" (Guion), and A. Walter Kramer's "Now Like a Lantern."

Eleanor Scheib was always in harmony with the singer. She assisted capitally at the piano. And isn't it wonderful to see two women harmonizing without a stitch of incomprehension.

J. DE V.

♮ ♮ ♮

Greta Torpadie, soprano, appeared at the Princess Theater before a large audience.

———♯♯♯———

Cornell—Mr. Louis Cornell, pianist of New York, will give a recital November 26 at 11 o'clock in Ziegfeld Theater under the management of Carl D. Kinsey.

———♯♯♯———

Lowenberg—Miss Ruth Lowenberg, soprano, will give a song recital for the Amateur Musical Club of Peoria on November 14.

———♯♯♯———

Frederiksen—Frederik Frederiksen, violinist, will play at Sinai Temple on Monday evening, November 17.

LA SALLE COUNTY TEACHERS' ASSOCIATION

(Reprint from Streator Daily Free Press)

Georgia Kober, one of the foremost American pianists, returned to Streator yesterday after a period of five years and received a royal welcome from the La Salle county music teachers, who were convening at Good-Will Hall.

Miss Kober was presented as the principal of the afternoon and evening sessions, and the musicians who had journeyed from various parts of the county to hear her were well repaid for the effort. The convention will go down in history as the most profitable one yet held from the standpoint of inspiration and instruction gained by the teachers through Miss Kober's appearance.

Financially the affair was not so successful as some previous conventions have been because the weather interfered somewhat with the attendance, but the association is able to meet the heavy expense and still carry on for a spring convention.

Morning Session

The convention was called to order at 10 a. m. by Miss Ceacilia Castelli, president. The program, given by students of leading teachers in the county association, was so exceptionally good that the students' program will undoubtedly become a regular feature of the conventions.

At 1 o'clock the business session was held in the parlors. Much important business came up for discussion, and the election took place. The new officers are as follows:

President—Mrs. Alfred H. Bell, Lostant.
Vice President—Miss Lulu Yenerick, Ottawa.
Secretary—Miss Martha Brennecke, Streator.
Treasurer—Mrs. W. G. Foster, Streator.

Afternoon Session

The afternoon program opened at 2:30 with a group of songs by seventh grade children of the public schools. Miss Eisenhart has given some remarkable demonstrations of her work since she was chosen as supervisor in local schools, but never has her work been more creditable than yesterday afternoon. The ensemble effects were remarkable, the tone quality soft and beautiful, and the shading perfect. The children sang four songs, which were beautifully contrasted, and the audience was very enthusiastic over the numbers. Miss Margaret Hall presided at the piano.

Following these numbers came the lecture by Miss Kober on "Schumann," which was full of interest to all the musicians present. Miss Kober was for nine years a student with Dr. H. Kappes, intimate friend of Robert and Clara Schumann and of Felix Mendelssohn and his wife, Cecile. The story of Schumann's life and the interesting incidents in the careers of the two famous composers were read by Miss Kober from a paper prepared by Dr. Kappes after he was ninety-two years of age.

Miss Kober was also a student of William Sherwood for twenty-two years and was at one time a pupil of Josef Lhevinne, with whom Miss Mora Murdock studied while in Germany. The pianist was able to intersperse through the lecture many personal remarks which were pertinent and full of interest.

Informal Reception

Immediately following the program came the informal tea and reception to the visitors in the pretty parlor of the clubhouse.

Evening Concert

The evening session was called promptly at 7:30. The report of the Resolutions Committee was first made and was read by Mrs. Alfred H. Bell, chairman of the committee. Mrs. Bell is the newly elected president, who will promote the spring convention in her home town, Lostant, where she is organist in the Methodist Church and is head of a musical organization. The resolutions included the thanks of the association to the Woman's Association of Commerce for their hospitality, to the press for their generosity, to the supervisors of music and all who contributed to the success of the program, and to Herbert Schaefer for the use of the extra piano.

The concert opened with the singing of "The Star Spangled Banner," led by George Hood. The audience was delighted when Miss Kober appeared to play the accompaniment for the song. It is safe to say that the national hymn has never had so able an exponent in this city as Miss Kober, for she made the piano peal forth the noble strain with majesty and patriotism.

The High School Glee Club furnished a group of very charming songs during the program and were very much enjoyed. Miss Llewellyn has achieved splendid results with the girls, among whom there are some beautiful voices.

Miss Kober proved to be a delight to the eye and an artist whose playing astounded, thrilled and charmed her hearers.

Miss Castelli and Miss Kober closed the program with a brilliant piano concerto, which was thoroughly delightful and called forth great enthusiasm for both the artist and her pupil.

The complete program follows:

Morning Session

Voices of Morning.....G. D. Wilson
Ella Rhines, Marseilles
Arabesque .....Lack
Libbybelle Sheehan, Streator
Little Red Riding Hood.....Kroeger
Elsie Benson (6 years old), Streator
Birdling .....Grieg
Valcik .....Mokrejo
Lucille Calhoun, Ottawa
Venetian Barcarolle .....Godard
A la Bien Amie.....Schutt
Esther Larson, Pleasant View Luther College

Afternoon Session

Cradle Song .....Schubert
The Dragon Fly.....Lutkin
Travel .....Protheroe
When I Go Out on My Wheel.....Lutkin
By the seventh grade children of Streator Public Schools
(Miss Gladys Eisenhart, supervisor)
Lecture—Schumann
Roundtable
Miss Georgia Kober

Evening Session

Star Spangled Banner.....Audience
George Hood, leader
Prelude, B flat minor .....Bach
Prelude .....Mendelssohn
Prelude, A flat major.....Chopin
Prelude, C sharp minor.....Rachmaninoff
Left-hand Prelude .....Scriabine
Prelude .....MacDowell
Prelude .....Debussy
Georgia Kober
Group 2—
B minor Mazurka
Cello Etude, Op. 25
F sharp major Nocturne
B minor Scherzo
.....Chopin
Miss Kober
The Brook .....Shelley
When Twilight Weaves.....Beethoven-Branscombe
High School Glee Club
(Miss Alberta Llewellyn, music director of Streator Township High School)
Serenade, B flat minor.....Rachmaninoff
Au Convent .....Borodin
Gavotte and Musette.....D'Albert
Miss Kober
Concerto (scherzo movement).....Litolff
Miss Kober and Miss Castelli

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HELENE KANDERS TO SING IN NEW YORK

Helene Kanders, who is to be heard in her own recital at Carnegie Hall tomorrow evening (November 15), is a native American, born in California of Russo-Belgian parents. She left her native country at an early age to prepare herself for a musical career, most of this preparation having been accomplished in Vienna. At the age of eighteen she signed to sing with the Strasbourg Opera Company, and here she sang a wide range of parts, including the little role in "Madame Butterfly," Mimi in "La Boheme," Nedda in "Pagliacci," the title role in "Mignon," Marguerite in "Faust," title role in "Tosca," Rosaura in "Le Donne Curiose," Elcira in "Don Giovanni," Elizabeth in "Tannhauser" and many others. Her next engagement was for three years with the Royal Opera Company at Dresden. She was thus engaged when the war broke out, and she availed herself of the first opportunity to leave that city and territory, returning to Belgium, from which point she managed to return to the United States. She was engaged at once for leading roles of Gatti at the Metropolitan Opera Company, but felt that concert work afforded her a wider and more satisfactory field. Her New York debut in concert was at Carnegie Hall last February, and here she was most happily received by one of the largest audiences of the season. Her program was an unusually original one, her opening number being Beethoven's difficult aria "Oh Perfido," which has proven the stumbling block to so many aspiring artistes. Her rendition was perfect, and thereafter she added to the esteem which was manifested by her appreciative audience after each following number. The singer is one of the most attractive artistes on the concert stage. Her beauty is uncommon, and her voice, a pure lyric soprano with dramatic qualities, is handled by her effectively and with impressive fervor. She is to repeat her Carnegie Hall recital on the evening of January 13, and in the interim will be heard in Philadelphia, Baltimore, Washington, Boston and other leading eastern cities before her transcontinental tour.

BLACKMORE PUPILS IN RECITAL

At Bush Conservatory, on Saturday, November 15, at 3 o'clock, Miss Frances Dodge, Miss Lorine Chamberlin and Miss Leotta Foreman, three artist pupils of John B. Blackmore, pianist, will present a program of compositions by Debussy, Ravel, Liszt, Brahms and other composers.

These young ladies are from the Pacific Coast, having joined Mr. Blackmore's classes this fall to complete their studies.

MONTEMEZZI-CARRARA

The famous composer of "L'Amore dei Tre Re," now in America rehearsing his new opera, "La Nave," which is to open the season of the Chicago Opera, had his pleasant shock one day this week when he met, unexpectedly, Olga Carrara at Aeolian Hall. The meeting would be of no significance if the Italian soprano did not happen to be Montemezzi's heroine in his opera, "L'Amore dei Tre Re." The young soprano was singing "Fiora" (leading part) at the Verdi Theater of Padua, and her interpretation so elated the composer that he rushed behind the stage to express his delight. Six years have elapsed, and the composer and singer have not since met. New York being the city of destiny and today the mecca of artists and musicians, it happened that they are both here.

He recognized her with an expression of delight and repeated to the soprano that her former interpretation was still fresh in his memory. Mr. Montemezzi promised to attend Olga Carrara's recital, which is to be given on the 10th of February at Aeolian Hall, and from Chicago news has reached Astolfo Pescia, the singer's teacher, that his colleague, Maestro Gino Marinuzzi, the new conductor of the Chicago Opera Association, will honor the recital with his presence. It happened that Mr. Marinuzzi conducted the particular performance, given at the Verdi Theatre, when Olga Carrara was singing the leading role in the presence of the composer, whose opera, "La Nave," will open the New York season of the Chicago Opera at the Lexington Theater.

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GUNSTER IN WHITE MOUNTAINS

Frederick Gunster gave a recital of French, Italian and American composers, under the auspices of the Women's Club of Berlin, N. H., on October 22. His recital engagements in November take him to Chicago and cities in Wisconsin.

Mr. Gunster, whose recent New York recital was so highly praised by the critics, is booked for appearances from Canada to Dixie, and numerous points in the Middle West.

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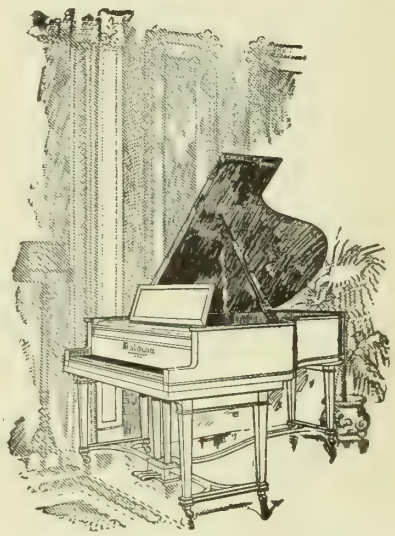

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Music News

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Music News

Vol. 11 Chicago, November 21, 1919 No. 47

Editorial

PASSING COMMENT

The growth of Americanization in music progresses all the time—some months slowly, and again by leaps and bounds.

A half-dozen recent appearances and programs in Chicago have been thoroughly encouraging.

Cecil Fanning, Ethel Jones, Ethel Benedict, Eugene Stinson, Carolyn Willard, Frederick Gunster, Mae Doelling and other young American artists have appeared with distinguished success in Chicago.

Arthur Hackett scored a big success at the Auditorium; Anna Case and Maud Powell drew an enormous audience to Medinah Temple.

Albert Spalding, American violinist and patriot, drew sold-out houses on his appearance with the Chicago Symphony Orchestra.

These are only a few out of many, as reference to Music News' columns will indicate.

And, just as indicative, is the fact of the use of so much American material in the programs.

Ethel Jones sang a preponderantly American program, including arias from the successful American opera "Shanewis" (Cadman). Hackett, Gunster and Fanning made their biggest successes in English text songs.

. . . . . .

On last Friday evening at Orchestra Hall the Men's Fall Festival Chorus (direction of Edward Clissold, a Service man) devoted its entire output to Chicago composers, honoring in this way J. S. Fearis, H. W. Fairband, Alfred Hiles Bergen, D. A. Clippinger, Daniel Protheroe, Palmer Clark, Laura Rexford, Rossetter G. Cole, Carrie Jacobs Bond and James G. MacDermid.

Even the solo numbers were almost wholly American, including Mrs. Beach, Cole, Fisher, Spross, Penn, and Jean Boyd.

This might be multiplied many times, and the encouraging thing about it is that all these artists and most of these compositions met with unbounded success.

. . . . . .

And—as a contrast to this—consider the bad judgment which presents to us "The Love of Three Oranges" in French!

This opera was written by Prokofieff (a Russian) on commission from Mr. Campanini, our General Director of Opera. It is paid for with Chicago money.

It was written, naturally, in Russian; and, also quite naturally, the singers did not wish to produce it in that language. And so, instead of doing the logical and patriotic thing, i. e., translating it into English, it has been carefully and at great expense translated into French and will have its premiere performance at the Auditorium in Chicago in that language.

. . . . . .

But there is no use to inveigh against opera in foreign languages unless we show that we really want it in our own.

Operas in English at the Auditorium or elsewhere in the best opera houses of America have not been uproariously received by professional musicians, and the public—as always taking its lead from the profession—has stayed away from these performances religiously.

. . . . . .

Mr. Campanini this year is trying us out once more and is announcing the typically American story "Rip Van Winkle" made into an opera by the American Reginald De Koven and sung to us IN ENGLISH.

. . . . . .

What shall we do to prove that we earnestly want opera in English? Will we—as teachers—advise our pupils to buy tickets for "Lucia" or "Rigoletto" or some other opera that we "know" to be good, or will we prove by our own presence, enthusiasm and advice to our pupils and friends that we are 100 per cent loyal Americans even when it comes to Grand Opera?

. . . . . .

An innovation of the Chicago Symphony Orchestra which is notably fine and will, unquestionably, be exceedingly successful, is the giving of Children's Concerts by the orchestra.

The first program, heard yesterday, had the following fine program:

Tambourin ..... Gretry (1741-1813)
Air } ..... Bach (1685-1750)
Gavotte }
Nocturne from music to A Midsummer Night's Dream ..... Mendelssohn (1809-1847)
Danse Macabre ..... Saint-Saens (1835-)
Pizzicati ..... Delibes (1836-1891)
Waltz—On the Beautiful Blue Danube ..... Strauss (1825-1899)

We quote the program explanation of the venture: "The concerts will be given by the Chicago Symphony Orchestra (ninety men), with Frederick Stock conducting. The programs will be of about an hour's duration, and, as the name given the concerts implies, especially constructed for the instruction and enjoyment of children. That the children may listen with better understanding and keener enjoyment, Mr. Stock will give short explanatory remarks. These concerts will be given at intervals during the season on Thursday afternoons at 4 o'clock. It is sincerely hoped the new effort will meet with popular response sufficient to warrant a series of these programs at regular intervals during this and succeeding seasons.

. . . . . .

"In Chicago a man must have one hundred thousand dollars to be a millionaire; in Pittsburgh he can be a millionaire on fifty thousand. But in New York a man with brains and the right backing can be a millionaire on ten thousand."

—From a story in Hearst's Magazine.

DOES NOT LIKE OUR STAND

The following letter was written to us on the day following our "America First" editorial:

Oak Park, Ill., Nov. 15, 1919.

My Dear Mr. Watt: I subscribed for your paper when I was in your office, so I will inclose $2.50. But I do not care to have you send me the paper, for I do not care for the stand you take in regard to music. Please take my name off your list.

Thanking you,

(Signed) JENNIE MAUD BLISS.

We have returned Miss Bliss' check to her.

MUSIC TO COME

Friday, November 21

Orchestra Hall, 2:15—Chicago Symphony
Cosmopolitan School of Music, 11 a. m. and 8:15 p. m.—Pupils' Concerts.

Saturday, November 22

Zeigfeld Theater, 11—Chicago Musical College Concert.
Chicago Piano College, 2:15—Pupils' Concert.
Kimball Hall, 3—American Conservatory Concert.
The Auditorium, 2 and 8—Grand Opera.
Orchestra Hall, 8:15—Chicago Symphony Orchestra.

Sunday, November 23

Kimball Hall, 8:15—Piano Recital, Hazel Harrison.
Orchestra Hall, 3:30—Song Recital, Werrenrath.
Fullerton Hall, 3 and 4:15—Chicago Concert Ensemble.

Monday, November 24

Barnum Theater, Fine Arts Building, 8:15—MacBurney Pupils' Recital.
The Auditorium, 8—Grand Opera.

Tuesday, November 25

The Auditorium, 8—Grand Opera.

Wednesday, November 26

The Auditorium, 8—Grand Opera.

Thursday, November 27

The Auditorium, 8—Grand Opera.

♮ ♮ ♮

IN THE THEATERS

The Playhouse—Movies de Luxe and Music.
Woods—"Up in Mabel's Room."
Olympic—Mantell in Shakespearean repertoire.
Studebaker—"Take It From Me."
Garrick—"Tumble In."
Cohan's Grand—"The Acquittal."
Princess—"The Five Million."
State-Lake—Vaudeville and Movies.
Riviera—Movies and Music.

♯ ♯ ♯

SHERWOOD MUSIC SCHOOL

Pupils of Georgia Kober gave the following program at the Sherwood Music School in the Fine Arts Building on Monday evening:

Auf der Bergen (for two pianos)—Grieg
Marie Tout

Rakoczy March (from 15th Rhapsody)—Liszt
Walter Rickard

Fantasie (for two pianos)—Mozart-Grieg
Gertrude Seligman

Romance—Sibelius
Corrie Dawkins

Sonate, B Flat Major—Schytte
Arthur Wildman
Orchestral parts on second piano, Miss Kober

Turkish March—Beethoven-Rubinstein
(From "The Ruins of Athens")
Pearl Matthews

Caprice Arabe (for two pianos)—Saint-Saens
Katherine Townsend

Romance, E Flat—Rubinstein
Orientale—Amani
Gertrude Seligman

Nocturne, F Sharp Major—Chopin
Prelude No. 16—Chopin
Louise Antley

Concerto, D Minor (first movement)—MacDowell
Irene Lambe

FRANCES PAPERT

Frances Papert, mezzo-contralto, who has made several concert tours of the South, and who has a fine clientele in that

FRANCES PAPERT

part of the country, has just returned from another short trip in that section

One of her most successful engagements was that in recital before the Wednesday Musical Club of Texarkana, Tex.

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MU PHI EPSILOM IOFA ALPHA CHAPTER CONCERT

Wednesday morning, November 19, the following November program was given:

1. Romance (two pianos)—Grieg
   Wyonetta Cleveland and Katheryn T. Whitfield
2. Home Coming—Barthelmy
   Ishtar—Spross
   Rose L. Gannon
3. Pierrot Serenade—Randeggen, Jr.
   Chant Negre—Kramer
   Canzonetta—Friml
   Dorothy Lynch
4. The Soldier's Bride—Rachmaninoff
   In the Silence of the Night—Rachmaninoff
   Ruth Collette
5. Duets—
   The Night Sea—Beach
   Laughter Wears a Lilied Gown—Branscombe
   Naomi McLain and Rose L. Gannon
6. La Vie est Vaine—Del Riego
   Son Jour Ma Belle—Behrend
   Marie Wallerich
7. Lento (two Pierrot pieces)—Scott
   Caprice Espagnol—Moszkowski
   Katheryn T. Whitfield
8. La Tasse—Godard
   Vox Invicta—Salter
   Les Papillons—Chausson
   Naomi McLain
9. Sonata, D minor—Boyce
   Wally George, Dorothy Lynch, Elizabeth Roelhk and Mae McHugh

ACCOMPANISTS
Mae McHugh and Beulah Porter

PROGRAM ARRANGED
Rose L. Gannon and Naomi McLain

♯ ♯ ♯

GRACE CHURCH, OAK PARK

Arthur Randolph Fraser announces that his choir of 50 men and boys will sing John E. West's "Seed Time and Harvest" (Harvest Cantata) next Sunday afternoon, November 23, at 5 o'clock vespers. The choir will be assisted by Arthur Kraft, tenor, and Gladys Knight Thomas, soprano.

The opera "Iolanthe" (Gilbert and Sullivan) will be given by Grace Church Choirs (Arthur R. Fraser, organist and choirmaster) Wednesday evening, December 3, in Warrington Theater, Oak Park, as a benefit for the New Parish House Fund. Special soloist, Rollin Pease as Strephon. Full details will be given later.

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Urbana, Ill.—At the University School of Music the Cincinnati Symphony Orchestra appeared on October 29, the program being purely orchestral.

STUDENTS' RECITAL

Very enjoyable music was heard at Lyon & Healy Hall on Friday evening—a good program and good executants. If one stops to think at such times, it is to wonder if he is listening to future great artists, and whether the ones to rise to eminence will be those of the marked present efficiency, or the ones who are not quite so glib and sure of themselves.

Kathryn Greene, a promising pupil of Monica Graham Stults, gave two groups of songs, revealing a good natural mezzo-soprano in process of growth and ineradicable evidences of Mrs. Stults' taste, discretion, love for a beautiful line, elegant diction, and always musical thought in the manner of delivery. The French songs, in particular, had the elaboration of finesse in their projection. Schindler's rhapsodic "Eili" was also well done. Paul Snyder, who is fostered by Rossetter Cole in the study of harmony and composition, has also fleet fingers, admirable poise and the makings of a big player inherent. He sensed the opulence of the excerpt from the Tschaikowsky Concerto admirably. Emma Ford was a bit literal for the Debussy mysteries. Tillie Tateel used Liszt, Chopin and Moszkowski, and Elizabeth Anderson the Grieg Sonata (Opus 7).

ALBERT COTSWORTH.

♯ ♯ ♯

BRUNETTE WALTER PUPILS IN RECITAL

Pupils of Brunette Walter will give a song recital at the Kimball Hall studios of Bissing Master School of Music this Friday evening, November 21, at 8:30. Goldie Rovetz-Sauter of Detroit, a mezzo-soprano, former pupil of this school, will contribute two numbers to the program. George Gomberg, a ten-year-old player from Bissing's promising group of juvenile violin students, will play. The following program will be presented:

Se M'ami ancor (Il Trovatore)—Verdi
Mrs. Sauter and Lawrence Bissing

The Kiss Waltz—Arditi
Ruth Wahl

Damon—Stange
Evelyn Knupfer

Grisilides—Elkin
Waltz Aria (Romeo and Juliet)—Gounod
Margaret O'Connor

Swiss Echo Song—Eckert
Charlotte Blum

Violin Solo—
Le Cygene—Saint-Saens
Gavotte—Gossec
George Gomberg

How's My Boy?—Homer
A Little Dutch Garden—Marks
Arthur Billquist

My Heart at Thy Sweet Voice—Saint-Saens
(Samson and Delilah)
Goldie Rovetz-Sauter

Prologue (Pagliacci)—Leoncavallo
Cavatine (Barber of Seville)—Rossini
Lawrence W. Bissing

Ah fors e lui—Verdi
Semper libera (La Traviata)—Verdi
Jessie Cohn

♯ ♯ ♯

OTTO G. HIRSCHLER IN LOS ANGELES

Otto G. Hirschler, who made so conspicuous a success at the head of the organ department at Coe College last year, is now located in Los Angeles, where he is head of the piano and organ department of the Los Angeles Bible Institute.

He is also organist at the Church of the Open Door—and, in the church, is now giving a series of Thursday recitals on the splendid new organ lately installed.

CHRISTINE LANGENHAN APPEARS IN CHICAGO

Very delightful was Woods Theater on last Sunday afternoon, for—in addition to its permanent attractions, such as the most comfortable seats in any Chicago theater, fine ventilation and a general beauty of coloring which is exceedingly pleasant to

CHRISTINE LANGENHAN

the eye, it had also, at this time, a bevy of fine young Chicago musicians who were acting as flower sellers, program girls and ushers—the occasion being the first Artists' Recital for the benefit of the Scholarship Fund of the Chicago Woman's Musical Club.

The artists chosen were Christine Langenhan, soprano; Richard Czerwonky, violinist, and Ruth Bradley, accompanist, the latter proving herself a thoroughly fine technician and an artist of the most distinct and sympathetic nature throughout the program.

Mme. Langenhan made her first Chicago appearance at this time and at once proved her worth and her attractiveness.

Her stage presence is exceptionally fine, and her skill in holding attention and in charming her audience has rarely been equaled.

She is a linguist of the most profound attainment and sang at this time not only the unusual languages, Russian and Bohemian—but also a very definite and beautiful French and an English which was understandable to far greater degree than is the case with the vast majority of recital givers.

This clarity of enunciation was especially exemplified in a little speech she made, in which explanation was presented of one of the Russian songs, and which, in this way, she made so clear as to give the hint that all singers might increase the interest in their programs many per cent if only they would tell something about their unusual songs and tell it in such a convincingly clear way as did Mme. Langenhan at this time.

This singer is herself of Bohemian extraction, and she was therefore very much at home in two songs by Dvorak (in Bohemian), and gave them an exceptionally fine interpretation.

In two songs of Tschaikowsky (in Russian) she was equally authoritative, and, as they were songs of big interest, she presented them with powerful dramatic impulse.

This group contained also the "Suicidio" aria from "La Gioconda" (in Italian), which was presented in good operatic style.

The second group was entirely French and included fine examples of the work of Debussy, Saint-Saens, Fourdrain and Gounod, including the powerful aria from "L'Enfant Prodigue" of the first named, the cunning "Guitars and Mandolins" of the second, the brilliant "Carnival" of the third, and the dainty "Spring" of the last named in the group.

A multiplicity of engagements, added to the fact that the recital at the Woods did not begin at the advertised time, robbed me of the pleasure of hearing the last group, but as it was all in English and I know the excellence of Mme. Langenhan's enunciation of that text, it is easy to vouch for her high value in the numbers, which included "The Bird With a Broken Wing" (Colson), "The Faltering Dusk" (Kramer), "Awake, It Is the Day" (Barbour), "Retreat" (La Forge), "Trees" (Phyllis Fergus), and "Birds of Flame" (Charles Wakefield Cadman).

———♯♯♯——— C. E. W.

AT THE MacBURNEY STUDIOS

A voice of exceptional charm is that of Alice Bolton Fertig, contralto, and on Monday evening, at the MacBurney Recital Series, she showed that her use of it is most intelligent and that her general musicianship has advanced to the status where she may safely be designated a young artist.

She had the splendid assistance of Harold B. Simonds at the piano, and the program chosen for her by her teacher, Mr. MacBurney, was unusually good—even for him.

The cool, suave classics (Handel and Bach) were presented with definite charm, and the turgid, almost sullen, poems of Russia in their settings to music by Rachmaninoff and Moussorgsky, gave ample proof of the wide intelligence of the young singer.

Then followed songs of Irish, Swedish, Scotch and Seventeenth Century make, as well as a strictly modern group (American) devoted to Forsyth, Dichmont, Rogers, La Forge and Cadman, the whole being presented with skill and goodly effect.

C. E. W.

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Lenox—Miss Frances Coates, costume song interpreter, is to be the special artist for the program of the River Forest Men's Neighborhood Club at the Presbyterian Church in that suburb next Tuesday evening. Miss Coates, who is an artist pupil of Lucie Lenox, will give two full groups, old English and Scotch.

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HAYDN CHORAL SOCIETY

The Haydn Choral Society, Haydn Owens conductor, is planning a busy season. The first concert will be given Saturday evening at the Y. M. C. A. Hotel. Two concerts for downtown are under way. Dates will be announced later. A trip to the coast is under consideration, and opportunity for trained voices in the chorus is one of the best.

MEN'S FALL FESTIVAL CONCERT

The annual concert of the Men's Fall Festival Chorus at Orchestra Hall under the direction of Edward Clissold was, as usual, a fine musical success. It was attended by a large audience and, quite as usual also, the enthusiasm of this audience was not nearly so great as it should have been.

As told in our editorial columns, the chorus numbers were entirely by Chicago composers, and it proved interesting indeed to hear and compare them.

The best liked were "Flag of the Stars" (J. S. Fearis) and "Loyal and True" (H. W. Fairbank), two patriotic numbers, which made a splendidly virile and wholly musical group; "The Tack," a comic little piece by D. A. Clippinger, a very nice arrangement of Carrie Jacobs Bond's "Perfect Day," and the perennially beautiful and popular "Land of Mine," by James MacDermid.

The chorus was in remarkably fine form—far in advance of last year, for instance, both in personnel and finish, and Mr. Clissold, always authoritative and equally artistic, proved himself, again—to be the exactly right man for the position he holds.

Edgar Nelson was the instrumental soloist of the evening and gave a splendid exposition of the possibilities of the Orchestra Hall organ in his intelligent and colorful playing of "Finlandia" (Sibelius), while in the excellent piece of writing, Symphonic Fantasie, by Rossetter G. Cole he was at once resourceful, polished and full of interest.

The Geranlen Trio appeared twice, and scored heavily both times, being obliged, of course, to add several encores.

This artistic ensemble is made up of artist pupils of Lucille Stevenson, and certainly reflects credit on her intuition and her instruction.

Dressed most becomingly and with a splendid accompaniment from Katharine Stevenson-Carter, their beautiful voices and perfect ensemble completed the conquest of the audience.

Of the numbers heard by this writer "In Italy," of Jean Boyd (in a wonderfully effective ensemble harmonization), was the gem, and it was, truly, sung with a spirit and style which were so unusual as to mark the number a perfect delight.

The other numbers—all given beautifully and each in turn charming the audience—were "June" (Beach), "Deep River" (Fisher), "Will o' the Wisp" (Spross), "The Year's at the Spring" (Beach), "Smilin' Through" (the cunning new song by Arthur Penn), and "When Twilight Weaves" (Beethoven).

C. E. W.

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OLIVE JUNE LACEY

Olive June Lacey, soprano, was engaged by the Wilmette Woman's Club to sing the part of the Juggler in "The Feast of the Little Lanterns," an operetta given by the club last Friday night, November 14, and was quite a success, artistically and vocally.

Her voice, which is of beautiful quality and unlimited range, was heard in several solos and a duet, and won the large audience with her portrayal of the juggler.

Miss Lacey's singing is at all times musicianly, and with her unusual interpretative ability she gives with ease the varied moods in whatever she choses to present.

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F. WIGHT NEUMANN ANNOUNCEMENTS

Hazel Harrison, pianist, will give a recital next Sunday afternoon, November 23, at 3:30 at Kimball Hall under the direction of F. Wight Neumann. Miss Harrison has arranged the following program:

Chaconne ..... Bach-Busoni
Two Nocturnes—
Op. 48, No. 2
Op. 15, No. 2 } ..... Chopin
Scherzo, B minor
Adelaide ..... Beethoven-Liszt
Sonata, B minor ..... Liszt
At the Spring
Will o' the Wisp } ..... Liszt
St. Francis Walking on the Waves
The Trout ..... Schubert-Liszt
Valse de Concert, and two motives: Lucia and Parisina ..... Liszt

Isolde Menges, the English violinist, will come to Kimball Hall Sunday afternoon, November 30, at 3:30 under the direction of F. Wight Neumann for a recital.

———♯♯♯———

Cleveland—Kathryn E. Collins will present Miss Ruth Elizabeth Rodgers in a piano recital Friday evening, November 28, at the Assembly Hall of the Tucker School of Expression, Metropolitan Theater Building, 5012 Euclid avenue. Miss Rodgers will be assisted in ensemble numbers by the Misses Hilda Wittlinger, Alice Turk and Alberta McIntosh, and the little Misses Elizabeth Bafkocil and Estelle Sharfeld of the Tucker School of Expression will present a Yankee Doodle sketch with music accompaniment.

———♯♯♯———

Braille Club—The Braille Music Club will give a dinner to its members Thanksgiving day at the home of Mrs. Joseph G. Davis, 517 East 34th street. Covers will be laid for forty.

Music in Chicago

ETHEL JONES IN SONG RECITAL

Partly because last Tuesday was Armistice Day, and more because she is American to the full in thought, feeling and training, Ethel Jones chose to make the program of her Blackstone debut in song recital preponderatingly American, and in so doing she showed her acumen, for the works chosen were vitally American as well as fully artistic and, if further proof be needed, a fine illustration of the fact that American singers can nowadays make their program largely (or wholly if they like) atune to their own nationality and best medium of illustration—the English language.

Chief in value of these numbers were the two major arias from "Shanewis" (Cadman), which were given a wonderfully fine reading by Miss Jones.

Cadman, you remember, did the very unusual in assigning the chief role of his opera to a mezzo-soprano voice, and, incidentally, in so doing he provided Miss Jones with numbers absolutely in her best metier—so much so indeed that they might have been written for her.

One of the daily papers, in speaking of Miss Jones, said that her voice was "like warm velvet," and this unusual expression certainly will convey to those who did not hear her recital the effect of her singing in "Shanewis."

Miss Jones, though still a growing singer and modest to the full in attempt and demeanor, has still reached so fine a point of vocal control and of artistic interpretation that her recital was one of constant and profound delight, and this was accented continually by her deft and clear use of the vernacular in her two closing groups.

The whole program was printed in Music News of last week, and its recapitulation here is unnecessary, but, to specify some of the best points, the "Japanese Death Song" (Sharp) was impressive, though terribly gruesome; "My Garden," by the Chicago composer, Eleanor Everest Freer, proved to be a positive charm, a song, in fact, which should be on the program of every serious singer; "Women of Inver" (Loughborough) gave opportunity for dramatic expression, Carpenter's "Cradle Song" was proven to be thoroughly artistic, and H. T. Burleigh's "Didn't It Rain?" gave opportunity for the display of that charming vein of humor which Miss Jones undoubtedly possesses, but of which she decided to make slight use in this recital.

Excellent accompaniments were played by Olive Kriebs.

C. E. W.

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COSMOPOLITAN SCHOOL

The Cosmopolitan School of Music and Dramatic Art announces a piano recital to be given on Friday evening, November 21, at 8:15, by Mrs. Edith Shaw Brown, pupil of Henry Purmort Eames. Mrs. Brown will play numbers of MacDowell, Ireland, Bax, Griffes and others.

Miss Mary Hansen, violinist of the Cosmopolitan School, will present some of her students at a musical Saturday morning, November 22, at 11 o'clock.

ARTHUR B. ENGLISH VOCAL STUDIO NOTES

The following activities are reported among the professional singers studying with Mr. English:

Miss Bertha Farner left last Saturday for a long tour with her organization, the Berthe Farner Concert Company.

Mme. Guilderoy Scott, contralto, will sing Elgar's "Sea Pictures" with the Detroit Symphony Orchestra on December 16.

Mme. Scott will be heard in joint recital in Kimball Hall December 4.

Miss Ethel Tamminga, lyric soprano, is singing the role of Robin Hood in the opera of that name under the Dunbar management.

Miss Mary Baker, coloratura soprano, has been engaged for the soubrette part in the same company.

Miss Lennie Hannan, soprano, has been engaged for a leading part in a musical revue touring Wisconsin and Minnesota.

Jane English, coloratura soprano, is to give a recital in Wayne, Mich., November 28. She is booked for several joint recitals with Mr. Charles Lagourgue, clarinettist, this coming season and will give her program, "Songs of Yesterday," for the Arche Club.

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MORGAN EXTENSION SERIES AT ENGLEWOOD CHRISTIAN CHURCH

The second number of the Musical Extension Series given at the Englewood Christian Church Thursday evening brought a much larger attendance. The program was furnished by Margery Maxwell, soprano, and Vera Poppe, cellist, with Lyell Barber as accompanist. Miss Maxwell was in especially good form. Her voice, despite a slight indisposition, was under perfect control, enabling her to give her usual fine interpretations of the songs rendered. Miss Poppe is a new addition to Chicago's list of cellists, but is rapidly claiming the attention of lovers of that instrument. Her own compositions were of merit, and were well received. Mr. Barber added a long list of new friends by the splendid support he gave the soloists.

W. A. H.

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NORA LORAINE OLIN

Monday evening of last week Miss Nora Loraine Olin presented Dr. Merry C. Lincoln in a fine program of songs at her studio in Kimball Hall. Miss Olin is one of the best of local musicians, and her selection of songs for recitals are always worth hearing. The numbers as given were:

Were My Songs with Wings Provided ..... Hahn
Midsummer Lullaby ..... MacDowell
On Autumn ..... Mendelssohn
Autumn Song ..... Grieg
Autumnal Gale ..... Grieg
A Beggar at Love's Gate ..... Strickland

Dr. Merry is making music a part of her broad education, and she disclosed some good traits in the presentation of her songs. She has interpretative intelligence and used a musicianly style that counts for much. Miss Olin played excellent accompaniments for Dr. Merry.

FREDERICK GUNSTER AND MAE DOELLING APPEAR BEFORE THE LAKE VIEW MUSICAL SOCIETY

Frederick Gunster, tenor, appeared before the Lake View Musical Society last year, and so immediate and emphatic was his success that he was chosen again this year for the first artist program of the season, and on last Monday afternoon delighted a large audience of members and friends at the Parkway Hotel.

And—not alone did the society know just where to find a popular singer for the event, but they knew also that in the person of Mae Doelling, pianist, one of their own members, they had a most worthy and effective co-attraction and, going a step further, they remembered, too, that the importation of an accompanist for Mr. Gunster was an absolutely unnecessary proceeding, when right at home there was so efficient and artistic a one as Miss Alma Birmingham.

Throughout the concert Miss Birmingham showed her pianistic skill to be great and her ability as an accompanist to be of the finest description. The unity of thought and musical impulse between her and Mr. Gunster was perfect throughout.

Miss Doelling, sincere in bearing, profound in musicianship and absolutely brilliant in technical detail, played a group in which some Debussy showed her introspective facility, some Chopin again proved her to be poetic, and some Liszt, in which—quite as usual, she was a glittering success.

Mr. Gunster, who has a personality which puts him en rapport immediately with any audience before which he appears and a voice of unusually delightful qualities, is—further, a fine musician and a master program maker.

His first group, made up of some of the finest examples of French miniature art form in music, featured Franck, Rabey, Duparc and Fourdrain, the "Madrigal" of the last named (an exquisite song) receiving at this time its second reading in America, the first having been by Mr. Gunster in his recent Aeolian Hall recital in New York.

The second group was devoted to Grieg, a composer and a class of song wholly in keeping with the purity and the fine musical feeling in the Gunster voice.

The last group—a generously long one, was American, and it introduced several genre songs as well as two of the Spirituals (Reddick), which Mr. Gunster sang so wonderfully well at Lockport last fall as to constitute himself one of the extraordinary factors of that unusual event.

Kramer and Speaks were featured in this group, the remarkable charm of Fay Foster was again proven in "The Red Heart," and "Little Wheel a-Turnin' in My Heart" (Arms Fisher) again showed its delightful possibilities.

Mr. Gunster—naturally, sang a number of encores, and chief among them were two songs which, much used at present, are still growing in popularity.

These were "Smilin' Through" (Penn) and "Values" (Vanderpool), melodious songs both and equally fine and effective when sung so beautifully as was done by Mr. Gunster at this time. C. E. W.

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ANNA TOMLINSON

The Beginners' and Intermediate Departments of the Anna Tomlinson School of Music are closing their first term of this season by dividing into classes of fourteen each and giving an entertaining demonstration of their class work for the term and a program, followed by refreshments, to their mothers and one guest each. As the school has made a record enrollment of 144 pupils for this term, this will make a good many afternoons for the Berwyn people to see what the pupils are doing.

Miss Anne Ludemann, an assistant teacher and pupil of Miss Tomlinson, and Mrs. A. J. Hessler, artist pupil, played for the Berwyn Woman's Club last week with great success. The day was devoted to France, and the music used was in duet form by Chaminade.

Mrs. Jennie F. Bentley of Minneapolis, a former pupil of Miss Tomlinson, has moved to Chicago to become an assistant teacher under Miss Tomlinson. This is the fourth new assistant Miss Tomlinson has been obliged to take this year, as her work is constantly increasing.

Miss Florence Wiersema, a former pupil and for five years assistant teacher for Miss Tomlinson, has accepted a position as supervisor of public school music for both high school and grades at Gooding, Idaho.

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Vanderpool—Frederick Vanderpool's "The Heart Call" was a conspicuous success in a recital given by Amparito Farrar at the Ohio Wesleyan University.

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CAROLYN WILLARD

Carolyn Willard's annual recital, which took place at Kimball Hall on November 9, was one of the most successful affairs given by local artists in many a month. Miss Willard was in the best possible trim, and the house was full and immensely enthusiastic. Not only was Miss Willard at

CAROLYN WILLARD

an advantage by reason of her admirable preparation, but she was peculiarly fortunate in the choice and arrangement of her numbers, which were not at all of the hackneyed variety. She opened the program with two old classic favorites, the Scarlatti "Pastorale and Capriccio" and the Bach "Chromatic Fantasie and Fugue, D Minor." These were followed by the Liszt Eclogue and the Brahms Rhapsody, Op. 119, played by request. The Chopin group, which constituted the central kernel of the program, was done with delicacy and romantic color as well as technical charm. For the rest the numbers were less well known and exceedingly interesting. A burlesque march, "Trabel On," from an American Negro Suite (Otterstroem), offered a weird and almost comic contrast to the Chopin group, and the Debussy and MacDowell numbers were presented with great discrimination and artistry. The Rubinstein numbers in closing were rich in color and technical display, and in them, as in the foregoing groups, Miss Willard proved herself an artist of the first rank and of distinct and unique personality.

MARY CARVER WILLIAMS.

———♯♯♯———

Stout—Alice Brown Stout, vocalist and accompanist, has filled the following engagements: October 26, vocal soloist at Elgin, Ill., on vesper program, sponsored by the King's Daughters; October 22, accompanist for Ethel Benedict and Frederica Downing on Mu Phi Epsilon program; October 29, accompanist for Mrs. Benedict at Chicago Beach Hotel; November 7, accompanist for Ethel Benedict in recital at Kimball Hall; November 17, vocal soloist at Illinois Federation of Woman's Clubs at Auditorium.

RADANOVITS ARTIST PUPILS IN RECITAL

There were five fine young artists to be heard at Lyon & Healy Hall on last Monday evening—yes, six—for, to insure perfect accompaniment and the best possible artistic piano musicianship for the event, William Lester, the brilliant Chicago pianist and composer, was added to the other five.

And not alone in his accompaniments did he shine, but also in two of his songs—the brilliant "Apple Blossoms" and the folk-like "Out Among the Heather," both of which scored on their own account fully as much as because of the fact that they were beautifully presented at this time.

Sandor Radanovits, the teacher of the young singers under consideration, is surely gifted with unusual perspicuity in the analysis of a voice and giving it proper classification and development, for these five (as well as many others who have been heard) sing with perfect ease, excellent musicianship and interpretation and a general fearlessness which betokens entire security.

Luella M. Feiertag, a coloratura with petite manners and style and with a most beautifully light and graceful voice, was heard to good advantage in works of Bishop, Leoni, Wilson, Lehman and Spross, excelling especially in "Will o' the Wisp" of the latter.

Lester Castle, whose bass voice has developed remarkably during the past year and who has added considerable dramatic ability to his vocalism, sang good pieces of Handel, Pierce and Hildach in a way to evoke much enthusiasm, and in Fay Foster's "Nipponese Sword Song" he was powerful and effective.

Borghild Braastad, who is, perhaps, classified as a lyric soprano, showed also that the dramatic is thoroughly within her metier.

She was entirely unique in her ability to present a group of songs in Norwegian (Grieg and Soderman), and in "Apple Blossoms" (Lester) she created a sensation.

Helen Haworth, a young artist from the West, who is taking Chicago by storm, was heard in four pieces, her best interpretations being those of "Invocation to Eros" (Kurstener) and an aria from "Samson and Delilah."

Her voice is beautiful, while at the same time it is rich and full, and her musicianship is notably good.

The audience—like all audiences that hear her, was exceedingly enthusiastic in approval.

Elsa Holinger, a dramatic soprano whose voice is of very great power and whose scale is, nevertheless, even, and whose tone is sweet withal, sang a splendidly chosen group of songs and sent the audience away thoroughly happy. Her rendition of "Il est doux" (Massenet) was masterly, and the De Nogero favorite, "My Love Is a Muleteer," very dramatic.

C. E. W.

———♯♯♯———

Sundstrom — Ebba Sundstrom, violinist, appeared in a concert at the Immanuel Lutheran Church of Evanston November 6, and on November 19 she played at the graduating exercises of the S. W. Theological Seminary, held at the Moody Bible Institute Auditorium.

KNUPFER STUDIOS

Walter Knupfer, director of the Knupfer studios, Fine Arts Building, announces the first one of this season's recital series, to take place this Friday evening at 8:15. Junior students of the piano, violin, vocal and dramatic department will render the following program:

Piano—Merry Bob o' Link.....Krogman
Molly Bob Taylor, pupil of Dorothy Eichenlaub
Violin—Slumber Song.....Hauser
Eleanor Edelman, pupil of Ruth Breytspraak
Reading—The Apportionment
Betty Gilbert, pupil of Gertrude Hemken
Piano—Sonatina.....Schytte
Dorothea Kohn, pupil of Mildred Schooler
Piano—Doll's Dream.....Oesten
Lillian Taylor, pupil of Dorothy Eichenlaub
Piano—The Juggler.....Kern
Mildred Messinger, pupil of Anita Alvarez Knupfer
Reading—Birdie's Delsartie
Dorothea Kohn, pupil of Gertrude Hemken
Piano—A Dainty Gavotte.....Fletcher
Under the Rose Arbor.....Dutton
Will O' the Wisp.....Lemont
Jeanette Kartman, pupil of Dorothy Eichenlaub
Piano—Tulip.....Lichner
Lillian Koral, pupil of Mildred Schooler
Reading—Stop That
Marcella Elias, pupil of Gertrude Hemken
Piano—Album Leaf.....Koelling
Fannie Berlizheimer, pupil of Anita Alvarez Knupfer
Vocal—I Wonder If Love Is a Dream.....Forster
Evening.....Burnett
Lester Ekdahl, pupil of Jane Ogden Hunter
Piano—Hovering Butterflies.....Gaynor
Lillian Mason, pupil of Dorothy Eichenlaub
Piano—Flattery.....Ravina
Menuet.....Beethoven
Carmen Alvarez, pupil of Anita Alvarez Knupfer
Piano—Minuet.....Moszkowski
Valsette.....Borowski
Edith Noren, pupil of Walter Knupfer
Violin—Andantino.....Kreisler
Hungarian Dance.....Brahms
Darlene Eggebrecht, pupil of Ruth Breytspraak
Piano—Berceuse.....Godard
Dorothy Belz, pupil of Verness Fraser
Reading—My Mamma Says
Wanda Malicka, pupil of Gertrude Hemken
Piano—To Spring.....Grieg
Shadow Dance.....MacDowell
Edna Jettinger, pupil of Anna Daze
Piano—Idyl.....MacDowell
Dance of the Gnomes.....MacDowell
Crescenz McCormack,
pupil of Agathe Langrich-Haenel

The second recital of the series given by students of the intermediate grades in the different departments will take place Friday of next week.

Agnes Blafka, pianist, artist pupil of Walter Knupfer, was the soloist at the Bohemian evening given last Thursday evening by the First Presbyterian Church.

The school chorus of the Knupfer studios, under the direction of Jane Ogden Hunter, has begun its bi-weekly practice evenings and will meet hereafter regularly on alternate Monday evenings at the school.

Mrs. Griewisch-Kherralla, member of the voice department of the Knupfer studios, sang last Sunday at a concert given for the War Orphans' Relief at the La Salle Hotel.

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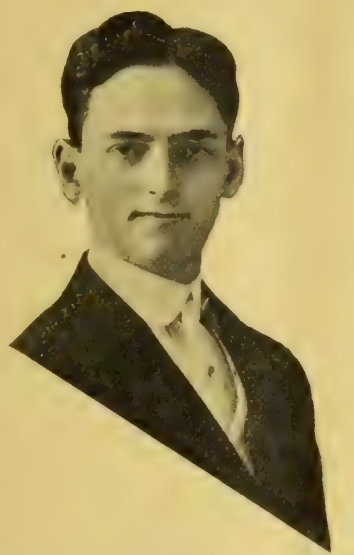
MRS. MacDOWELL AT EVANSTON

Mrs. Edward MacDowell, who is very popular in Evanston and has made several appearances at the Northwestern University School of Music, played there before a large audience last Friday evening and scored much success in the following representative program:

Prelude, from the First Suite—To the Sea
Rigaudon
From a German Forest
Of Salamanders
A Haunted House
Brer' Rabbit
Andante, from Keltic Sonata
Scotch Poem
.....From Fireside Tales
Virtuose Studies—Improvisation, March Wind

W. HAROLD SIMONS

The return of Mr. Simons from military service was celebrated last Saturday at the Mendelssohn Conservatory by his first recital, which was very welcome. Mr. Simons has been absent about a year in service in an orchestra on the U. S. S. Dauphin, flagship for the American patrol fleet, which



W. HAROLD SIMONS

was stationed a large part of the time at Key West.

Mr. Simons was formerly on the faculty of the Chicago Musical College, where he taught very successfully, and he is now teaching a large class at the Mendelssohn Conservatory, where he heads the violin department. He opened his program with the Dvorak Sonata, Op. 100, and brought out in full relief all its fantastic and imaginative content. He was accompanied with exquisite taste and artistry by Mrs. Simons. The second group was made up of three lighter numbers, the Beethoven Minuet, "Gavotte" (Gossec), and "Tempo di Menuetto" (Pugnani). They were done with grace and musicianly feeling, and were followed by the Finale from the Fourth Concerto of Vieuxtemps, masterful in interpretation and execution.

MARY CARVER WILLIAMS.

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KINSOLVING MORNING MUSICALES

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Program for Tuesday, November 25, at 11 a. m.:

Variations Symphoniques ..... Boellman
Mr. Dambois

My Country
Sadness, Be Silent
Let Me Love
The Mother-in-law
..... Russian Folk-Songs
Mme. Nina Tarasova

Aria ..... Bach
Berceuse ..... Schubert
Papillon ..... Popper
Mr. Dambois

My Laddie ..... Scotch Song
Great Bear ..... Mana-Zucca
Maman Dites-Moi
Jeunes Fillettes
Songs of the 18th Century arranged by Wekerlin
Mme. Tarasova

Dream of Love ..... Liszt
Reminiscences ..... Maurice Dambois
Caprice Russe ..... Maurice Dambois
Mr. Dambois

Song of the Volga
On, Driver, On
My Child
The Days of Long Ago
..... Russian Folk-Songs
Mme. Tarasova

CHICAGO MUSICAL COLLEGE

The concert that will be given by the Chicago Musical College this Saturday morning in Ziegfeld Theater will be presented by students in the piano, vocal and violin departments. The following program will be interpreted:

Piano—Valse ..... Moszkowski
Miriam Penansky (Chicago)
(Student of Karl Reckzeh)

Vocal—Rose Kissed Me Today ..... Harling
As We Part ..... Ilgenfritz
Susanne Richardson (Terre Haute, Ind.)
(Student of Edoardo Sacerdote)

Piano—Improvisation and Polonaise ..... MacDowell
Helen Smith (Carbondale, Ill.)
(Student of Edward Collins)

Vocal—The Plaint ..... Brown
Sing, Joyous Bird ..... Philips
Anne Leonard (Francesville, Ind.)
(Student of Mrs. O. L. Fox)

Violin—Reverie ..... Vieuxtemps
Carl G. Rink (Chicago)
(Student of Leon Sametini)

Vocal—Au Bruit des Laurdes (Philemon et Baucis) ..... Gounod
Dr. E. G. Urbanowicz (Chicago)
(Student of Adolf Muhlmann)

Piano—Three Studies
Idyl
Melody
Hungarian
..... MacDowell
Ann Gordon (Yankton, S. Dak.)
(Student of Rudolph Reuter)

Vocal—Valse Arietta (Romeo et Juliette) ..... Gounod
Gene Cashman (Sioux Falls, S. Dak.)
Student of Edoardo Sacerdote)

Violin—Concerto, A minor (first movement) ..... Viotti
Lulu Gieseke (Marble Falls, Texas)
(Student of Leon Sametini)

Piano—Capriccio ..... Brahms
Gertrude Mandelstamm (Chicago)
(Student of Alexander Raab)

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AMY WOLFLE

On Wednesday, November 12, at the Baron Hirsch Woman's Club, Mrs. Amy Wolfle read the closing portions of the play, "In Lilac Time," a drama of romantic title and the most intense dramatic purport. Mrs. Wolfle is an artist who possesses that rare gift of self-obliteration in the rendition of her work. This is a quality very essential to the success of a dramatic reader even more than to an ordinary actor, because of the difference and variation in characterization which is so necessary. Mrs. Wolfle is supremely convincing as an actress and interpreter by reason of this ability to forget herself completely in her part. She also has a voice which adapts itself well to the illusion of the masculine and feminine.

Although Mrs. Wolfle is perhaps best known as a dramatic reader, she is also a professional accompanist of no mean talent and a singer of ability. It is to be hoped that she will have much opportunity in the future to combine these talents in her service to the community, which will undoubtedly be great.

MARY CARVER WILLIAMS.

♯♯♯

WILLIAM PHILLIPS

William Phillips, baritone, is to be the feature of the music for the First Congregational Church, Oak Park, on next Sunday. He will sing a solo at both the morning and the evening service.

Mr. Phillips has also been engaged to sing at the meeting of the Chicago Literary Club on next Monday. He sang at the meeting of the New England Women in the Crystal Ballroom of the Blackstone on Thursday, November 13. His glorious voice, interesting repertoire and engaging manner make his every appearance an added success.

A SUCCESSFUL PUPIL OF MRS. CHARLES KRUM

Three important and very successful recent appearances of Miss Eva Gordon, an artist pupil of Mrs. Charles Krum of Chicago, have proven the excellence both of the voice and of its preparation for public use, these being before the Musicians' Club of Chicago, at the Orpheum Theater in Green Bay, Wis., and in recital before the Woman's Club of Peoria, Ill.

At the Musicians' Club of Women (Chicago), Miss Gordon was heard with much appreciation in "Eili, Eili" (Schindler), two Russian folksongs, "In the Steppes" (Gretchaninow), and "To Columbine" (Crisp). Accompanist, Alma Birmingham.

In comment on her Green Bay appearance the press of that city said: "Miss Gordon is an artist of exceptional capabilities. She is possessed of a good contralto, ample in power and compass, has been carefully schooled and should go far in her chosen profession of singer."

The Peoria Star devotes much space to the young singer and says, among other complimentary things: "In the Russian songs Miss Gordon was supreme. Each variation of sentiment was portrayed in exquisite shades of tone blending."

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Knowlton—Jean Knowlton appeared in costume recitals during October before the Woman's Club of Rockford, Ill., the Woman's Club of Davenport, Ia., and the Ossali Club of Highland Park. On Sunday evening, November 16, she sang in Maunder's "Song of Thanksgiving," at St. Peter's Church, and this is scheduled for an early repetition under the Civic Association. On Wednesday, November 19, Miss Knowlton sang a group of French songs before the Matinee Francaise.

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MISCHA LEVITZKI AGAIN PLAYS AT ORCHESTRA HALL

One of the finest musical events—not alone of busy Armistice Day, but of this entire season, was that on Tuesday night given by Mischa Levitzki at Orchestra Hall, when his piano recital was heard by an almost full house and his fine art was appreciated in no uncertain way.

Unfortunately all critics had to leave early because of a press of other concerts, and so his delightful Chopin group, as well as the deftly chosen Rachmaninoff and Moszkowsky, to say nothing of the glittering "Blue Danube" (Strauss-Schultz-Evler), were not heard by any of the writers.

But—his first group constituted not alone wonderful piano playing, but was also delightful to the last degree.

Levitzki is serious, sedate, unsmiling, and, to a degree, unemotional.

But, he has the most remarkable technic one could ask for—his knowledge of dynamics is perfect, his repertoire is amazingly big and fine, and his readings are intellectual and artistically polished to the final degree.

Such playing of the Bach-Tausig Organ Toccata and Fugue in D Minor as he gave us is epochal in strength, purity and general grasp of the big subject.

The Melody in D Minor (Gluck-Sgambati), coming next, formed a fine contrast and buffer between this gigantic work and the equally monumental "Etudes Symphoniques" (Schumann), with which the group closed.

The Schumann was, like the Bach, played at a point of utter perfection in so far as its purity, power and style were concerned, and in it also Mr. Levitzki showed splendid tonal qualities, the most exquisite of shading and general interpretative excellence.

C. E. W.

———♯♯♯———

Leo—Ralph Leo, baritone, sang a song program at a musical given by Mrs. Morris Rosenwald on last Thursday evening, winning great success.

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A JOINT RECITAL BY MAY MUKLE AND GILDEROY SCOTT

One of the most interesting announcements of the season is that May Mukle, violoncellist, and Gilderoy Scott, contralto, will give a joint recital at Kimball Hall on Sunday afternoon, December 14.

May Mukle, an Englishwoman, whose fame as a cellist has gone all over the earth, will make her first Chicago recital appearance at this time.

Gilderoy Scott, a real contralto with fine style and musicianship, will also appear for the first time in this city in recital, and to the unbounded regret of the many who have heard her in various other environments this will be a sort of farewell, also, for it is announced that she will change her residence to Lincoln, Neb., at the first of the year.

She expects, however, to make frequent trips to Chicago for the purpose of fulfilling professional engagements.

———♯♯♯———

NINA TARASOVA FILLS FIRST CONCERT DATES OUTSIDE OF NEW YORK

Though Nina Tarasova, the sensational little singer of Russian folk songs and ballads, has already given three recitals in New York City, and will shortly be heard in a fourth—she has never sung in any other American city. St. Louis, therefore, will be the first to hear the "Russian Yvette Guilbert," as she has so often been called, and then comes a recital in Philadelphia before her second Carnegie Hall recital on Saturday evening, November 22. Boston, Washington and Chicago are other important cities where Tarasova has been booked for this season.

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BRUNETTE WALTER

Pupils of Brunette Walter will give a song recital in the Kimball Hall Studios of Bissing Master School of Music Friday evening, November 21, at 8:30.

The occasion is in honor of Goldie Rovetz-Sauter of Detroit, Mich., former pupil of this school. Mrs. Sauter is a dramatic-mezzo soprano and will contribute two numbers to the program.

———♯♯♯———

Nichols—A special musical service was given in the First Reformed Episcopal Church, on Fifty-fifth street and Madison avenue, New York, last Sunday afternoon, at which John H. Tracey, a promising pupil of John W. Nichols, was tenor soloist. The program was arranged by Mrs. Carrie V. Hurley, organist and choir director, and the other soloists were Miss Dyke, soprano; Miss McClurg, contralto, and Leonard Tracey, baritone.

———♯♯♯———

Christmas Music—The Boston Music Company has prepared an exceptional list of choral music for Christmastide, including a great many carols, a long list of anthems and the following cantatas: "The Christ Child" (Knight), "Christmas" (A b t), "Christmas" (Stewart), "Christmas" (Wolf) and "The Nativity According to St. Luke" (Bullard).

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Frederiksen-Campbell — Frederik Frederiksen and Gordon Campbell gave an Ensemble Recital before the Kalamazoo, Mich., Musical Society on November 3, scoring great success before a capacity audience.

ANNA CASE AND MAUD POWELL IN MEDINAH TEMPLE CONCERT

The second of the Central Concert Company's Medinah Temple events drew a much larger audience than was present at the first, and both the artists of the program, Miss Anna Case, soprano, and Mme. Maud Powell, violinist, were applauded to the echo.

Mme. Powell, long a Chicago favorite, was heard to much advantage in a part of the A Major Concerto (Mozart), part of the Sonata for Piano and Violin by Lekeu, the Lipinski "Allegro Militaire," and some extremely pleasing, if homely, folk pieces, chiefly those of the southern Negro.

Miss Case, radiant as always—came to Chicago in exceptional voice and spirits and easily proved herself one of the most convincing of artists as well as a woman of infinite intelligence and charm.

She is a musician of fine ability and a program builder of unique perspicuity.

Her voice displayed again that exceeding purity and sweetness of quality which has always distinguished her, and her manipulation of it was at a point of super-artistry.

Not the least of the items which give her ability to please lies in the fact of extraordinarily fine enunciatory powers, and it is a fact that the English text songs were presented with such clarity and purity from this standpoint as to prove Miss Case one of the finest of American singers—one indeed who makes immediate and irresistible appeal.

The classics at the beginning (see program in Music News of last week) were sung with skill and purity, as was likewise the case with the unusual French songs of the second group.

"Princess" (Soderman), unusual as it was, yet proved to be a remarkably effective vehicle for the singer, and in it she charmed the audience greatly, fully completing the conquest in an Old Swedish folk dance which was sung with such authority as few could contribute to its presentation.

The last group—all American, was ideally chosen and exquisitely presented.

MacDowell has left us no more beautiful short piece than his "Slumber Song," which seems to have been actually written for Miss Case, so splendidly does it fit her powers, and Rodenbeck's "To You" was scarcely less attractive.

"Oh Mother, My Love" (Farley) proved to be a song of infinite tenderness and appeal, and Curran's "Rain" formed a good contrast.

Miss Case herself, as she told me during the intermission, was imbued with the desire to write a song early last summer while on her vacation, and in this song she was impelled to introduce the call of the bird she loves and to surround this with an "atmosphere" at once bucolic and beautiful.

So successful has she been in this work that the song (called "Song of the Robin") fell on delighted ears last Tuesday evening, and it is safe to say that were it placed on the market all lyric sopranos would be, at once—using it.

A cunning encore was that (author unknown to me) in which the efforts of an Englishman to make love to a French girl were finally rewarded by his finding out that she was already married, and the whole story was told most piquantly by Miss Case.

At the close this fine American singer introduced "The Battle Hymn of the Republic" and gave the glorious number a spirited and spiritual reading which filled the collective mind and heart of the audience with delight.

C. E. W.

A PROMISING CLARK PUPIL

At a recent Charles W. Clark interpretation class a tenor, Glenn Drake, was heard. Because of the unusual worth of this singer he should be given recognition. He is the possessor of a clear, clean tone. Particularly noticeable are his splendid insight into interpretation, refined phrasing and seriousness. We shall hear from Mr. Drake in the music world.

R. LEO.

Chicago Musical College—An important addition to the faculty of the Chicago Musical College is announced in the engagement for that institution of Max Kramm. Mr. Kramm, who has taught for many years in Chicago, long has been recognized as one of the most efficient and successful of the piano instructors of the city. Lois Dyson has also been engaged for the violin department.

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OPENING OF THE OPERA SEASON

By CHARLES E. WATT

The opening performance of the Chicago Opera season, "La Nave" (Montemezzi), on Tuesday evening, was a gorgeous pictorial, musical and society success.

The stage pictures are to be credited to the new director of this department, and are here given first place because they mark the most important advance ever made by the Chicago Company.

Comparisons as between New York and Chicago grand opera have invariably been in favor of the former, and only in a few such performances as "Francesca da Rimini," "Cleopatra" and "The Love of Three Kings" has the Auditorium approached the habitual gorgeousness (and good taste) of the Metropolitan productions.

We have a stronger repertoire than has New York and a vastly more capable list of great singers, but it has remained for Bel Geddes to give us correct stage settings, and it is earnestly to be hoped that "La Nave" is but a sample of what we have in store.

"La Nave" ("The Ship") was given its American premiere at this time and was under the baton of the composer.

Italo Montemezzi is a slight, young-looking man, very quiet, but undoubtedly with full powers to bring to beautiful performance his wonderful music.

This music is of the modern, detached, introspective kind—never thrilling, but always soul-satisfying as music and always perfectly fitted to the text.

It reaches its highest beauty in choral numbers and those especially for the men's chorus were done superbly on Tuesday and attained distinguished effectiveness.

The story is a wonderful one, but, as is the metier with D'Annunzio, it moves with measured stride usually, and very seldom attains truly dramatic proportions in action.

The three longer parts were presented by Raisa, Dolci and Rimini.

Basiliola is a Mary Garden part requiring a Rosa Raisa voice. Miss Raisa supplied the second of these, but left much to be desired in the first demand.

Dolci, once he got under way, found in Marco a suitable vehicle for his gifts, physical and vocal. Rimini, as always, was thoroughly effective, especially from the dramatic standpoint.

There were many other parts, and all were so well done as to become easily a part of the composite whole.

Emma Noe sang the little solo of "Una Voce" beautifully. Nicolay showed skill and splendid operatic style in two parts. Arthur Boardman made a most auspicious debut as Gauro, singing the short solos excellently and keeping well in the picture.

Trevisan, as Simon D'Armario, helped materially to complete several of the most striking tableaux, and Virgilio Lazzari lent his splendid voice and good dramatic feeling to a telling scene and solo assigned the Monk in the first episode.

The story of "The Ship" is too long and too complex for hurried telling, but it is one of remarkable and poetic aspects. As put into opera, the Prologue and Second Episode are genuinely thrilling, the first and third episodes being largely meditative.

Of the orchestration, and its presentation by the Chicago forces, and of the work of the chorus (especially the men), nothing but praise can be written.

We are promised fine ballet for the year, but the exhibition of Tuesday night can hardly be accepted as first class.

. . . . . .

The audience was at capacity of the Auditorium. Society was out in full force and much undress. A good many musicians were present, but not nearly as many as will be in evidence later.

Evidently the war conservation in opera is to be a thing of the past, and Chicago is in for a brilliant and successful season.

. . . . . .

"Butterfly" was given on Wednesday evening and "Fedora" last night. Tonight "The Masked Ball" will introduce Langaard, Eubank, Bonci, Galeffi, Nicolay and others.

"Norma" on Saturday afternoon and "Lucia" in the evening, as the vehicle for debut of Morgana. She will have the invaluable support of Forrest Lamont as Edgar.

. . . . . .

First Repetition of "La Nave"

A repetition of the successful Montemezzi opera is set for next Monday evening.

HERBERT GOULD A STAR IN "MARCELLE"

One of the finest successes attained by any singer in the three performances of "Marcelle" at the Aryan Grotto last week was that of Herbert Gould, one of the best known and liked of the Chicago basso-cantantes.

Mr. Gould's singing at the best clubs and societies in Chicago, as well as his many professional engagements thruout the country, has given him abundant prestige and fine routine and not only was his singing at this time of the finest professional grade, but also his action was at that same distinctly fine status shown at various other operatic engagements he has filled in Chicago.

C. E. W.

Chorale Francaise—La Chorale Francaise de Chicago, Charles Lagourgue, conductor, has resumed its rehearsals. New works by modern French composers will be produced in the January concert. There is room for a few more men and women voices. Aspirants must apply to Miss R. Marchand, 1920 West Monroe street. Knowledge of the French language is not necessary for joining, and the French classes are given free of charge.

Medinah Temple—The next of the Central Concert Company's series will be given at Medinah Temple on November 25 by Margarete Matzenauer, mezzo-soprano, and Seidel, violinist.

Robinson—Carol Robinson, pianist, played on Tuesday morning at a benefit concert for the Stock Yards Day Nursery and on Wednesday gave a recital before the Schubert Club of St. Paul, Minn.

The soloists for the Edgewater Beach Hotel Musicale of next Sunday are Lucile M. Wynekoop, soprano, and G. Magnus Schutz, basso-cantante.

CHICAGO SYMPHONY ORCHESTRA

November 8

The D Minor Fantasie by Ropartz, which was the novelty of the program last week as well as its most serious number, proved very attractive and its musical development was effective.

The Second Suite of Bach also was a musical joy. The soloist of the week was Joseph Malkin, and the vehicle used for his introduction as a symphony soloist was the Lalo Concerto for Cello.

Mr. Malkin looks very young, but has a fine stage manner, and his technic is so abundantly developed as to leave no necessity for discussion whatever.

Interpretatively he is far above the average of cellists and vastly more interesting than the majority we have heard with the orchestra.

Concert of November 15

The concert of November 15 was made notable through the return of Albert Spalding, who was greeted with an enthusiasm which reflected the attitude of the public both toward his art and himself.

Just returned from war service, Mr. Spalding is in fine form and exuberant spirits.

His violin playing has suffered no deterioration, and his presentation of the Dvorak Concerto for Violin was at a high point of technical perfection and interpretative value, although to most people this particular work is an unmitigated bore.

The balance of the program was a fine mixture of grace and color, Mozart in his Symphony in E Flat supplying the former and the latter being represented in full measure in the overture to "Secret of Suzanne" (Wolf-Ferrari), the Chadwick ballade, "Tam o' Shanter," and the Scherzo, "L'Apprenti Sorcier" (Dukas).

Program for This Week

Friday afternoon and Saturday evening the following program will be given:

Overture, The Pierrot of the Minute.....Bantock
Symphony No. 1, C Major, Opus 21.....Beethoven
Adagio Molto—Allegro Con Brio.
Andante Cantabile Con Moto.
Menuetto.
Adagio—Allegro Molto E Vivace.
Requiem .....Rubin Goldmark
Concerto for Pianoforte No. 2, D Minor, Opus 23
..... MacDowell
Larghetto Calmato.
Presto Giocoso.
Largo—Molto Allegro.
Marche Slave, Opus 31.....Tschaikowsky
C. E. W.

———♯♯♯———

Groom—Subjects for consideration at the Orchestra Program Study Class, L. W. Groom, conductor, are as follows: Saturday, November 22—Overture, "Pierrot of the Minute," Bantock; Symphony 1, Beethoven; "March Slave," Tschaikowsky. Saturday, November 29—Overture, "Fingal's Cave," Mendelssohn; Introduction and Allegro, Ravel; Symphony No. 4, Glazounov. The class meets in Room 1228 Kimball Hall Saturday afternoons at 5:15.

———♯♯♯———

Lafayette, Ind.—The Tenth Annual Concert Series (1919-1920) includes concerts by Barbara Maurel and Oscar Seagle (Nov. 6), Sascha Jacobsen (Feb. 11), Charles Harrison and Amparito Farrar (March 19) and the Columbia Stellar Quartet, Reed Miller, first tenor (April 28).

LA GRANGE, ILL.

Program of the concert to be given November 25 for the La Grange Woman's Club by Carl E. Craven, tenor; Wally Heymar, violinist, and Ella Smith, pianist:

Vocal—Flower Song (Carmen).....Bizet
Violin—Ballade et Polonaise.....H. Vieuxtemps
Piano—
A Cradle Song.....Hensett
Etude in F major.....Rubinstein
Vocal—
An Astronomer.....Seneca Pierce
Loneliness (MS.).....Sturkow-Ryder
C. E. Lule Van Le Stelle (Tosca).....Puccini
Violin—
Melody .....Tschaikowsky
Orientale .....Cui
Mazurka .....Wieniawski
Voice—
I Did Not Know.....Vanderpool
Were I a Star.....Penn
Precious Mother.....DeParry
If You Would Love Me.....MacDermid
Piano—
Harmonies du Soir.....Liszt
Etude in G flat.....Godard
Violin—
Caprice Viennois .....Kreisler
Rondino .....Beethoven-Kreisler
Prelude and Allegro.....Pugnani-Kreisler
Vocal—
Christ in Flanders.....Ward-Stephens
Death and the Fairies (MS.).....Redpathmann
The Americans Come.....Fay Foster

———♯♯♯———

Weaver—Iva Bigelow Weaver, soprano, was soloist before the State Teachers' Association (Wisconsin) at Milwaukee, last week, and scored so great a success that she was immediately re-engaged for next year.

———♯♯♯———

Cappiani—Mme. Luisa Cappiani, a one time well known vocal teacher of New York, died abroad last week.

Carolyn Willard

PIANIST

SCORES SUCCESS IN CHICAGO RECITAL

AMERICAN (HERMAN DEVRIES)—
My share of pleasure in this clever artist's program came with the group of Chopin, Th. Otterstroem, Debussy and MacDowell. Miss Willard's talents are not new to us, but yesterday they seemed to show a marked development, greater breadth and even a more authoritative technic. She has a wonderful left hand, considerable imagination and other qualities of intelligence and distinction.
There is no doubt that Miss Willard is in love with her profession—all she does is warmed by genuine sincerity. Her public gave the applause she so richly deserves. Miss Willard should be heard with orchestra, for she has life, vigor and temperament.

DAILY NEWS (MAURICE ROSENFELD)—
Miss Willard disclosed an adequate technic, taste for tone shading and musical phrasing.

EVENING POST (KARLETON HACKETT)—
The Debussy "La Fille aux Cheveux de Lin" was played with appreciation. Miss Willard knows definitely just what she wishes to do, and her fingers serve her well. There is a substantial character to what she does, which shows that she has thought the thing clearly through and found out just what she wishes to express. The Rubinstein studies were played with vigor and a broad giving of the melodic outline. There was an audience of good size, which applauded the artist heartily and insisted on added numbers at the close of the regular program.

JOURNAL (EDWARD MOORE)—
Carolyn Willard, one of Chicago's talented pianists, gave a recital at Kimball Hall yesterday afternoon, an appearance which in her case has become an annual event. It is an entirely justifiable one. She played the Otterstroem March with immense enthusiasm, and if the wishes of the audience had prevailed she would have repeated it. Another fine feature of her program was Debussy's "La Fille aux Cheveux de Lin," which she played with great imagination and a lovely tone.

HERALD-EXAMINER (HENRIETTE WEBER)—
Carolyn Willard's annual piano recital always means the exposition of some well thought out interpretations. Yesterday's recital was no exception, and the deliberate self-control that is one of her most marked characteristics stood her in good stead throughout a taxing program. In "Hungarian," by MacDowell, and Rubinstein's D minor study she was particularly effective.

TRIBUNE (WILLIAM L. HUBBARD)—
Her audience received with marked favor all she offered. Her skill as technician and taste as interpreter are well recognized, and yesterday were enjoyably in evidence.

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KINSOLVING MORNING MUSICAL

The Kinsolving morning musical series opened on Tuesday, November 11, with the double attraction of Tamaki Miura, the Japanese soprano, and Jacques Thibaud, the French violinist. The two artists shared an ovation in equal measure from an audience which filled the ballroom to every available space.

Mr. Thibaud plays with a richness of tone which stirs the soul to its very depths. He is a master of tonal beauty and never loses sight of the value of the emotional in interpretation, although he tempers this quality in his playing with sanity and wholesome good taste. However, it is the aesthetic and the passionately artistic which is paramount in his reading of such fantastic and colorful works as Lalo's "Symphony Espagnole" and the Saint-Saen's "Rondo Capriccioso." Together with this superb richness and warmth of tone, however, is coupled a delicacy of technique which is most unbelievable, but which colors the lighter number with an almost feminine daintiness, as in the Etude Caprice (Rode-Thibaud). In the Pugnani-Kreisler "Prelude and Allegro" there was, in contrast with the preceding number, a breadth and expansion of lines which was admirably virile, yet there is never, in Thibaud's playing, a sense of that undemonstrative reserve which we like to term "masculine." For in spite of all the attention we may try to give to the technical perfection there is always that pervading sense of selflessness, which is in reality only self, magnified and intensified through the mirror of a great art medium.

Madame Miura was radiantly beautiful to look upon in her richly brocaded oriental costume, and sang with a charm which is only her own. Her voice is a crystalline beauty and her manner quaint and bewitchingly typical of the feminine coyness of her race. In the English songs, which were distributed among the characteristically American, Irish and Scotch, she was true to feeling and prettily correct in her enunciation, while her Italian aria from "Pagliacci" and her great "piece de maitre," "Un bel di" ("Madame Butterfly"), were intensely dramatic and artistic to a degree.

Armistice Day was duly remembered in an exalted rendition of the "Star Spangled Banner" in prelude by Mr. Thibaud and an American war song by Madame Miura in closing.

MARY CARVER WILLIAMS.

♯♯♯

NAMARA, THE VERSATILE, REVEALS ANOTHER TALENT

A full length portrait in Arnold Genthe's "Book of the Dance" reveals Namara, the beautiful lyric soprano of the Chicago Opera Company, as the possessor of still another artistic gift. The lovely voice of Namara is well known, also her picturesqueness and histrionic ability, while her pianistic gift is also extensively recognized. But it is not generally known that Namara is an exceptionally graceful dancer—that she studied ballet dancing as a child and was one of Isadora Duncan's favorite pupils until her famous teacher insisted that too much dancing was bad for the voice and that Namara's vocal gift was too great to allow anything to interfere with its development.

♯♯♯

Sturkow-Ryder—"Imps," by Sturkow-Ryder, has been arranged for trio and is being played by the Shirley Trio of Denver.

PUPILS OF MRS. W. L. JACKSON IN BENEFIT PERFORMANCE

Violin and piano pupils of this successful colored teacher appeared one evening in the League of Nations Bazaar, which continued for several days recently at the South Park M. E. Church. The interesting progress made by these colored children reflects much credit on their teacher. Mrs. Jackson proves her real worth in that she is devoting her time to teaching instead of the professional career for which she was so well fitted.

Besides the pupils who took part they were assisted by William Barber, Littleton Rogers, Mrs. S. W. Qualls, Mattye Barber and John H. Wood.

The pupils and their numbers are here appended:

Two numbers	Ensemble
Miniature solo	Gwendolyne
Piano duet	Olive Blackwell, June Smith
Piano solo	Agnes Vardeman
Violin solo	Donald Houston
Violin duet	Ora Parnell, Audrey Irving
Piano solo	Mavis Blackwell
Violin solo	June Smith
Piano solo	Katherine Stewart
Violin solo	Olive Blackwell
Steal Away	Ensemble

♯♯♯

Ford—Miss S. Luella Ford, pianist, appeared with much success before the Austin North End Woman's Club on last Tuesday afternoon.

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Englewood Methodist Church, Sunday, November 2.

Harvey Blue Lodge, Thursday, November 6.

Recital, Canton, Ill., Thursday, November 13.

Englewood Pilgrim Congregational Church, Sunday, November 16.

———♯♯♯———

Howell—In a recent benefit concert in New York, when Miss Dicie Howell and Theodore Van Yorx were the principal soloists, Miss Howell sang a group of American songs by Coombs, Seller, Penn, Jordan and La Forge, scoring particularly in "Smilin' Through," by Penn.

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He is a graduate of one of the foremost Italian Conservatories and a co-pupil with Sammarco under the celebrated Maestro Antonio Cantelli, and was made familiar with the traditions of Italian opera at a very early age.

His career as an orchestral director was initiated in Florence, and later he went to San Remo, Novi Ligure Rimini, Reggio Emilia, Cagliari Sassari and other cities, where his talent and wonderful ability as a director attracted wide attention. This led to enticing offers to visit Rio Janeiro and San Paulo, Brazil, where he conducted with great success in the beautiful opera houses in those cities.

Thence he was called to the Municipal Theater in Odessa, Russia, and from there to London, where he appeared as a pianist with ever-increasing success.

Coming to America he made his debut in New York City and has conducted thrice on tour throughout the United States.

At present he is the director of Papalardo's Musical Art Studios in New York.

Among the artists who have been trained and prepared by him are Lucrezia Bori, Ethel Parks, Stella de Mette, Marta Paula Wittowska, Luigi Montesanto, as also Miss Mana-Zucca, the composer, who appeared recently at several concerts, singing with marked success.

Maestro Papalardo reports an unusually busy season.

———♯♯♯———

Levitzki—Mischa Levitzki, although the son of an American citizen of Russian extraction, was himself born in Kiev, Russia, during a visit of his parents to that city. At the age of six young Levitzki's longing for musical expression began to assert itself, and, there being no piano in the home, he was given a violin. By the time he was seven he seemed destined to be a violin prodigy. One day a friend of his mother's, who was interested in his playing, asked him how he would like to learn to play the piano. He became interested and took two lessons a week, secretly, at the end of three months surprising his parents by playing for them at the house of this friend. His performance left no doubt as to choice of instrument or career. Shortly after this his parents returned to New York, where Levitzki enrolled as a pupil of Sigismund Stojowski. Four years later wealthy music patrons subscribed sufficient funds to enable Mischa to spend several years abroad studying with Ernest von Dohnanyi, the composer-pianist. He entered the concert field about a year before the outbreak of the war, his tour being interrupted at the beginning of hostilities, to be resumed again during the season 1915-1916. He returned to this country in the fall of 1916, giving a recital October 18 at Aeolian Hall, New York, which at once established him in the front ranks of the younger generation of pianists.

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Edna Winifred Cookingham
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CECIL LIPSCHUTZ

A much-talked-about affair of recent date was the debut at Kimball Hall of Miss Cecil Lipschultz, sixteen-year-old artist pupil of Isadore Buchhalter. Miss Lipschutz played the following well-chosen program:

Andante con Variazioni.....Haydn
Sonata, Op. 7 .....Grieg
Allegro moderato; allegro molto; andante molto
Alla menuetto ma poco piu lento; finale; molto allegro
Etudes, Op. 25, No. 1
Etudes, Op. 10, No. 5
Valse, Op. 34, No. 1 .....Chopin
Ballade, Op. 38, F major
A'L'Eglise, Op. 3, No. 8.....Pierne
La Velocite .....Mathias
Melodie, Op. 10, No. 1.....Maykapar
Humoreske .....Bucharoff
Rondo a la valse .....Stcherbatcheff
Rigoletto (Paraphrase) .....Verdi-Liszt

Her work throughout indicated that she has been under excellent tutelage, and in addition to this that she is a young professional of considerable natural talent who, with further experience, will undoubtedly become an artist of large proportions. At present her playing is still young. But who would have it otherwise? Her girlishness and lack of maturity are as much a part of her charm as are her pianistic qualities of good tone and facile technic, and no one would wish to invest her with a sophistication which could at best be only artificial. There is something peculiarly fascinating in playing such as Miss Lipschutz's which foretells so portentously a brilliant future and at the same time presents to us an art which charms with its naivete and non-presumption. Miss Lipschutz is to be heartily encouraged and warmly congratulated as a result of her debut of November 11.

MARY CARVER WILLIAMS.

♯♯♯

MARIE EDWARDS VON RITTER TO PRESENT PUPIL

Marie Edwards von Ritter presents her pupil, Miss Vernice Bearsh (12 years old) in recital at Lyon & Healy Recital Hall on Friday evening, November 28. She will be assisted by Miss Anna E. Nyberg, violinist, and will give the following program:

Etude .....Burgmuller
Solfegietto .....Bach
Corrente .....Handel
Allemande .....Handel
Vernice Bearsh
Sonata No. 9.....Mozart
Vernice Bearsh
Melody in E flat.....Tschaikowsky
On Wings of Song.....Mendelssohn
Mazurka .....Volpe
Anna E. Nyberg
Butterfly .....Lavallee
Pizzicati (from Sylvia).....Delibes
Annie Laurie (left hand alone).....Robyn
Idilio .....Lack
Vernice Bearsh
Fughetta .....Guilmant
Staccato Etude .....Raff
Berceuse from Jocelyn.....Godard
Capriccio .....Scarlatti
Vernice Bearst

♯♯♯

A. LOUISE SUESS

A. Louise Suess, who is a member of the faculty of the American Conservatory in the department of dramatic art, was heard recently in Kimball Hall in Short Sketches in dialect, which were exceedingly well done, and in an excerpt from Act 2 of "Within the Law," in which her character presentation was penetrating and gripping. Her reading showed deep study of the play and its purport, and a thorough knowledge of the technique whereby to convey to perfection its deepest and most satiric meanings. Her work embodied a conviction not soon to be forgotten.

MARY CARVER WILLIAMS.

PROGRAM GIVEN BY VAN DUSEN PUPILS

One of the studio activities of Frank Van Dusen is his interpretation class for piano pupils. On Friday, November 14, the class met and presented the following program:

Etude, E major.....Chopin
Miss Marguerite McClelland
Prelude, D flat major.....Chopin
Whitmer Byrne
March Wind .....MacDowell
Ecassaises .....Beethoven
Miss Emily Roberts
Barcarolle, A minor.....Rubinstein
Miss Agnes Wind
Air de Ballet.....Moszkowski
Miss Mabel Murphy
Danse Negre .....Cyril Scott
Miss Margaret Hughes
Minuet, B minor.....Schubert
Miss Bessie Allic
Rondo from Sonata, Op. 26.....Beethoven
Etude, C minor .....Chopin
Etude Hungarian .....MacDowell
Mrs. Idorna Newmark Levin

♯♯♯

NELLE BRYANT

It was a rare privilege to hear, on the evening of the anniversary of the signing of the armistice, Nelle Bryant, soprano, at a meeting of the Arche Club held in the recital hall of the Kenwood Club. Miss Bryant sang two groups. In the first were the songs "Ariette" (Vidal), "Hope" (Moussorgsky), "The Nightingales of Lincoln Inn" (Oliver) and Negaro's "My Love Is a Muleteer." "The Nightingales," a song from the old English, was especially enchanting in its lyric beauty, while the last, with its bravado strains, showed to good advantage the distinctly dramatic qualities of Miss Bryant's voice. Her encore, "The Americans Come," was full of patriotic fervor.

At the close of the evening Miss Bryant sang the beautiful aria, "Adieu Forets," with an understanding and interpretation which was rare, and as a final encore did Sidney Homer's "Sheep and Lambs" with a beautifully sympathetic tone.

MARY CARVER WILLIAMS.

♯♯♯

CARL KINSEY ARTIST RECITALS

Next Wednesday at 11 a. m. in Ziegfeld Theater Louis Cornell, pianist, will give a recital under the management of Carl D. Kinsey. The program follows:

Ballade, G minor .....Chopin
Two Preludes, C minor, Op. 45; A major
Four Preludes—
La Terrasse des audiences du clair de lune..Debussy
Hommage a S. Pickwick Esq.
La Fille aux cheveux de lin
Minstrels
Sonate, B minor.....Liszt
Filouse Pensive .....Ganz
L'Alouette .....Glinka-Balakirew
Scherzo .....d'Albert
By the Sea .....Schubert-Liszt
Ricordanza .....Liszt
Polonaise, E major .....Liszt

♯♯♯

CHICAGO CONCERT ENSEMBLE

George Dasch conductor. Program Sunday, November 23:

Overture—The Secret of Suzanne.....Wolf-Ferrari
From the Serenade, Op. 8.....Beethoven
Trio for Violin, Viola and Cello
March
Polonaise
Theme and Variations
March
Messrs. Dasch, Roehrborn and Felber
Largo .....Handel
Mr. Itte
Romantic Suite—A Day in Venice.....Nevin
Dawn
Venetian Love Song
The Gondoliers
Badinage .....Herbert
Waltzes—The Bat .....Strauss

NAKUTIN PUPILS IN RECITAL

Alexander Nakutin will present his pupils in the following song program at Kimball Hall on Sunday, November 30, at 8 p. m.:

The Sky Lark.....Glinka
I'd Rather Be a Slave.....Lydia A. Conley Ward
Miss Rose M. Panek
Song of the Shepherd Lehl.....N. Rimsky-Korsakoff
None but the Lonely Heart.....Tchaikovsky
Miss Helen Golden
A Love Note.....Joseph A. Pasternak
Lullaby .....Renato Brogi
Roy Bush
'Tis Evening .....Tchaikovsky
Shrieks of Sea Gulls.....B. Grodzki
Misses Dorothy and Margaret Irvine
V'Shom'ru.....A. W. Binder
Floods of Spring.....S. Rachmaninoff
Miss Mary Cassidy
Sorter Miss You.....Clay Smith
Patria (My Native Land).....T. Mattei
H. H. Hauge
Beloved, It Is Morn.....Alyward
O, Thou Billowy Harvest Field.....S. Rachmaninoff
Miss Rose Bensing
Mignon .....Ambroise Thomas
Less Than the Dust.....Amy Woodford Finden
Miss Margaret Irvine
Solitudini Amiche.....W. A. Mozart
All the Bells, the Little Bells.....M. Bagrinofski
Miss Rose Tilska
Le Nil.....L. Xavier
The Departing Ship (in Russian).....Sergei Prokofieff
Pace, Pace, Mio Dio (La Forza del Destino)..G. Verdi
Miss Minna Ysaeva
Vision Fair (Herodiade).....J. Massenet
Pilgrim's Song .....P. Tchaikovsky
Matthew M. Power
A Spirit Flower.....Campbell-Tipton
O, No, I Pray, Do Not Depart.....Sergei Rachmaninoff
Miss Grace Judlin
The Eastern Romance.....N. Rimsky-Korsakoff
You Brought Me Flowers.....Myron Jacobson
Miss Dorothy Irvine
Hunger Song .....Cesar Cui
O Tempting Hour .....M. Podlowsky
Miss June Sofye Schauls
Ma Curly Headed Baby.....George H. Clutsam
Non Si Pin Cosa Son.....W. A. Mozart
Miss Fannie Levin
Pastoral .....Strawinsky
Berceuse de Guerre.....G. Carpenter
Evocation .....N. Rimsky-Korsakoff
Miss Genevieve Schrader
Depuis le jour (from Louise).....G. Carpenter
Two Folk Songs.....Efrem Zimbalist
Miss Sarah Lessick
Come Mallika (from Lakme).....Leo Delibes
Misses Rose Tilska and Genevieve Schrader
Mischa Kottler at the piano

♯♯♯

WHITNEY TEW STUDIOS

On Monday evening, November 10, Miss Hazel Renninger sang the following program of ancient and modern classical songs at the Whitney Tew studios:

Pur dicesti (contralto).....Lotti (1667-1740
Voi che sapete (soprano).....Mozart (1756-1791
Scarlatti (soprano).....Le Violette (1659-1725
Nina (contralto).....Pergolesi (1710-1736
Ci Legaun Guiramento (from Hamlet) (soprano)
.....Ambroise Thomas
Obstination (soprano).....Fontenailles
The Swan (contralto).....Saint-Saens
Leo Cloches (contralto).....Debussy
Sonpir (contralto) .....Bemberg
Until God's Day (contralto).....Buck
Daddy's Sweetheart (soprano).....Lehmann
To a Wild Rose (soprano).....McDowell
The Little Irish Girl (contralto).....Lohr

As may be seen from the program, Miss Renninger divided her program between soprano and contralto songs, and was equally pleasing in all. She possesses a voice which is vibrant in quality and sympathetic, especially in the middle register. Her personality is very ingratiating, and she is beautiful to look upon. So popular were her numbers that several of them had to be repeated.

MARY CARVER WILLIAMS.

♯♯♯

Marie Lighthall—Marie Lighthall, soprano, will sing at the Hamlin this coming week. Mrs. Lighthall will appear in recital at Edgewater Beach Hotel November 30.

MILWAUKEE, WIS.

The opening of Chicago Symphony Orchestra season Monday evening, November 10, at the Pabst Theater was an event to gladden the hearts of performers and auditors.

A representative audience of what proved to be discriminating music lovers followed the program with sincere appreciation, and at no time has a Milwaukee audience been more spontaneous and fervent in their applause. There was not a dull moment; the atmosphere was electrified. The officers, directors and guarantors may well congratulate themselves upon the selection of Miss Margaret Rice as business manager. She has shown initiative and tactful ability, and has "put over" a subscription season that bars any call upon the guarantors—a feat many much more seasoned concert managers might envy, and the smoothness with which the first night went over proved what painstaking attention to detail had been given.

The program for this concert is elsewhere covered in detail. Program for second concert November 24 is given here with Carlos Salzedo, harpist, for soloist and for the third concert Jules Malkin, new first cellist of orchestra, will appear.

Tambourin (from Cephale et Procris).....Gretry
Symphony—Harold in Italy (Opus 16).....Berlioz
Harold in the Mountains
March and Evening Prayer of the Pilgrims
Serenade of a Mountaineer of the Abruzzi
Orgies of the Brigands
(Viola obligato by Franz Esser)
Introduction and Allegro for harp, with string orchestra, flute and clarinet.....Ravel
Invitation to the Dance.....Weber
Enchanted Isles (Symphonic Poem for harp and orchestra) (first public performance).....Salzedo
Marche Slave .....Tschaikowsky

♯♯♯

CLEVELAND, OHIO

On Tuesday afternoon, at the Duchess Theater, was given the first of the Fortnightly concerts. The writer feels very fortunate indeed to be in possession of a guest ticket for these concerts.

In consequence of the new rule that tickets can be handed on to friends, there was a well-filled house to hear the program of Harriet Ware compositions, sung by John Barnes Wells, tenor, with Miss Ware herself at the piano. Miss Ware's brief remarks, personal to her, which she gave before so many of the numbers, made the program doubly interesting to her audience. The artists appearing at the next concert, December 2, will doubtless prove as great a treat as did these.

On Monday evening Gray's Armory was packed to its doors to welcome back to Cleveland Fritz Kreisler, violinist.

P. W.

♯♯♯

SYRACUSE, NEW YORK

A large and enthusiastic audience heard Raymond Wilson, the young American pianist, give the first of his recitals this season in the auditorium of Syracuse University recently. Mr. Wilson presented a varied and interesting program ranging from Mozart to the Modern Russian school, and after many recalls to the stage following his numbers granted the audience two encores.

The next day Mr. Wilson appeared before the Morning Musicales of this city and played, among other numbers, MacDowell's Sonata "Eroica," receiving an ovation from a large and representative audience.

ANDRE POLAH

The following is quoted from a Rochester paper after the recent appearance of the great Dutch violinist in recital at the Institute of Music in Rochester:

The assembly hall of the Institute of Music on Prince street was overcrowded last night for the recital of Andre Polah, Dutch violinist, who is the latest addition to the faculty of the school and who has been engaged by Mr. Eastman to play in the new quartet.

Mr. Polah proved himself a master of the technique of his instrument and a performer of rare ability in his interpretations; but his remarkable tone, rich, mellow and powerful, was the outstanding feature of his playing. An audience of more than usual discrimination was completely charmed by it.

The violinist's program included a major concerto by Mozart; "Poeme," by Ernest Chausson, and two groups of shorter numbers. In the first group were "Larghetto," Weber-Kreisler; "Waves at Play," Edwin Grasse; "Serenite," Saint-Saens; "Caprice," Wieniawsky-Kreisler. The second group included "Rondino," Vieuxtemps; "Ave Maria," Schubert-Wilhelmj; "Spanish Dance," Fabian Redfield.

The size of the audience which attended the recital was a source of great satisfaction to those who are interested in the success of the new Eastman School of Music, as it seemed to show that there is a great demand for musical recitals of this nature. Mr. Polah is looked upon as an important addition to Rochester musical circles and to the faculty of the school. He comes to Rochester with the reputation of being a violinist of remarkable talent and training, for his playing has been very favorably commented upon by his critics, both while he was connected with the Detroit Symphony Orchestra and while he was playing in concert.

Mr. Polah also appeared recently in Philadelphia, playing the d'Ambrosio Concerto and a number of smaller pieces, including a delightful arrangement of a Bach aria by Arthur Hartmann. The concert season for Mr. Polah is filling up rapidly and he is now scheduled for many recital appearances in different parts of the country.

The cut, which accompanies this article is made from a sketch by Gwendolyn Le Gallienne, daughter of Richard LeGallienne, the famous English poet.

M. C. W.

BENEFIT MUSICALE

A musicale was given last week at the home of Mrs. Max Adler for the benefit of Babies' Day Nursery. Among those taking part were Ralph Leo, baritone, and the Murdock Trio.

Mr. Leo was in splendid voice and sang with conviction. He possesses not only a voice which is free and smooth in tone quality, but a personality which is singularly unaffected and genuine. This is always an asset which bespeaks a spark of the truly great, but it is especially likable in the intimacy of a home musicale. Mr. Leo opened with a small bit of sentiment in a song gem entitled "My Bit," written and dedicated to him by his father, Ernest Leo. Following this was Forsythe's dramatic "O Red Is the English Rose," and then the lyric and melodious "Smilin' Thru." His second group included "Tommy Lad" (Margetsen), and Sidney Homer's greatest, "How's My Boy?" which requires an actor as well as a singer to give it its full dramatic intensity. In fitting conclusion he sang the "Battle Hymn of the Republic" with an energy and directness which were most compelling.

The Murdock Trio played two groups in their usual charming fashion. So accustomed are they to one another and so well conceived is the ensemble of their work that it seems almost unnatural to think of the three young women, the Misses Mora and Leta Murdock and Miss Elizabeth Olk-Roehlk, as three separate entities. They played for their numbers the Arthur Foote Trio, D minor, "The Riding Messenger" (a Danish folk song), "By the Brook" (Bois Deffre), and the Scherzo from the Godard Trio. Their playing was finished and musicianly to a degree and contributed in large part to the pleasure of the evening.

MARY CARVER WILLIAMS.

♯♯♯

Walker—Edward Walker is engaged to sing tenor role in "Messiah" December 16 in Goshen (College), Ind.

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CHICAGO MUSICAL COLLEGE

The audience at the Ziegfield Theater last Saturday morning to hear advanced pupils of the Chicago Musical College was a very large one, the theater being filled almost to the last place.

The program was also exceptional, most of the youthful singers and players being at that point where professionalism is just about to begin.

Perhaps the most astonishing number on the program was the first movement of the Mendelssohn Concerto played by Evelyn Vitto Levin, a small girl pupil of Leon Sametini. Evelyn belongs to that race which supplies the greater part of all the musicians of the world and which, also, is not afraid of hard work, and she has therefore already reached a technical perfection which is amazing when one considers her years.

She is also accurate and tasteful, and the success of her Saturday appearance was such as to prove that she will surely take a high rank among artist violinists at no very far distant time.

There was no other violin number on the program, but the Violoncello Concerto, No. 4 (Golterman), was well played by Margaret Duffy.

The pianists were four in number and began with Harriet Robertson, a talented pupil of Harry R. Detweiler, who was heard to advantage in an Arabesque (Debussy) and an Etude (Chopin), and the second player was Gertrude Gahl, who was excellent in the unusual pieces "Tendre Aveu" (Schutt), and a Humoresque of Rachmaninoff.

Merriweather Lewis, a southern girl, who is studying with Harold V. Mickwitz, showed very unusual talent and fine repose in her playing of a Movement from a Chopin Concerto and easily held the closest attention and won a fine round of applause. She had the fine advantage of having the second piano part played by Mr. Mickwitz.

Ernest Bacon, a very temperamental and excellently trained young Chicago pianist, pupil of Alexander Raab, showed some of the finest singing tone ever heard from a pupil in a Nocturne of Chopin, and was brilliant as well as wholly logical in a Brahms Rhapsody.

Helen L. Shepard, who has a fine voice which is being beautifully treated by Rose Lutiger Gannon, sang the big aria from "The Queen of Sheba" (Guonod), and Alberta Biewer again disclosed good vocal points in that from "Don Carlos" (Verdi).

A singer with great facility and brilliance is Martha Hatfield, and her presentation of "Ah fors e lui" (Verdi) was rewarded by unusual applause. C. E. W.

———♯♯♯———

Haworth—Helen Boyle Haworth, contralto, will give a downtown song recital in the spring. The Chicago Artist Quartette, of which Mrs. Haworth is the contralto, and the other members of which are Juanita Whicher, soprano; Victor Downer, tenor, and John Rankel, bass, sang at the fiftieth anniversary of the Keystone Lodge at the Cameo Room of the Morrison Hotel on last Wednesday evening, Mrs. Haworth and Miss Whicher appearing also in duets.

———♯♯♯———

Levitzki—Mischa Levitzki was soloist with the Minneapolis Symphony Orchestra, Emil Oberhoffer, Director, on Nov. 7, playing the Beethoven Concerto, No. 3.

RECITAL AT THE WELGE SCHOOL OF MUSIC

Before an audience which overflowed the studio rooms and which gave earnest appreciation of their efforts pupils of the Welge School of Music gave a recital Tuesday night. The program included piano, violin, reading and vocal numbers, which in scope and in rendition, more than fulfilled the expectation of friends of Mr. Welge and Miss Gladys Welge and the faculty and put an immediate stamp of success upon their effort. Though less than one year old, the Welge School has forced its way into the front ranks in Austin music circles and is in fact drawing pupils from beyond its immediate range of activity, and the success of Tuesday evening guarantees its future. The work of the pupils evidenced the careful, thorough efforts of the teachers and was indeed a matter of congratulation for both.—Dalinghaus, with Herald and Examiner.

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LOUISE BOEDTKER AND ADOLF HOFFMANN IN RECITAL

Sunday afternoon, November 16, an interesting program was given at the Edgewater Beach Hotel by Louise D. Boedtker, soprano; Adolf Hoffmann, cellist, and Elsie Barge, accompanist, under the management of Miller, Resseguie & Tufts.

Miss Boedtker has one of the loveliest

LOUISE BOEDTKER

voices heard recently and, together with good musicianship and voice production, she has a brilliant future ahead.

In her first group, "If I Were a Bird" (Liza Lehman), "Retreat" (La Forge), and Fisher's "I Heard a Cry," were sung with splendid interpretation and tone color, and in the second group, composed of Gilberte's

ADOLF HOFFMANN

"Evening Song," Lehmann's "Daddy's Sweetheart," and "The Nightingale" of Ward Stephens, she disclosed style and a brilliancy of technic that completely won her audience and had to respond with Leoni's "Dawn" as an encore.

Mr. Hoffmann, cellist, opened the program with "Kol Nidrei" of Bruch, which brought forth a full, rich tone and even legato that is not heard often in cello playing.

His other numbers, "Spanish Serenade" (Glazounow), "Berceuse" (Hoffman), a lovely composition from his own pen; "Allegro Appassionato" (Saint-Saens), "Evening Song" (Schuman-Popper), and the brilliant Mazurka in G Minor of Popper were rendered with exquisite tone and facile technic, and proved Mr. Hoffmann is an artist in every respect.

Miss Boedtker sang Ronald's "O Lovely Night," with cello obligato by Mr. Hoffmann, bringing to a close a very delightful and artistic program.

Miss Barge gave sympathetic and well balanced support at the piano for both the artists.

B. L. T.

———♯♯♯———

MAY PETERSON SINGS AT NEWPORT NEWS, VA.

The first concert this season of the Peninsula Music Club was a distinct success, and the artists of the occasion, the brilliant May Peterson and Louis Graveur, shared honors evenly. Mr. Graveur opened the program with a series of folk songs by Korbay, and while slightly off key in the first two numbers, his tone quality reached an exquisite climax before the end of the group, and a marked improvement was noted in the carrying quality of his voice since his appearance in this section several years ago. With a most unusual stage presence and a voice of no great range, he handles his registers with perfect phrasing and diction and the result is an artist of no mean ability. He was most effective in the prologue—"Pagliacci," by Leon Carollo—but captured the audience with a group of miscellaneous gems, the most pleasing of which were "Sylvia," an encore by request, and "Five and Twenty Sailormen," the work of Coleridge Taylor.

Miss Peterson, whose personality is as captivating as her art, warmed up to her audience from the moment she made her imposing entrance. In her first group of songs she gave a short description of each number, which enabled the audience to enjoy more fully the flute-like tones which portrayed the musical pictures. She was at her best in her first number, "Voi Che Sapete" (Le Nozze di Figaro), but in Wekelin's French poem and an old Scotch melody her quality of tone has only been equaled by Alma Gluck, who was conceded to be, some years ago, "the perfect American songstress."

As an encore Miss Peterson's rendition of "Carry Me Back to Ole Virginie," brought tears to the eyes of many, and when the audience refused to leave the house she sang spontaneously, to her own accompaniment, "The Last Rose of Summer."—Newport News Times-Herald.

———♯♯♯———

ERNEST DAVIS IN GREAT DEMAND

Ernest Davis, tenor, soloist with the Apollo Club in Chicago this week, has been making numerous appearances in the Middle West.

In Music News last week in our Press at Large Section two notices were, by mistake—put under one caption.

Part of this matter was in reference to Mr. Davis' splendid success at Galesburg, Ill., and another part, which should have had a separate heading, refers to his singing at Iola, Kan., which is the place of his nativity and where his return was greeted with extraordinary enthusiasm.

GEORGIA HALL-QUICK IN WISCONSIN

Georgia Hall-Quick, one of the most brilliant pianists of the Northwest, is having a great success with her recitals throughout Wisconsin, Illinois and Michigan, this season. On November 4 she gave a recital before the Schubert Club of Kenosha, Wis., giving the following program:

Sonata Eroica, G minor, Op. 50.....MacDowell
Slow, with nobility—fast, passionately.
Elf-like
Tenderly, longingly
Fiercely—very fast

Impromptu, F sharp
Etude, A flat (Aeolian harp)
Nocturne, C minor
Ballade, A flat
.....Chopin

Tambourine.....Raff
Serenade, B flat.....Rachmaninoff
Dialogue.....Tschaikowsky
Hungarian Rhapsodie No. 12.....Liszt

Mrs. Quick played before 1,000 at Ivanhoe Temple, Milwaukee, on November 10, the program being given for the wives of the men who attended the meeting of the Mystic Shriners.

On November 13 Mrs. Quick played the Liszt Concerto in Janesville, Wis., with the MacDowell Club. Of this number, Catherine Mead, music critic of the Milwaukee Sentinel, said:

"Mrs. Quick was heard in the Liszt flat major concerto, a composition of exceeding difficulty, in which the artist acquitted herself with entire success. Each hearing of this fine pianist brings something of fresh interest. Her progress has been tremendous in the last two years; finished technique and certainty of execution have always been hers, as well as breadth of interpretation, but increasing imagination and poetry of conception are rapidly placing her in the front rank. She was enthusiastically encored and responded with the 'Dialogue' by Tschaikowsky."

———♯♯♯———

BRAIL SCHOOL OF MUSIC

A "complimentary" students' recital afforded pleasant diversion for a group of people who crowded the Brail studios on Sunday afternoon. A lot of little people and some older ones "did their bit" on piano, violin and in recitation with the varying degrees of courage or apprehension which obtain, and, in the main, emerged successfully, thereby giving pleasure to the auditor and reflecting credit on the teachers and the school. It is always interesting, always enjoyable and explains readily why a pupils' recital is one of the permanent forms of musical enjoyment. Perhaps only a musical veteran dare make such a statement, but it has proved true these many years. There is undying charm in what young people do—in music as elsewhere.

This recital was no exception to the agreeable rule, and to chronicle its success and pleasure is to congratulate Miss Brail on her standards, ideals and efficiency. Among her many pupils the following were heard in admirable selections: Violet Kahn, Helen Snyder, Madeline Seifer, Helen Ofner and Robert Curry. Other participants were M. Carnahan, K. Clark, S. Sienman, F. Lurie, H. Gans, H. Westphal, A. Anderson, E. Kaufman, D. Buechler, E. Mogensen, E. Eichbaum, M. Morris and a young miss who sang in substitution and whose name was not heard.

John McMahill Jr. regretfully disappointed the audience by reason of illness. He was down for violin numbers.

ALBERT COTSWORTH.

ST. PAUL, MINN.

By MYRTLE WEED

The first Symphony Concert in the series of twelve given by the Minneapolis Symphony Orchestra, Emil Oberhoffer conductor, took place Thursday evening, October 23, at the St. Paul Auditorium. The concerts are given under the auspices of the St. Paul Institute and the large attendance at all musical events thus far augurs well for the season.

Mr. Oberhoffer gave the first movement of Tschaikowsky Symphony in F Minor, No. 4, Op. 36, an authoritative reading. The enlarged orchestra, now numbering eighty-five men in its personnel, is a greater medium for Mr. Oberhoffer's interpretations, and the violin section has greater body of tone, full and expressive. The clarinets and flute were alike beautifully expressive, as was the oboe in the second movement. The fanciful Scherzo was done with fine effect, and the finale but showed the splendid virtuosity of the players.

A new work, "Rapsodie Espagnol" (Maurice Ravel), was enthusiastically received and brought the program to a close. It is a worth-while work, abounding in interesting instrumentation, color and rhythm. Another hearing of it would be gladly welcomed.

Mme. Matzenauer's numbers were the Letter Scene from "Eugen Oniegin" (Tschaikowsky), and "Poeme de C'Amour et de la Mer" (Chausson), with an aria from "Carmen" as an encore.

Her art is ever alluring. A marvelous voice, loveliness of phrasing, and the utmost confidence, contributed to the charming presentation she gave the numbers.

The second concert by the Minneapolis Symphony Orchestra Thursday evening, November 6, was an inspiring occasion with Mischa Levitzki, pianist, as soloist. The overture to "Fidelio" in E Major, Op. 72, No. 4 (Beethoven), was given a spirited reading, and it was well chosen as an introduction of the Brahms Symphony No. 4, in E Minor, Op. 98.

The symphony, as played by Mr. Oberhoffer and his men, aroused the audience to the greatest enthusiasm; and so large an audience must have been gratifying to the conductor, who signaled the men to rise in acknowledgment of the continued applause. The masterly first movement was dramatic in its intensity. The second Andante Moderato, of a romantic style, was extremely beautiful. The Rondo was played with fine rhythmic precision, and the unusual finale in the form of a Passacaglia was a great triumph. This movement showed the composer's great command of the resources of counterpoint, and at the same time tested the resources of an orchestra which has won the highest commendation for its playing of the Brahms Symphonies.

The playing of the Beethoven Concerto for piano, No. 3, in C Minor, Op. 37, by Mischa Levitzki, was that of one inspired. The matchless ease with which he tosses off delicate passages, in short, a touch that is divine, again sweeping down to a tremendous and mighty climax that astounds with its precision—all this and much more are characteristic of the charm of Mr. Levitzki's playing. The cadenza of the first movement, which I attribute to the pianist-composer, was masterful and majestic. The soulful chords of the largo were invested with infinite beauty of tone. Just for the concerts alone one wished that the pianist might be re-engaged for the third season, and when three encores were granted, that desire was the more emphatic.

The Chopin C Minor Nocturne, "Staccato Etude" (Rubinstein), and the Chopin "Military Polonaise" were marvelous in the effects he obtained with and without the pedals, for he was sparing in his use of them.

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Sousa and his band were heard at a matinee and evening program October 27 at the Auditorium, under the management of Finkelstein and Ruben of the Twin City Amusement Trust Estate. The double line the length of the building waiting to get in touch with the box office early in the morning attests to the March King's popularity. The band numbers thirty-one former service men, according to Mr. Sousa, but the statement that the band now playing is a part of the great naval battalion band he organized at the Great Lakes is incorrect. The programed numbers included "An American Wedding March" (Sousa), dedicated to the American people, and composed at the request of the American Relief Legion for our American brides. It is a dignified and well written number. This, together with the colorful and dramatic "American Indian Rhapsody" (Preston Ware Orem), was the distinctive feature of the program. A Moorish Fantasia "The Court of Granada" (Chapi); Suite, "American Maid," Valsette; "The Wood Nymph" (Eric Coates); March, "Sabre and Spurs" (Sousa), and Caprice Brillante "The Caravan (Ora Hume), made up the band's program. Mr. Sousa supplemented the program with many encores; among these were his own justly famous "El Capitan," "U. S. Field Artillery," "Liberty Bell March," "Smiles" and "Me-ow," the last designed no doubt to please lovers of jazz music. Even Mr. Pershing has a strong predilection for it.

Mary Baker, soprano; Florence Hardeman, violinist, and H. Benne Henton, saxophonist, were soloists.

Miss Baker pleased with her singing of the "Moonlight and Starlight" (Gilberte), and the encore, "Robin, Robin, Sing Me a Song," with harp accompaniment.

Mr. Henton played his own arrangement of "Scenes That Are Brightest," and for an encore "When You and I Were Young, Maggie."

Miss Hardeman's numbers were "La Ronde des Lutins" (Bazzoni); "The Swan" (Saint-Saens), with harp accompaniment, played as an encore, the program closing with the "Star Spangled Banner."

The place was reported sold out for the evening concert long in advance.

Arthur Alexander, tenor, in self-accompanied recital, appeared at the People's Church Thursday, October 30, before a large and enthusiastic audience of Schubert Club members at the first evening program in their series of artists' recitals.

Though Mr. Alexander is a most artistic accompanist, does not his playing detract somewhat from his art of singing, since his appearance was first and foremost a song recital?

The program follows:

Caro mio ben	Giordani
Star Vicino	Salvator Rosa
Lungi dal caro bene	Secchi
Vittoria	Carissimi
Romance Il pleure dans mon coeur Mandoline Beau Soir Cheveaux de Bois	Debussy
Chanson Triste	Duparc
Adieu	Faure
La Procession	Cesar Franck
Le Colibri	Chausson
Le Plongeur	Widor
Retreat	Frank La Forge
In the Yellow Dusk	Edward Horsman
The Crying of Water	Campbell-Tipton
The Eagle	Carl Busch

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Mr. Alexander disclosed a superb voice, vibrant in quality, winning the favor of his audience in the first group. The dramatic style with which he sang the "Vittoria" (Carissimi) heightened its effect and gave it a compelling charm.

The French group was sung with artistic finish and admirable diction, the French number "La Procession" leaving a deep impression.

The English group, which came last, was too short in comparison with the French, which was finely sung, but the success of the last group justified the giving of more American songs by American composers on our concert programs.

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N. Stuart Smith, pianist, of New York, with Jessica De Wolf, St. Paul soprano, and Malcolm McMillan, accompanist, gave the opening fortnightly recital at Junior Pioneer Hall Wednesday afternoon, October 22. There were not seats enough to accommodate all, as each member was allowed one guest, and it was apparent that they availed themselves of the privilege.

The program is here given:

Piano—	
Etude, Op. 25, No. 1	Chopin
Tarantelle	Chopin
Prelude, C sharp minor	Scriabine
Etude, F major	Neupert
La Nuit de Noel	Liapounow
Au Source	Aronsky
Voice—	
In Quolle Trine Morbide	Puccini

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Long, Long Ago ..... Bayley
Just You ..... Burleigh
The Kiss ..... Cator
The Little Fish's Song ..... Aronsky
Piano—
Westminster Abbey ..... Groviez
Danseuses de Delphes ..... Debussy
Poissons d'Or ..... Debussy
Pavanne Pour un Enfant Defunt ..... Ravel
Jeux d'Eau ..... Ravel

Mr. Smith possesses a singing tone of crystalline beauty, and he was ultimately successful in conveying the "atmosphere" of the French school. The Debussy numbers, animated with a light and irresistible rhythm, afforded contrast beside the sustained effects obtained in the Ravel numbers. "Westminster Abbey" by a composer of Spanish origin was made interesting. While the pianist is a type of artist to which the finer, more subtle things appeal, his program would have been more comprehensive and enjoyable had the first group attained something more in the way of climaxes, and offered greater variety of style.

Mrs. De Wolf sang a group of songs with characteristic artistry. Admirable phrasing and the skillful handling of her voice had their part in her success. The beauty of her fresh voice was fully displayed in the long "Just You" (Burleigh), sung with a charm and tenderness that made an instant appeal. Mr. McMillan provided artistic accompaniments.

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The St. Paul Musical Academy presented Mabel Jane McCabe, pianist, in a concerto recital Friday evening, October 24, at the Y. W. C. A. Auditorium. Miss McCabe is a concert pianist of brilliant attainments, whose abundance of technic is equal to all demands; her refreshingly vigorous style added to the attractiveness of her programed numbers, the Schumann A Minor Concerts, Op. 54, and the Liszt "Hungarian Fantasy." Margarette Pettersen supplied the orchestra accompaniment on second piano.

Miss Annette Lake, as assisting soloist, sang the Recitative and Aria from "Rinaldo" (Handel), "When Celia Sings" (Moir), and "Birthday Song" (Woodman).

MYRTLE WEED.

———♯♯♯———

OSCAR SAENGER PROVIDES MUSICAL COMEDY WITH A NEW STAR

Lilian Kemble Cooper, the well-known young actress who made a name for herself in the support of such prominent actors and actresses as Henry Miller, Emily Stevens, Ruth Chatterton and others, made a successful debut as a singer with Raymond Hitchcock's company in the musical comedy, "Hitchy Koo." This transformation was brought about by Oscar Saenger, with whom Miss Cooper has studied for the last two seasons. She is the possessor of a lovely soprano voice, and Mr. Saenger predicts big things for her. The New York Times, in commenting on her first night performance, said of Miss Cooper: " . . And there is Lillian Kemble Cooper making her first appearance in musical comedy, and doing it successfully, too, as anyone bearing the name of Kemble would be expected to do."

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Medini—"A Soldierin' fo' Our Land" is the title of a song—words and music being by F. Roena Medini and published by the National Music Company of Chicago.

SYRACUSE, NEW YORK

The musical season has only well begun but Syracuse has had a large number of excellent attractions, and others are announced for the coming months.

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Syracuse University

Professor Harry L. Vibbard Recital—The first of the annual series of concerts by members of the faculty of the College of Fine Arts was given by Professor Vibbard, organist. The following program was rendered:

Liszt—Prelude and Fugue on the Name B-A-C-H; Reubka—Sonata in C Minor; Schubert—Ballet Music from Rosamunde; d'Evry—Toccata, Bossi-Cantabile; Buxtehude—Fugue in C; Schumann—Canon in B Minor; Franck—Piece Heroique.

Dr. Adolph Frey—Piano recital. The program was as follows: Schumann—Carnival, Op. 9; Chopin—Barcarolle, Op. 60, Ballade, Op. 23, Valse, Op. 42; Liszt—"Legende, St. Francis de Paule, marchant sur les flots"; Debussy—"La Cathedrale engloutie," "Poissons d'or," "La Plus que lente"; Dohnanyi—Rhapsodie, Op. 11; Sturkow-Ryder —"Imps"; Cyril Scott—"Siberian Valse"; MacDowell—"Of Brer Rabbit"; Saint-Saens —Etude en form de Valse.

Professor Raymond Wilson—Piano recital. Professor Wilson played the Sonata Eroica by MacDowell; Fantasia in C Minor by Mozart; Chopin Scherzo, Opus 20; Nocturne, Opus 62, No. 2; Compositions by Pugno, Glinka-Balakirew, and Liapounow. Of special local interest were the Prelude in F Minor by Berwald, and Gavotte Moderne by Frey.

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Professor Laura Van Kuren, soprano, and Mr. Ernest P. Hawthorne, pianist—This was Mr. Hawthorne's first appearance here in recital. He showed that he is a pianist of ability, has ample technic, which is especially brilliant in rapid passage playing, and plays fortissimo with great vigor but without any display of physical endeavor. Mr. Hawthorne played the Pastorale Sonata (Op. 28) by Beethoven; Chopin, Sonata, Op. 58, and several smaller numbers by the same composer; Rubinstein, Barcarolle in A Minor; Debussy, "La Danse de Puck"; Stojowski, "Chant d'Amour"; Paderewski, "Cracovienne Fantastique." Miss Van Kuren sang two groups of songs in her usual manner and gave several encores.

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Students' Recital—At the first of the monthly public recitals the following program was presented by students of College of Fine Arts:

Organ—Grand Choeur in D ..... Lacroix
Miss Dorothy Ann Seely, Syracuse
(Pupil of Dean Parker)
Piano—Sonata in E minor (first movement) ..... Grieg
Miss Agnes Trainor, Greenville, Ohio
(Pupil of Dr. Berwald)
Vocal—
Supplication ..... La Forge
Aria, Voi la sapete, O mama (Cavalleria Rusticana) ..... Mascagni
Miss Constance Grant Durston, Syracuse
(Pupil of Professor Van Kuren)
Violin—Spanish Dance ..... Rehfeld
Theodore Rautenberg Jr., Syracuse
(Pupil of Professor Becker)
Piano—Ballade in A flat ..... Chopin
Miss Geraldine Coon, Binghamton
(Pupil of Professor Wilson)
Organ and piano duo—Fantasie in C minor .. Demarest
Organ, Miss Katharyn E. Rounds, Binghamton
Piano, Miss Merle Danque, Waymart, Pa.
(Pupils of Professor Vibbard)
Vocal—Aria, "With Verdure Clad" (The Creation) ..... Haydn
Miss Charlotte Snyder, Syracuse
(Pupil of Professor Drew)
Piano—Concerto in G minor ..... Schuett
First movement
Miss Leah Dorothy Halbert, Cincinnatus
(Pupil of Dr. Frey)

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At the Mizpah

The First Baptist Church choir, Charles M. Courboin, organist, Howard Lyman, choir leader, presented "The Holy City," cantata by Gaul.

A number of excellent concerts have been given under the auspices of the Recital Commission.

Madame Berthe Baret, French violinist, was assisted by Louis Grunberg, pianist. Giovanni Martinelli, tenor of the Metropolitan Opera Company, and Mlle. Magdeleine Brard, pianist.

Miss Vahrah Hanbury, soprano, and Charles M. Courboin, organist. Emilio de Gogorza under the auspices of the Morning Musicals.

The Morning Musicals are an important factor in the music life of Syracuse. It is through the efforts of this organization that some of the best talent is brought to Syracuse.

The recital by Emilio de Gogorza was one of the best of the season thus far. He sang to a packed house. Every number of the excellent program was rendered in a most artistic manner and enthusiastically received. He was repeatedly encored. His singing is of the kind which thoroughly satisfies.

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A Greater May Festival

The Festival Association is making plans for the greatest May Festival that Syracuse has ever had. The chorus is at work and plans for orchestra and other talent are well under way. In the new Keith Theater Syracuse will have an auditorium which will make it possible to present the Festival in a more fitting and satisfactory manner than has heretofore been possible.

ZENO NAGEL.

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ANNA GROFF-BRYANT

Anna Groff-Bryant, concert manager of Galesburg, Ill., spent the week-end in Chicago. She presented the Sistine Chapel Quartet on Wednesday evening, November 19.

The Madame Schumann-Heink concert has been postponed until early spring. A brilliant spring series of concerts and festival is being arranged.

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SAN FRANCISCO, CALIF.

San Francisco, November 10, 1919.

With an ably led, first-class symphony orchestra, a chamber music organization of widening reputation, and the presence in our midst of an ever-increasing number of artists whose names are common property wherever musical people congregate, San Francisco is gradually assuming the role of western musical capital. Never have music and things musical boomed so much and promised such honorable returns as they have done this season, and the outlook is bright and clear for performer and teacher alike. Furthermore, the site has been bought and the plans decided upon for a really great opera house, capable of seating 2,500 or more in a monumental pile which is also to include a number of smaller concert, theater or lecture halls, studios, and all the necessary adjuncts of a home of musical art. We shall again be enabled to hear, as before the fire of 1906, the great eastern operatic aggregations, whose visits cannot be made profitable even at prohibitive prices of admission, because there is no theater in San Francisco large enough to hold a paying house.

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Entering upon his fifth season as conductor, Alfred Hertz led his eighty-odd merry men to victory on October 17, when the San Francisco Symphony Orchestra, increased in personnel and in efficiency, held its initial concert of the season at the Current Theater. For this occasion Mr. Hertz had chosen Brahms' D Major (No. 2) Symphony, Debussy's "Fetes" and the Prelude and "Liebestod" from "Tristan and Isolde" with which to make his bow; surely an eclectic and well-balanced program with which to start the ball a-rolling. The next week the principal offerings were Cesar Franck's D Minor Symphony and Busoni's Symphonic Suite (Op. 25). The Busoni number was new to us "out west," and at first hearing its musical value does not warrant its evident difficulties of execution. The popular concert on November 2 attracted an extremely large crowd, probably because of the favorites which were played—the "Carmen" Suite, Liszt's No. 2 Rhapsodie and the "Ride of the Valkyries." The program also included, unfortunately, an arrangement for orchestra of the much-worn "Humoreske," introducing several measures of the "Suwanee River," and Frederick Stock's particularly inappropriate arrangement of Beethoven's Menuet in G, both of them hardly in place on a symphony orchestra program. On November 7 Mr. Hertz' offerings were Brahms' "Tragic" Overture, interpreted in his usual authoritative style; Beethoven's boisterous and high-spirited No. 8 Symphony in F (Op. 93), and Liadow's fanciful, impressionistic pictures, "Le Lac Enchante" and "Kikimora"—musical phantoms both, intangible and formless, yet setting up an indescribable atmosphere of mystery and sorcery.

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The regular Friday afternoon Symphony concerts are repeated the following Sunday, and a popular program is given every other Sunday—three concerts every two weeks.

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Geraldine Farrar has flashed through our musical firmament and left a kind of futuristic impression—a confused day-dream of feathers, jewels, amazing gowns and what not. Somehow, these things have made a greater impression on us than her performance, if we can except a "Madame Butterfly" aria in which La Farrar set a new fashion for prima donnas on tour by accompanying herself at the piano.

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The Chamber Music Society has already given several concerts, three of these being in Berkeley, the seat of the University of California. Mr. Louis Persinger, who is also concert master of the Symphony, is at his old post as first violin, and the programs so far have met with the approval they deserve.

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The Extension Division of the University of California is sponsoring three sonata recitals, one of which has already taken place. Mr. Sigmund Beel is the violinist and Mr. George Stewart McManus the pianist. Three sonatas in one evening is (to use a vulgarism) "going some," but these two really fine artists held their audience from start to finish on November 6, when they played a Bach sonata in A Major, a Schuman example in A Minor and Grieg's C Minor (Op. 45). These concerts are of a highly educative nature, and if sufficient public interest is shown they will be followed by a number of other concerts and lectures on musical subjects, the object of the Extension being to help to create a love for the better kind of music in large and small communities throughout the state.

VICTOR BLONDEAU.

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Fox-Paine—Hortense Fox, pianist; Myra Paine, violin, and Sarah E. Paine, accompanist, will give a concert at the parlors of the Western Conservatory in Kimball Hall on Saturday evening, November 22.

TOPEKA, KAN.

Is there any one in this city who really believes that Topeka has lost interest in her municipal organ? Topeka proved two things irrefutably last night—that the organ has not lost its charm and that the magnetism of Clarence Eddy as a recitalist is stronger than the line of least resistance on a warm Sunday evening.

There were no fewer than thirty-five hundred people in the audience, many of them fair visitors who had come in eagerness to hear the organ and to witness its response to the touch of an artist of Mr. Eddy's master skill.

Mr. Eddy, the dean of American organists, who has heretofore demonstrated the quality of his art to Topekans, holds securely his fame as an organist. There is a peculiar suavity in his playing which pertains to few other organists. He is such a past master of technique, so adept in registration, and so absolutely resourceful in all possibilities of the organ, that he never loses the sweet flow of whatever composition he may be playing. He is also a master builder of programs—something new and something old—and to cap the climax of expectation on the part of those not so highly versed in profundity, he played a most charming arrangement of the well known "Ave Maria" by Schubert. The Prelude and Fugue of B-A-C-H (Bach) was clearly played and the French school admirably depicted in a "Romance Without Words" and a "Caprice Heroique" of Bonnet. "Hope," a new work of Yon, proved fascinating as well as the wonderfully played "Caprice" of Wolstenholme.

The test of the new Kenetic blower was brought out in the closing number, "Festal March," demonstrating that there is still some squeak left in the organ, and it is hoped that a permanent organist may be provided by means of which Topeka may continue to enjoy the instrument.—Daily State Journal.

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NICHOLS' TEACHING ACTIVITIES

John W. Nichols, the well-known concert and oratorio tenor, who for several seasons past has appeared with success before prominent musical organizations throughout the country in joint recital with his wife, a very talented pianist, has been selected to head the vocal department at Vassar College, Poughkeepsie, N. Y., one of the largest girls' schools in this country, where he already has a large class of promising pupils, many of whom will be heard in the musical world, and several of exceptional talent who will undoubtedly make their marks in the very near future.

Mr. Nichols will spend two or three days a week at Vassar, and the rest of his time will be devoted to a large class in his New York studios at Carnegie Hall, where he is preparing many singers for church, concert and opera. Many of his pupils are now filling important engagements throughout the country, as proof of his excellent method of teaching.

During the summer Mr. Nichols has charge of the vocal department of the University of Vermont, at Burlington, Vt., where many of his New York pupils go for a vacation on beautiful Lake Champlain and to continue their vocal studies under his direction.

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MAY MUKLE

Miss Mukle has been with us so steadily for the past four years that we have come to look upon this English cellist as an

MAY MUKLE

American possession. Last May, after many months in Hawaii, she made a hurried trip across the continent and sailed for England for the summer.

She was warmly greeted there upon her several appearances, among which was her Aeolian Hall, London, recital, on July 4, about which the press could hardly have said more. It was a repetition of the success attending her unusual chamber music concerts in Honolulu. Miss Mukle, in her London recital, was accompanied by her sister, Anne Mukle, who made the third of the trio with Maud Powell, here some seasons ago. For the London Aeolian Hall recital Miss Mukle played the following numbers:

Concertina after the Third Sonata.....Ariosti (1660)
Accompaniment for stringed orchestra from the figured bass by Albert Elkus; pianoforte arrangement by May Mukle; first performance
Schelomo (Solomon), Hebrew Rhapsody..Ernest Bloch
For violoncello and orchestra; version for violoncello and pianoforte by the composer; first performance in England
Five Short Pieces.....Purcell Warren
An Absent One
A Little Cradle Song
Whims
"So Seems It in My Deep Regret"
A Sunday Evening in Autumn
Two Fancies.....May Mukle
The Hamadryad
The Light Wind
Chant Elegiaque.....Florent Schmitt
Melodie.....Frank Bridge

At a second trio concert with Beatrice Langley, violin, and Harold Samuel, piano, the program included:

Trio for piano, violin and violoncello.....Maurice Ravel
Modere
Pantoum
Passacaille
Finale—auime
Passacaglia for violin and violoncello.....Handel
Repetition of Ravel Trio

Her time was too short for many appearances, but she returns to England in February for a number of dates, eight in Scotland, one with the Scottish Orchestra.

Miss Mukle gives her annual recital in New York, at Aeolian Hall, November 20, and a joint recital with Mme. Gilderoy Scott December 14, at Kimball Hall, Chicago, from there going south to Texas and returning to New York for a joint recital with Rebecca Clarke January 26, after which she sails for Europe. In the interim Miss Mukle is playing in Buffalo, Detroit—three recitals—and various appearances in the East.

This virtuosic cellist has no equal among her own sex, all critics seem to agree, and there are few among the opposite sex who enjoy the following this English girl does. Her repertoire seems unlimited, and she has a distinctive personality to which the cello seems to belong. You do not think of it as an awkward instrument for a woman when she is playing; there is a subtle grace that weds instrument and woman into a very lovely picture.

F. VAN K.

SCHUMANN-HEINK CONTINUES HER KIND ACTS TO SOLDIERS

There is hardly a day goes by without a newspaper clipping is received, from one part of the country or another, recording a kind and generous act of Schumann-Heink, that most human and dearly beloved of singers. Just recently after her Washington concert, Madame sang to an audience of 900 patients at the Walter Reed Hospital, in the Red Cross House. Later she sang in one of the wards, and rather than totally disappoint the helpless men in other wards, she had a number of her own phonograph records distributed in the hospital. In appreciation of the prima donna's kindness, the doughboys presented her with a service flag, made by themselves, containing four stars, one each for her sons in the army. They gave her also a silk pennant bearing the message, "Welcome, Mother."

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LUCILLE STEVENSON GIVES A RECEPTION

Miss Lucille Stevenson opened her beautiful Lyon & Healy studio on Saturday afternoon in a reception to her sister, Mrs. Carter of Australia, who as Katharine Stevenson made many friends in Chicago and was well known both as a pianist and singer.

There was some good music by Mrs. Carter, Phyllis Fergus and the Geranlen Trio. Mrs. Carter will spend the winter in Chicago.

FLORA ZYGMAN

Mme. Flora Guenzburg-Zygman is a graduate of the high virtuoso class of the Warsaw Conservatory, where she studied under the great Polish master, Alexander Michalowski, afterward studying with Professor Drozdoff in Petrograd, and finishing with great success the Royal Conservatory in Leipzig under the world-famous Robert

FLORA ZYGMAN

Teichmueller. She played with great success the G Major Concerto by Beethoven with the Warsaw Philharmony, also giving recitals at the International Exposition in Leipzig (1914) and the largest cities in Europe. Her playing has won her the unanimous praise of the European press, and the "Przeglad Codzienny" ("Daily Outlook"), Warsaw, 1913, says of her playing:

"In the rendition of the G Major Concerto of Beethoven, Miss Flora Guenzburg showed a thorough and masterful understanding which held the audience spellbound. Her playing was earnest, intelligent and thoughtful throughout every detail. A beautiful deep tone, an unfaltering touch, splendid phrasing and perfectly developed technic proved a combination which earned for Miss Guenzburg loud and prolonged applause."

Mme. Zygman, who recently came to America, has appeared in recital in Chicago and New York with fine success.

CLEVELAND, OHIO

Wednesday evening, November 12, the first Chamber Music Society program was given in the ballroom at the Hotel Statler under the auspices of the Woman's Club.

The Cleveland Quartet made its public debut at this concert. The members of the Cleveland Quartet are Nikolai Sokoloff, first violin, who is also the conductor of the Cleveland Orchestra; Louis Edlin, second violin; Herman Kolodkin, viola, and Victor de Gomez, violoncello, all members of the Cleveland Orchestra.

They gave a varied program which was much appreciated by the "discriminating concert-goers" of Cleveland. The second program is to be given by the New York Chamber Music Society, Carolyn Beebe, director and pianist, Tuesday, November 25.

PRISCILLA WILLIAMS.

STORIES OF THE OPERA

"LA NAVE" ("THE SHIP") BY MONTEMEZZI

"La Nave" is in a prologue and three episodes, and deals allegorically with Venice and her maritime power during the sixth century, the action taking place in the year 552. The human tragedy, however, has to do with two feuded families, the Faledri nobles and the commoners, the Gratici. The prologue shows a public place in Venice. Crowds of workmen are busied on the new cathedral, on the docks, and on the covered walks. Into the square comes Orso Faledro, followed by his four sons. He curses the Gratici, who have punished him and his sons by plucking out their eyes, and hurls maledictions on the people.

A ship approaches? Basiliola, daughter of Orso, enters. Her brothers hide their faces in their cloaks, that their blindness may not be seen. Basiliola pretends to be resigned to her fate, but secretly plots the destruction of the Gratici. The ship lands, and the brothers Gratici, Marco and Sergio, appear amid acclamations of the people. Marco tells of the distant shores they have visited, of the overthrow of the barbarians and the pirates, and of the holy relics they have recovered and now bring for the cathedral. Marco is made tribune, and Sergio bishop. Basiliola comes forward and dances before Marco. She dances until, laughing and sobbing, she falls into semi-delirium, while the people curse her for her shamelessness.

Episode one shows a wooded knoll near the dike that holds back the sea. On the knoll is a deep hole wherein are confined all who have dared insult Basiliola. Basiliola comes, and the prisoners beg her to kill them. She laughs at them, when Traba, the monk, appears and prophesies her ruin. Marco intervenes, and although he realizes Basiliola's baleful influence, he turns again to her, and she, throwing aside her tunic and clad only in veils, dances before him and maddens him by painting for him dreams of greatness and triumph when he sails away to conquer the world.

In episode two Basiliola has bewitched the other brother, Sergio. We see them together in the cathedral, he being intoxicated. The people demand the return of their creed and that Basiliola, the corrupter of the church, be exiled. She fascinates the men by her beauty, and as Marco arrives she gives Sergio a sword and bids him fight his brother. The brothers fight, and Sergio is slain. Marco, sobered by the deed, stays the avenging hand of the people and bids Basiliola be bound to the altar of the Fighters of the Sea, there to await her punishment. He goes forth to prepare the ships for battle.

In the last episode the huge ship is seen ready to sail forth on the Adriatic. The people sing hymns, but Basiliola is chained to the pagan altar. Marco goes forth to do penitence for the killing of his brother. He will be accompanied by workmen of all kinds, and his voyage will be one of victory. Basiliola, seeing herself neglected, makes a last effort to win back Marco and save her life. But the captain suggests she be nailed to the prow of the ship, and this is done, giving to the close of the opera a gruesome touch and a dramatic impulse seldom equaled even in grand opera.

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AN "INTER-CHURCH" CONFERENCE

H. Augustine Smith found himself back in Chicago last Friday on an interesting mission. He is a member of the Survey Committee of the Inter-Church World Movement. It is half amusing to an old-timer to note the changing years. It is easy to recall the period when it was "wicked" to do the things which are now turned to as essential factors in wide religious growth. The church once drove out agreeable and natural diversions. Now, by elaborate endeavor, it seeks to restore them. The World Movement confesses that all men are religious by instinct and that the natural sources of pleasure are as legitimate vehicles for religious expression as the strictly formal methods. Too bad that it is so long a time learning that "the way to make an indifferent thing bad is for good people to refuse to do it."

The conference enlisted the interest and counsel of such leaders as Dean Peter C. Lutkin, Osborne McConathy, Herbert Gould, Cora Mel Patten and others, and the values of drama, music, pageantry, dancing, games and festivals. Details as to their most effective use were gone into fully by Mr. Smith and discussed with a view towards a summary by the interested confreres. From the tabulation of a large group of such conferences the World Committee proposes to submit a composite estimate of values and procedure. It's a big movement, wants full weighing, and its decisions should be invaluable.

ALBERT COTSWORTH.

MISS BLANCHE SNIDER GIVES SONG RECITAL AT CANTON

One of the most enjoyable and artistic song recitals heard here in years was given at the M. E. Church last evening by Miss Blanche Snider, soprano, assisted by Mrs. Beulah Taylor Porter, pianist. Miss Snider

BLANCHE SNIDER

is an artist of exceptional ability, and gave a program of unusual worth, which was enjoyed by a large audience. It included songs by Handel, Bishop, Purcell, Carpenter and McFadyen, sung with exquisite style and tone, and brilliant numbers, such as "Caro Nome," from "Rigoletto," in which a wonderful example of perfect technic, flexibility and breath control was displayed. Miss Snider has a charming personality, and her gentle stage manner won high commendation. The program of 20 numbers was given entirely without words. Miss Snider's training has all been with Mrs. Ellen Kinsman Mann, one of the foremost voice teachers in Chicago, who has to her credit many professionals filling concert engagements. Canton was also privileged to hear Mrs. Porter, one of Chicago's leading accompanists. Her delightful accompaniments and charming manner contributed much to the success of the evening. The ladies, who have been guests of Mrs. Snider's parents, Mr. and Mrs. L. R. Snider, returned to Chicago today.—Canton Daily Register.

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BENEFIT TO ROSEMARY PFAFF

Rosemary Pfaff, the youthful coloratura soprano who has gone to New York to continue her vocal studies, was tendered a benefit concert at the Elks' Club in Oak Park on last Friday evening.

So popular has the young singer made herself in that suburb that the results of this benefit netted to her a check for $500.

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MUSIC WEEK IN ST. LOUIS

"Give a Thought to Music" was the slogan which made music a fundamental part of the life of the community during Music Week, November 3 to 11. Without doubt more thought was given to music during this period than at any other time in the history of the city.

The idea of St. Louis' Music Week was first presented by Arthur G. Gaines, manager and secretary of the St. Louis Symphony Orchestra. His plan expanded until it included all of the music and civic interests of the city. Headed by Mayor Henry Kiel, the campaign committee was composed of such interests as the Symphony Orchestra, music teachers and merchants, public schools and churches, as well as musicians from the various choral societies and allied interests.

Through the co-operation of teachers, receptions and music recitals were held daily. A Popular Concert given by the Symphony Orchestra and Mme. Peralta on Sunday afternoon taxed the capacity of the Coliseum. On Armistice Day the week's program culminated in a community sing, when thousands of all nationalities assembled to express thanksgiving in song in memory of the day. The impetus given music will be carried forward through the plan for organization of a Civic Music Association.

The first concert of the fortieth season of the Symphony Society and Orchestra called forth a record audience on Friday afternoon, November 14. The orchestra, under the able direction of Max Zach, conductor, presented a well-chosen program under most favorable conditions. The orchestra has been increased to a membership of eighty-one, which makes far greater breadth and volume of tone. The soloist, Sophie Braslau, contralto, was most satisfactory in her aria from "Semiramide." A little recognition of American art on a program composed entirely of foreign compositions would create better feeling on the part of many.

Mrs. Anna Froman, formerly of St. Louis and Music News staff, was a visitor to the city recently. Mrs. Froman has a large class of pupils in Clinton, Mo., and is soloist in church work. What St. Louis loses Clinton gains in having Mrs. Froman's musical genius a factor in the community.

MARGARET DOBYNS.

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CAMEO SALON

The program of the Cameo Salon on Sunday night was all-American.

Elizabeth Guion Dormer read a beautiful personal tribute to the work and memory of Ella Wheeler Wilcox, and the editor of Music News made a short address on "Americanization of Music."

Two Indian girls (of the Cherokees) gave very interesting native songs and dances.

Mme. Hannah Butler sang a group of songs with great effect, her enunciation of English text being beautiful. Her numbers included Fisher, La Forge and Penn.

Cleveland Bohnet played again the atmospheric piano pieces by Grun and Griffes which so delighted the Lockport Festival audience, and good accompaniments were provided wherever necessary by Mrs. Edward Miller.

There was a distinguished list of visitors, including Miss Georgia Kober and Mr. and Mrs. Charles W. Clark.

THREE TENORS

The photo represents a famous trio of tenors on the steamer La France, plying to New York. From left to right: Octave Dua, John O'Sullivan, Alessandro Bonci. Behind Bonci is Jack O'Sullivan, son of John O'Sullivan.

FLORENCE MACBETH'S GREAT HEART

"How about the house? I hope you haven't sold it all out," said Miss Macbeth to Mr. Oberfelder, the promoter of her recital in Denver, the day before the event. "Why, yes," he said, "as a matter of fact every seat went a week or two ago when they heard you were coming. But no, not exactly, because I have two or three special boxes which I always keep in reserve." "Then I want the soldier boys from the local recuperation hospital to come in and occupy those boxes." "Great," said Mr. Oberfelder, "but there is not much time to arrange with the authorities." "Oh! we'll get the Denver Post on the job and they will fix it." Accordingly Mr. Oberfelder got busy, made arrangements with the Denver Post and on the evening of the concert sure enough the delighted convalescent soldiers were present and enjoyed a great musical treat, thanks to the kindly thought of Miss Macbeth, the energy of Mr. Oberfelder and the co-operation of the Post.

But this was not the only incident occurring in connection with Miss Macbeth's Denver appearance, for seated in the theater as her own special guests were a poor flower seller and her little daughter. "I am a daughter of Italy," she had written, "and heard you sing on more than one occasion in my native land. Then I was enjoying affluence and social standing. We came to America, I, my husband and little daughter, then my husband died. Today I am selling flowers in this city, and though I would give all I have to hear you again, I cannot because my means are gone, but I am coming to catch a glimpse of you to remind me of the happy days of long ago." She came with her little daughter and was overcome when she found herself treated as the most honored guest the house contained; and during the recital anyone could have seen her listening enrapturedly—with tears of joy and gratitude rolling down her cheeks—to the same little girl she had once admired and enjoyed in her native land.

FLORENCE MACBETH AT DENVER

"This wonderful coloratura the star of the course."

So said the Denver Post of November 5, 1919, which was no less generous than the Denver Times in its praise of the wonderful songstress, its critic, among many other eulogies, saying:

"The third of the Oberfelder concert series at the Auditorium Tuesday night brought to Denver music lovers another vocalist who has of late created quite a stir in musical circles and has won her way to the top among the coloratura sopranos of this country.

She has done this in spite of being an American with none of the traditions of any European school to back her up. Florence Macbeth sang, and Denver agreed, it was quite evident from her reception, that the advance praise was not overenthusiastic. She has a sweet, true voice of great natural charm and beauty, one of the kind that reaches out and strikes a note of sympathy. More especially in her upper register does her voice have an appealing beauty. She has an excellent high E flat.

"The concert was quite as delightful and as satisfying as all of the Oberfelder series has been, and once more drives home the fact that the best in music can be given at a sane and sensible price when there is an auditorium of such seating capacity as we have."

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A LETTER TO MR. KINGMAN

Mayor's Office, Kingston, Canada.
November 11, 1919.

To Tracy J. Kingman, Chicago.

Dear Mr. Kingman: I wish to thank Miss Charlotte Bergh, Miss Mary Shaw, Mrs. Edna Wheeler Ballard and yourself on behalf of the Civic Committee for the wonderful program given for the Prince of Wales at our civic dinner.

The prince was most enthusiastic about the beautiful work done, and we were more than delighted with it.

Very sincerely,

(Signed) H. W. NEWMAN,
Mayor, City of Kingston, Canada.

INNOVATION OF SYMPHONY LECTURES A SUCCESS IN MILWAUKEE

William Boeppler, the enterprising director of the Wisconsin Conservatory of Music, aided and abetted by Miss Margaret Rice, who is managing the local season of the Chicago Symphony Orchestra, is giving a rare opportunity to the music lovers of Milwaukee—and those who are in a fair way to become music lovers if they are properly given half a chance—to gain a large and pleasing dose of knowledge in a short leisure hour and thereby learn to enjoy fully what some now only care for from a sense of duty.

Each Friday evening preceding the Monday evening Symphony concerts at Pabst Theater explanatory lectures on the symphonies will be given free to music students of Milwaukee and patrons of the concerts, at Stephenson Hall.

To give credit where credit is due, it must be announced that the proposition was put up generally and response came generously. Mr. Boeppler tendered the use of the hall, and among volunteers lecturing are Frank Olin Thompson, pianist; W. H. Williamson, organist and director of St. Paul's Church and Temple Emanu-El, and Alexander MacFadyen, pianist and composer (all members of the faculty of Wiscosin Conservatory); Otto Miessner, head of music department of Normal School, and prominent in all music movements; Jacob Moerschel, of piano department of Normal School, and widely known as a progressive pedagog; Miss Adeline Ricker, one of the most popular of Milwaukee's musicians and an advanced teacher, and Miss Ella Smith, a brilliant pianist and teacher who has also achieved literary success.

The first lecture on the "Eroica" Symphony was given by Miss Ricker, interestingly and entertainingly, and very much pleased her audience.

—Courtesy Milwaukee Journal.

Top row—Otto Meissner, Frank Olin Thompson, W. H. Williamson.
Bottom row—Adeline Ricker, Jacob Moerschel, Ella Smith.

This idea has not been tried out before in Milwaukee on any large scale, and those interested, starting with Miss Rice and Mr. Boeppler and the volunteer lecturers, are to be congratulated, for they are not only making a pleasant way now, but are building an appreciative public for the future, and it is a means of bringing the students of the various schools together, a fraternizing that cannot help but develop mutual interests.

All seven of the musicians who are to lecture are from among the busiest of people, and their worth will increase the general appreciation of the lectures as the season progresses. Even though familiar with the symphonic works, it is pleasant to have the memory refreshed.

F. VAN K.

MILWAUKEE AUDITORIUUM ORCHESTRA CONCERT

The following program was given on Sunday afternoon, November 16, at the Milwaukee Auditorium, Herman A. Zeitz conducting:

March—Milwaukee's Finest ..... H. A. Zeitz
Phantasy—Aida ..... Verdi
Berceuse ..... Jarnefelt
Praeludium ..... Jarnefelt
Waltz—Roses from the South ..... Strauss
Overture—Mignon ..... Ambroise Thomas
Moment Musical ..... Schubert-Stock
Intermezzo from Naila ..... Delibes
American Patrol ..... Meachem

Milwaukee launched its season of "Pop" concerts with a program designed especially to attract and entertain the masses. It began promptly at 3:30 p. m. and ended just as promptly at 5 p. m., and six encores were given, at that.

There has been a great amount of talk about support for the orchestra this season, and a certain amount of new interest in it, but as it is a municipal orchestra it is a little difficult to get a number of the right sort of individuals interested to the extent of boosting by personal attendance and seeing to it that others not in the habit of attending form a new habit, from civic pride, if nothing else. This first concert was fairly well attended, but far from what it should be. Granted the orchestra is not a great one numerically or in artistic finish, it played very acceptably, and those present showed that they enjoyed it by asking for encores.

Filling the seats means backing the orchestra financially, and a few dollars' backing will soon see Milwaukee with its own symphony orchestra taking the place it should among the other big symphonies of the country. Musicians particularly are apt to look with contempt upon the idea of spending time on things musical that have not some high standard, but this is not the way they have reached their own success. Every effort to do something well, with ambition to make it better, and finally best, deserves co-operation. The biggest and best have come out in the open and declared that all music has its place, from jazz to Church music. Show the other party your interest, and they will return it.

Building a symphony orchestra in any community is a long, difficult task, but it is the final establishment of a high musical standard in a community and in a city the size of Milwaukee, with its enormous musical population, those engaged in music alone should be able to start the tumbleweed with a push of velocity that would keep it going and growing.

The conductor, Herman Zeitz, and his musicians are proving their belief in the need of the community, and their faith in the future, by giving largely of time and talent. Their work is worthy of all the support Milwaukee can give, for their first performance of the season augurs well and they gave those present a very pleasant hour and a half.

F. VAN K.

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Clarke—Edward Clarke, baritone, together with Stella Roberts, violinist, and Philip Warner, pianist, gave a concert recently at Hammond, Ind. The same trio of artists gave a concert in the township High School at Granville, Ill., Tuesday of this week. They are booked for a concert at Atlanta, Ill., December 11.

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In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Fanning-Turpin

The singer who achieves a certain high level and then holds to that throughout a comprehensive list of difficult songs is hard to find, but Cecil Fanning is one of these. He gave at Kimball Hall last evening his first public recital in Chicago, although he has had some semi-public appearances in the city.

An artist who is a favorite in New York and Boston, and for that matter throughout the country, who has sung with distinguished success in London, too, should draw in Chicago as well as elsewhere, and his unquestioned success last night will undoubtedly establish Mr. Fanning on Chicago's preferred list.

He has a baritone voice of beautiful quality which he uses with such a satisfying mastery of vocal resource that his singing might well be a model for others to follow. Old French arias and modern songs were equally well interpreted. A striking ballade of Leowe's, "Archibald Douglas," was given most emphatically. There were also settings to four of Mr. Fanning's poems and several songs especially composed for him.

A marked feature of the recital was the complete understanding of the singer with his accompanist, H. B. Turpin, which made the songs actually beautifully balanced duets. A good-sized audience received every number so enthusiastically that numerous additions were made to the scheduled list.—Henrietta Weber in Chicago Herald.

♮ ♮ ♮

Minnie Hauk, Famous Opera Singer, Is Blind and Penniless

New York, Nov. 5.—From the golden heights attained through her golden voice; from wealth, the friendship of royalty, world-wide fame; from an apparently sheltered haven where, assisting young artists, entertaining graciously her American compatriots and wearing the halo of her glorious past, she still enjoyed comfort, respect and admiration—Minnie Hauk, once grand opera queen of America and especially of New York, now poor and blind and alone, stretches hands of entreaty across the seas to the land and the city of her birth.

Minnie Hauk, according to news recently conveyed to the many friends and admirers, is so poor that she has sold her jewels to buy bread. She is widowed, her titled husband, Baron Ernest von Hesse-Wartegg, having died a year ago. She is practically blind and can hardly grope her way from room to room of the villa on the shores of Lake Lucerne, once occupied by Richard Wagner, but her home for years.

She writes piteously: "My only desire is to be laid side by side in my poor husband's grave. It is hard to think of my past brilliant career and all I did for the needy, singing everywhere for benevolent concerts and entertaining hundreds of people here at Tribschen—and to find myslf now, in my great need, without a friend at Lucerne! Oh, to find help to get me over this awful crisis in my sad helplessness, a great deal owing also to my awful affliction in not being able to see and help myself. I have only a short time to live. Don't you think that Americans ought not to let one of their noted singers, who did so much for art all over the world, waste and nearly kill herself by worry and weeping?"

New York's Nightingale

Minnie Hauk has been called "New York's own nightingale," for she was born there November 16, 1852. As a girl she sang in Christ Church choir while continuing her studies. And her first operatic appearance was made in this city when she sang Norma in Brooklyn in 1869.

She appeared at the Academy of Music for a number of years and it was here that she first sang the name part of "Carmen," the first time the opera ever was given in this country, October 23, 1878. A few years later she appeared in the same role at the Metropolitan. She also created it at Covent Garden in London.

She sang "Carmen" 600 times, and all over the world. For though Minnie Hauk was American born and made her first success in her native land, her fame was international. Few musicians from the United States have ever appeared in so many different parts of the globe. The beautiful American singer was a tremendous favorite with royalties of the last century. She sang at all the European courts, and when the empress of Russia was ill Minnie Hauk was invited to the palace and sang in a room adjoining the great lady's bedroom. The grand duke of Mecklenburg, the grand duke of Baden and many German potentates entertained her.

Receives Many Decorations

She sang before the imperial court of Japan, the royal court of Siam and the court of the sultan of Lahore, in India. She has been called the most decorated woman in the world, having received medals from the king of the Belgians, the king of Spain, the emperor of Russia and many other crowned heads.

She married the Baron Ernest von Hesse-Wartegg in 1881, an Austrian author and explorer who had written many books on Asia and the Orient. Unlike many prima donnas, Minnie Hauk married but once, and until his death her husband lived with her in the Villa Tribschen at Lucerne when they were not traveling. He often accompanied her to this country, where she made her farewell appearances in 1891. Despite his personal celebrity, he frequently was called "Mr. Minnie Hauk" while traveling about the United States, to the amusement of himself and his wife.—Marguerite M. Marshall in Chicago Journal.

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Gustaf Holmquist

Mr. Holmquist is a finished artist, showing wonderful training and musicianship. He displays perfect control of his voice, presenting his big dramatic numbers with as much ease as his lighter, more delicate selections. He commands a wide range of tone and sings with artistry and ease. — South Bend Tribune.

South Bend music-lovers rarely have the opportunity to hear a singer of the caliber of Gustaf Holmquist, basso, of Chicago. Mr. Holmquist possesses a bass-baritone voice of rare beauty and uses it with artistic purpose and technical finesse. The beauty of his tone and his mastery of the legato was manifest in the smooth, melodic flow of Bischoff's "If God So Clothe the Grass." The "Boat Song," which followed, was presented with a lightness and grace rarely heard in bass singing, in addition to being tonally beautiful. . . . His final group consisted of Negro Spirituals, to which the rich resonance of his voice and his exceptional tone control added infinite charm.—South Bend News-Times, South Bend, Ind.

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Cecil Fanning in New York

Cecil Fanning and H. B. Turpin are always welcome visitors in Aeolian Hall, not only because each of them is a real artist, but because their team work is so remarkably good. It reminds one of Sir George Henschel when he sang a Liszt song and accompanied himself on the piano. Such intimate co-operation is rare in the musical world. Year in and year out these two men have performed together, delighting lovers of good singing and piano playing all over the country. The English composer and conductor, Sir Landon Ronald, recently wrote a long article in which he said that the accompanist at a song recital, if good, should be accorded as much honor and praise as the singer. In the present case one can do this; Mr. Turpin is a splendid accompanist.

Mr. Fanning posesses one of the most agreeable baritones now on the stage, and he has it thoroughly under his control; it has grown more sonorous since his last visit here, and he has gained in eloquence and confidence. One thing he must guard against: Like others who boast a fine voice, he cannot always resist the temptation to choose a poor song because it suits his voice well; last night's program bore witness to this. Some of the songs were applauded not because they were good but because they were so effectively sung. However, they all do it. Maurice Renaud went so far as to say that "singers do not love mastersongs."

This cannot be said of Mr. Fanning. He has plenty of mastersongs in his repertory and makes good use of them. A case in point was Loewe's highly dramatic ballad, "Archibald Douglas," which he sang last night; he made it an exciting miniature music drama, to the great delight of the audience. Another superb climax was attained at the close of an aria from Mehul's "Joseph en Egypte." Gretry, Monsigny, Duparc, Bemberg, and Debussy were other French composers represented.

The last two groups were made up of songs by American composers, all of them either to poems by Mr. Fanning or dedicated to him. Two Indians in the audience, after hearing Cadman's "The Doeskin Blanket," declared it "wasn't Indian." But it was a good song, all the same.

Marie and Josephine Kryl

Misses Marie and Josy Kryl scored a triumph last evening at their joint recital, given at the Lawrence Memorial Chapel. The audience was almost swept off its feet by the magnificent artistry of the two young women. At the very start of the recital they were enthusiastically applauded, but as the recital drew toward the closing numbers the applause came in storms, and they were called back to the platform again and again.

Miss Marie Kryl, pianist, who has shared honors with Mme. Galli-Curci at a recital in New York City, displayed a remarkable polish and technic in her playing. With the greatest poise and ease imaginable, this young artist tosses off the most difficult passages. Her mastery of the art of painting tone pictures is seldom equaled.

Miss Josy Kryl, violinist, has shared honors with the great Ysaye and the Cincinnati Symphony Orchestra. This young woman displays an astounding knowledge of technic that should mark her as one of the most promising of the younger artists. Her playing shows remarkable emotional qualities. Her appearance on the platform was always a signal for a burst of applause. These young artists, who are daughters of the famous band director and soloist, Bohumir Kryl, both show a remarkable polish and finish in their playing which should win numberless successes for them.

Mischa Kottler, a young man of remarkable ability, accompanied Miss Josy Kryl. He shows a mastery of technic that marks him a true prodigy.—Appleton Daily Post, November 5, 1919.

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Josef Konecny at Danville

The Randolph-Macon Institute formally opened its concert season by eminent musicians on Friday night with a delightful concert by Josef Konecny, Bohemian violin virtuoso, assisted by soprano and pianist.

Mr. Konecny is a master in musical interpretation, playing with brilliancy and finish selections of great technical difficulty and the works of the great masters of the violin. While he proved his artistry in all his programmed numbers, his playing of Paganini's Concerto in D and a caprice by the same master aroused most enthusiasm from his audience, among whom the critical were impressed by his wonderful technic, perfect control of the bow and his intricate and difficult feats in harmonics and double-stops. The climax of his great playing was reached in his final number, a Bohemian dance by Sevcik, characteristic of the fire and esprit of that people, a number contrasting melody with terrific tempo, and affording scope for the display of all the violin technics in double harmonics, tenths, octaves and pizzicato, as well as beautiful melodies.

The violinist responded three times with encores, playing a Hauser berceuse, a dainty serenade, and at the close the soulful and impressive Ave Maria.—Danville (Va.) Register.

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Frederick Gunster in Chicago

W. L. Hubbard wrote as follows recently in the Chicago Tribune:

Frederick Gunster, the New York tenor, gave a song recital yesterday afternoon before the Lake View Musical Society, being assisted by Mae Doelling, solo pianist, and Alma Birmingham, accompanist. Mr. Gunster, whose work has won him favor in the East, is the possessor of a voice of natural beauty, carefully schooled and skillfully used. It inclines rather to the suave, the ingratiating and the soft than to the robust, the resonant and the aggressive, but it is none the less a voice of good power and capable of effective dramatic expression.

Heard yesterday in a group of French songs and in five Grieg selections, he proved himself an interpreter of excellent parts. His diction is clear and accurate, yet free from exaggeration and affectation; his handling of the musical phrase discloses good musicianship and taste, and he grasps the poetic meaning of the texts and makes it potent with his hearers. All in all, a singer possessed of fine abilities and one listened to with sincere satisfaction.

♮ ♮ ♮

May Peterson at Columbia

Columbians and fair week visitors listened with keen delight to the recital given last evening at the high school auditorium by Miss May Peterson, soprano of the Metropolitan Opera Company. It seemed

just the sort of entertainment to top off a gala day and give the people, tired out with noise and crowds and confusion, a complete contrast thereto, at the same time sustaining in a subtle way the prevalent spirit of joy and the mood of pleasure. What other singer who can be called to mind could have achieved this so successfully as did May Peterson with her radiant beauty, her gracious, generous, animated youth and her exquisite voice?

Because her audience last night made her know beyond a doubt that they liked and appreciated her singing she disregarded empty seats and in a delightfully intimate way sang to those persons who were there far beyond her program's bounds, adding a half-dozen or more encores. These included several special requests, among them "Dixie," which surely was never livelier nor lovelier, and Cadman's "The Land of the Sky Blue Water," "Comin' Through the Rye" and "The Last Rose of Summer."

It's a recital like that of last night that strengthens one's confidence in the esthetic and artistic future of America and warms one's pride in its development up to the present time. May Peterson is a delightful example of the modern American girl of real gift and of high, steady musical purpose. Her interpretative method is characterized by a simplicity which springs from intelligent conservation, temperamental warmth and human feeling which she possesses to marked degree but which she is unwilling to let overflow at any time into emotionalism. Thus to her finished technic, her fresh, rarely beautiful and abundant voice she adds unerring good taste.

It seems unnecessary again to enumerate her selections, which were printed in advance of her recital; sufficient to say that they ran the whole gamut from Mozart and Massenet opera arias, through French, Swedish and Russian song groups to a Scotch ballad and a Southern negro spiritual, and all had the common characteristics of luscious, colorful tones, of vocal and physical poise and of musical eloquence; these combined with refreshing spontaneity and the requisite variety of mood.

The Columbia Afternoon Music Club, under the auspices of which Manager Brown brought Miss Peterson to Columbia, marked the singer up last evening as one who will be wanted here again and who, should she return, will certainly be welcomed with a house of more apppropriate size. — The Columbia (S. C.) State.

♮ ♮ ♮

Walter Spry's Chicago Piano Recital

Walter Spry celebrated his twenty-five years of artistic activity by giving a public recital in Kimball Hall last night, and virtually every pianist in town was there to honor him. Mr. Spry's pedagogic abilities have too often been demonstrated to require detailed or reiterated acknowledgment here. His talents as solo pianist are not less worthy of commendation. This year Mr. Spry plays better than ever.—Herman Devries in the Chicago American.

Mr. Spry put forth an easy elegance, a fancy for nice tonal effects, a musical reading and a mechanism and manipulation which were more than adequate for the complete representation of his program. He won the plaudits of the audience by his artistic qualifications, and his quarter of a century piano fete was attended by a genuine artistic success.—Maurice Rosenfeld in the Chicago Daily News.

♮ ♮ ♮

Carleton H. Bullis at Appleton

A real treat was given to the students in chapel Wednesday morning by the conservatory department. Dean Evans gave a talk on how the chapel happened to be equipped with the beautiful pipe organ that now predominates there. Dean Evans also went into detail and explained the construction of the instrument and how it is operated. The organ is not complete in every respect, but space has been allowed for additions.

Professor Carleton Henry Bullis, instructor of pipe organ at the conservatory, followed the talk by rendering the following selections on the organ:

Fanfare ..... Lemmens
Movement from New World Symphony ..... Dvorak
Gavotte ..... Thomas

Professor Bullis showed real talent and ability in the selections he gave and they were enjoyed immensely by the audience.

The first of a series of faculty recitals was given November 14 by Professor Bullis, organist, and Marion Ramsey Waterman, soprano. These faculty concerts have always been very popular in former years. This season promises to be especially good. The new chapel organ facilitates the work of the organ department and makes possible the big programs planned by the conservatory.

THE NEW ORGAN

The organ is one of the finest in the country. It is of the invisible type; the two organ chambers are entirely inclosed, and the sound issues through a set of shutters which are electrically opened and closed.

Only the keyboards, stops, pedals and convenient movements for the player are visible. Some of the largest pedal pipes are placed above and across the stage, partly hidden by grilles in the ceiling. An electric blowing plant installed in the basement of the chapel furnishes compressed air which feeds the windchests of the organ. Current for the action of the organ is furnished by a low-voltage generator. The pipes are constructed of metal and wood. As wood pipes produce the most soft and mellow tones, this organ gives varied effects, some of which vibrate through the entire building. There is a solo flute and clarinet stop and salicional of exquisite quality, closely resembling an orchestra.

Tone colors of almost infinite range and effects ranging from the most delicate pianissimos to the jubilant climaxes are produced by the new organ. Swell boxes fitted with movable shutters permit variety of shading. The instrument was built by the J. W. Steere & Son Organ Company of Springfield.

♮ ♮ ♮

Raymond Wilson in Chicago

The recitalist proved himself a pianist of substantial qualities. He has gained a technical mastery which enables him to win brilliancy, good dynamic variety, and no inconsiderable beauty from his instrument, and he employs these essentials with a taste and skill that tell of intelligent musicianship. He succeeds in holding the interest of his hearers and in making the piano an agreeable and appealing instrument. And to do this is to do much. He read the MacDowell Sonata with enjoyable breadth and with good appreciation of its virile, healthy, outdoorsy sentiment and lent much of tonal charm to many of its more lyrical moments. The Pugno Serenade proved attractive, and the transcription of "The Lark" disclosed the facility, clarity and cleanness of the player's technic, in admirable light.—W. L. Hubbard in Chicago Tribune.

"A piano recital which brought forth both older classics and new American compositions was that which Raymond Wilson presented at the Ziegfeld Theater yesterday morning. It was Mr. Wilson's first Chicago appearance and he accomplished his premiere with evident success. Mr. Wilson has plenty of strength and a technical endowment which is sure and fleet, and he also has a taste for the more sustained and musical passages of the pieces which he performs. In the Mozart Fantasie he showed a taste for tone shading, for good phrasing and for lucidity of style. The Chopin Scherzo was dashed off with considerable brilliance and the middle section was given with a warm, singing tone.—Maurice Rosenfeld in Chicago Daily News.

♮ ♮ ♮

Dr. Muck Protests

When poor Dr. Muck was hounded from America and the Boston Symphony by an unappreciative republic he returned to the sanctuary of Berlin, but not in chastened mood. He proclaimed to the admiring German public that ignorant American officials had arrested him on the ground that his innocent musical scores contained a code of communication. But news of this statement enraged the ignorant officials, and they told on him. What they told shows Dr. Muck as anything but innocent.

The eminent (not to say notorious) conductor's letters of deception to a young woman of Boston have been this week made public. Therein a comprehensive vocabulary of vituperation is taxed. Among the epithets he applied to the American public, are: pack of swine, rabble, vulgar crowd, curs, and, again, dogs and swine. Intimate relations with Count Von Bernstorff are revealed, showing Dr. Muck as an invaluable agent of German propaganda. Even the few persons who once sincerely believed Dr. Muck to be a victim of circumstances are now enabled, through these partial revelations of the Secret Service, to see what a curly and palpitant snake was cherished in the cold, classic bosom of Boston.

♮ ♮ ♮

Florence Macbeth at Akron

An audience which filled Music Hall to capacity was delighted and thrilled with the art of Florence Macbeth on Friday afternoon. It is not only that Miss Macbeth is the possessor of a beautiful voice which she uses with intelligence, but that she has a most unusual charm, as was illustrated by an incident at the close of her program.

Even without her usual accompanist, who was delayed by train service, a triumph was achieved, for a local lady, Mrs. Katherine Bruot, was hastily summoned and went through the whole difficult program without a rehearsal. That Mrs. Bruot acquitted herself splendidly was realized by the audience, and Miss Macbeth reflected the feeling perfectly when, at the close of the Gilberte waltz song, she took Mrs. Bruot's hand in her own and expressed in her own naive way that everything had been just as she would have it and that in future visits to Akron she would be honored to have Mrs. Bruot accompany her.

And then, following her custom, she sang "Annie Laurie" as a fitting closing to the program.

Miss Macbeth's recital was the opening of the afternoon series which the Tuesday Musical Club is offering, but it is a perfectly safe assertion that at no concert, afternoon or evening, has a more delightful artist appeared or one who so immediately charmed the hearts of the audience. The program was preponderantly and fragrantly classic, and the spontaneity of applause demonstrated beyond a doubt that Miss Macbeth possesses the art of making beautiful everything she touches.—Akron (Ohio) Journal.

♮ ♮ ♮

Flora Zygman in New York

Following are a few extracts from the New York press in relation to the very successful piano recital given by Flora Zygman at Aeolian Hall in that city last Thursday afternoon.

"Mme. Flora Zygman, a young Polish woman who has given recitals in Russia and Germany and who recently arrived in this country, made her New York debut yesterday at Aeolian Hall.

"Mme. Zygman is evidently an artist who possesses an admirable technical equipment and more than ordinary musical intelligence. Especially in the Chopin group she displayed a keen emotional sensitiveness which never descended to exaggeration and throughout she controlled this side of her nature by taste and a sense of balance."—New York Tribune.

"Mme. Flora Zygman played a program containing several unusual Russian works as well as a Sonata by Beethoven and a Chopin group. She has good technic and equipment and gave effective interpretations. Her Chopin numbers were skillfully played, arousing enthusiastic applause.

"In addition to her gifts as pianist she is most attractive to look upon, which is a real asset to a concert artist."—New York Herald.

"Mme. Zygman showed a conjuror's power at the keyboard, a polychromatic technique in wholly unknown trifles of Szymanowski, Michalowski and Bortkjewicz. She won applause in a MacDowell Polonaise, a vigorous Theme and Variations by Chevillard, melodious airs of Scarlatti and Rachmaninoff and a Chopin group, in which last she found more than do most players of an influence from the barbaric, ancient East."

♮ ♮ ♮

"Star Opera" Artists Sing Unmolested

For the benefit of the members of the late Star Opera Company, the prolonged death-throes of which came finally to an end at the Lexington Theater on October 28, a concert was given in the same theater on the evening of November 2.

Cordons of husky policemen were in evidence inside the theater and out, but they were wholly unnecessary. Nobody showed any particular interest in the event, not even the Teuton music-lover, and the receipts, said to be in the neighborhood of $1,300, will not, when divided among the seventy members of the comapny, make any of them especially wealthy.

The German language was conspicuous by its absence, and the program was offered in English, French, Italian and Latin by Bernhard Koenig, Viola Graham, Mary Schiller, Miriam Ardini, Albertina Babst, Harriet Behnee, Emilio Blazevic, Salvatore Solte and Hans Steiner. Irish songs were also featured by Teles Longtin. Edward Grasse, blind violinist, was the only artist appearing who was not a member of the company.—Musical America.

♮ ♮ ♮

Anthony Linden in Minneapolis

Anthony Linden, the soloist, revealed himself as the artist of which he has already given glimpses in his ensemble and obligato work with the orchestra. His tone in all positions is musical and sweet and in the high register of much brilliancy. The Symphony Orchestra always has had skilled flutists, but never one with such poetic conceptions as in his playing of the concertino in D by Chaminade or the "Wind Among the Trees" caprice by Briccialdi. Quite enthusiastically received, he played extra and with equal skill and refinement an allegretto by Godard and "Au Bord d'un Ruisseau" by Boisdeffre, the latter with harp accompaniment by Henry J. Williams.—Minneapolis Journal.

♮ ♮ ♮

Familiarity Does Not Breed Contempt

Who says a pianist does not draw? Rachmaninofl smashed that fable yesterday afternoon, as have several other piano giants, by packing the Auditorium Theater. And in a remarkably (for him) genial mood he became an eloquent exponent of Theodore Thomas' dictum, "Familiar music is always liked."

So he played a list that included that favorite of

(Continued on page 35)

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NINA TARASOVA, ELFIN SINGER, DENOTES SPIRIT OF RUSSIA

"Who is this little person," writes Evelyn Heneker, in the New York Telegraph, "for all the world like a mischievous kitten, with the most alert grey-green eyes and tiny, provocative features, framed by a rebellious mass of copper hair? It is little Nina Tarasova, who has come to America, bringing with her the spirit of Russia, not only as a singer of the national folk songs but inadvertently in the expression of her own personality. Miss Tarasova took an instant liking to America and Americans. Why? 'Because,' as she expresses it, 'you are so natural; it is like people that are well born—they do not go by rules, because they need not do so; they know by their instinct what is right. It is so with your American people. You are healthy. Why do I say that? Because you always laugh! It is not so in Europe. I have lived in Germany, and found their jokes heavy. In France it is the "double entendre," a play of words, but never the healthy fund of the American, who sees humor in the most ordinary events of the day.' The little singer went on sadly that there is no humor in her beloved Russia. There joy is closely akin to tears. 'Our moujiks weep when they are drunk,' she said. 'They are never noisy. Our songs are sad, even for the joyous occasion. A young boy will meet a village girl. They sing so'——. She hummed a few haunting bars, sotto voce, ending with a long-drawn tragic, 'Ah, and yet they are happy. We have no comedy in Russia. Our nation loves the drama, and all is tragedy.'"

———♯♯♯———

FIVE NEW SACRED SONGS BY GRANT-SCHAEFER

Church singers will welcome four sacred songs for high and low voice by G. A. Grant-Schaefer from the press of the Arthur P. Schmidt Co., Boston: "Praise the Lord With Exultation" (Psalm 117), particularly suitable for Thanksgiving, and of a brilliant character; "Sing to the Lord a Glad New Song" (Psalm 98), based upon the traditional Hebrew shophar calls, effective for church recitals; "From Out the Depths to Thee I Cry" (Psalm 130), a song of dramatic quality, and "Up to the Hills I Lift Mine Eyes" (Psalm 121), a quiet and sustained melody, which is built up to a superb climax. They have also issued a Christmas song, entitled "Tidings of Great Joy," for high and low voices. It contains the complete Christmas text and has all the characteristic joyousness that it demands. It was very beautifully sung last Christmas by the late Mrs. Cora Libberton from the manuscript, as was also the Ninety-eighth psalm.

———♯♯♯———

South Shore Music Club—The South Shore Music Club met on Monday evening, October 27, at the home of Mrs. Lesch, and the following appeared: Master Harry Kent, reader: Mrs. Fairman, paper on "Romantic Music"; Miss Lois Marie Cook, vocalist; Mrs. McWhorter, reader; Mrs. B. Holloway, vocalist, and Miss Mona Redman, pianist.

———♯♯♯———

Kanders—Helene Kanders, soprano, will appear in her first recital of the season at Carnegie Hall Saturday evening, November 15. Her second recital at this place will be Tuesday evening, January 13. She will present two distinct programs.

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John McCormack Sings on His Tenth American Anniversary

On Sunday evening, November 9, John McCormack gave his one hundredth New York recital.

Ten years ago the tenor appeared at Manhattan Opera House under Oscar Hammerstein. At least 750,000 people have heard the Irish tenor in the one hundred concerts, besides his appearances at Metropolitan Opera House. Last week the Beethoven Association presented John McCormack, Jacques Thibaud, Harold Bauer and others in a concert given at Aeolian Hall. Well, the house was not filled because the management tried to save money at the expense of publicity. Those who attempt to promote their talents, and others who plunge in entertainments without the usual publicity will always fail to draw. John McCormack on his one hundredth concert attracted at least 5,000 people at the Hippodrome. The lesson of publicity is evident. I didn't admire the selections; the usual classics, save for two Haendel Arias, were absent. I presume Mr. McCormack must have suffered from a cold, for he was not in very good voice, still he is always able to satisfy his listeners. One song was rendered in the usual McCormack style, "Only You," by his accompanist, Edwin Schneider. The song is agreeable and melodious; if all the vocalists could sing it with the same devotion, feeling and ardor as McCormack did it, then Edwin Schneider's song is apt to become as popular as any of the American songs. The usual encores were granted, one by del Riego called "Thank God for a Garden," and on one instance a fervent admirer shouted from the upper house the name of a song which was not understood by anyone, but an encore was given anyway. The program was opened with "Come se ti vedro" and "Mio Caro bene," both by Haendel. There were songs by Graham Pell, Arthur Foote, Charles Marshall, Arthur Whiting; an Irish group of four songs, two by H. T. Burleigh, and one by John Melvin. The assisting artist was Winston Wilkinson, violinist.

J. DE V.

♮ ♮ ♮

New York Symphony Will Tour Europe

Under the direction of Mr. Walter Damrosch the Symphony Society of New York is to undertake a tour of eight weeks throughout France, Belgium, Holland, Switzerland, Italy and England. The first concert will be given at the National Academy of Music in Paris on May 4, 6 and 9, 1920.

Walter Antony Says Publicity Helps the Known and Unknown Artists

The well known critic, Mr. Walter Antony, takes the opportunity to preach publicity, which is a necessary tool for the artist as well as the musician. Following are his comments on the subject:

"The musician, the professor, the player must contribute to the support of the musical publications; if they fail to advertise they become their own enemies and against their own material interest. The professor who refuses to advertise kills his success, and also of those who make efforts for the development of music in the community. How does one expect help from a newspaper to promote a musician if the latter does not help his own career?"

These utterances by one of the well known critics should be a lesson to those who believe that publicity is not a necessity.

♮ ♮ ♮

First Audition of the Season by Philadelphia Symphony Orchestra

Some two seasons ago and ever since our critics were erring about the origin of the composer Dvorsky.

Joseph Hoffman reckoned in him a coming musical light, and so brought him out in his own recitals. At that time Dvorsky was noticed conspicuously by the colleagues of the press, but their erring went so far as to suspect Hoffman of being this same Dvorsky. Previous to the appearance of the Philadelphia Orchestra the press notices crept out and the mystery was solved. Dvorsky is a Polish musician inhabiting Pau, a city of France. Mr. Leopold Stokowski had all the reasons of bringing to the attention of his audiences Dvorsky's composition "The Haunted Castle." Here is a work that's full of color, of harmony and individuality. Dvorsky may have thought of Wagner, but he himself has something to say. He is a colorist, and while many composers have depicted the wind and storms by the medium of their various talents, Dvorsky gives us in "The Haunted Castle" a splendid description of the storm and the wind through very characteristic passages of the strings. In every orchestra, and of the very best, the Philadelphia must be included as a fine organization, you will notice some unwelcome noises emitted from the trumpets or trombones, and this happened in the Dvorsky work, as well as in the Rienzi overture, otherwise played effectively. "The brass" came out, only rarely, to cause a dissonant sound. Perhaps encouraged by the subscribed fund of one million dollars, Mr. Leopold Stokowski, the conductor, aimed to emphasize that the public's subsidy will not be a vain effort. He is an elegant, refined and manly leader. Highly musical and a musician of high standing, Mr. Stokowski gave us a superb reading of the Seventh Symphony by Beethoven. The allegretto was a classic as far as the execution and the direction was concerned. The whole symphony was given a superb rendition, even if the reeds section did not always play flawlessly. The overture to the "Sharpshooter" (Der Freischutz) by Weber, was a joy to the ears. The most distinguished audience ever witnessed at an orchestral concert was present, and its size demonstrated what the Philadelphia Orchestra with its leader means not only to the Quaker City, but to the Metropolis itself. Their occasional trips to New York are not vain efforts. And, oh joy and glory, the concert ended at 10 o'clock because Mr. Stokowski conducts the movements of a symphony without pauses.

J. DE V.

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Doris Madden, pianist, hailing from Australia, made her debut at Aeolian Hall on November 10.

♮ ♮ ♮

The Symphony Orchestra of New York

Walter Damrosch gave himself wholeheartedly to French music on the afternoon of November 13. He featured D'Judy's "Linfonia Brevis de Belle Gallico." Before listening to a repetition of the work I can again assert that troublesome days never inspire the arts. Individual sorrows may inspire one, but when the whole world is in distress then all are engulfed in the circumstantial catastrophe. D'Judy's work being a "war inspiration" may be compared to the war poems of Kipling. That Richard Aldrich of the Times, supposed to be an authoritative critic, should analyze Turina's "The Processional of Rocio" when Mr. Damrosch substituted it with overture to "Le Roi d' Y" by Lalo, is a matter of surprise to this writer. Mr. Aldrich condemns a work that was never featured. Poor Turina! A sheriff would have been more lenient. The orchestra played also Debussy's "Berceuse Heroique" (dedicated to the King of Belgium and his subjects) and "Oux Etoiles" by Duparc. Ossip Gabrilowitsch was the soloist.

J. DE V.

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Pupil of A. Russ Patterson in Recital

Deeds speak for themselves. Any vocal teacher ought to be proud if his excellent methods are expounded before the public, and in this class belongs Russ A. Patterson, whose pupil, Miss Nora Kronold, daughter of Hans, the cellist, who appeared in a musical program given at First Congregational Church. Father and daughter excelled in their exhibitions, the first with his cello, and the second with her excellent soprano voice. Mr. Kronold played a Russian fantasia by Davidoff and was followed by Miss Nora Kronold in an interpretation of a sacred aria composed by her father. The name of the composition is "Turn Thee to Me." Miss Kronold's program consisted of "There Was

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a Star," by Mitchell; "The Robin's Song," by White, and "The Wind," by Spross. The excellent soloist played "Adagio" and "Benuette" and variations; both by Hayden. Also "Tarantelle," by Fischer. He also featured "Serenade," by Rimsky-Korsakoff; "Melody," by Aleneff, and "Humoresque," by Arensky. The program was concluded with a duo by both artists, consisting of "The Three Shadows," by Bedford and "Chanson d' Amour," by Hollman.

♮ ♮ ♮

Flora Zygman in Recital

It looks as though Chicago is going to embed itself in the hearts of the music lovers inhabiting the congested city of New York. The third pianist to come from the Windy City is Flora Zygman, who gave a recital at Aeolian Hall on Thursday afternoon, November 13. There was not a large audience, but the pianist seemed not to have been affected in her playing. She gave an exhibition at the piano such as only few women musicians have ever equaled. She came unheralded, but her return will be watched, and it is expected to draw large audiences. Her program was varied and ambitious, enlisting not only the old masters but new ones, too. She was heard in Sonata Opus 1, No. 2, by Beethoven, and in the Pastorale by Scarlatti-Tausig. Her technic is complete, while her interpretation of Beethoven gave the listeners an opportunity which has not been given too often at Aeolian Hall. A delicate touch, but distinct, the tonality was clear and pure. Miss Zygman proved to conclusion that she possesses temperament and keen musicianship. All the three movements were delightful, charming and expressive, while the Pastorale was exquisite, and the listeners never appreciated so much the peasantry mood and the rustic atmosphere as when the young pianist played it. The audience was very demonstrative in its applause. There is no doubt that this young artist will be noticed in the near future, for she is not a player only, but an artist with all the qualifications required to make her the elect pianist.

♮ ♮ ♮

New Concert Hall in West Sixty-third St.

A new concert hall at 22 to 28 West Sixty-third street, adjoining the Century Theater, is announced to open about December 15 as an outlet for musical entertainments which have this season found an overcrowded calendar in existing halls. Built some years ago and used for several seasons as a lecture hall, the house has a seating capacity of 1,200.

♮ ♮ ♮

Kathryn Lee in Recital

The recitals in the past week were equally divided between pianists and vocalists. It is true that no new star has come to create a sensation; with such shocks we have not been blessed for some time. But compensation is derived from the reappearance of old favorites.

Kathryn Lee succeeded in drawing a large and distinguished audience on the evening of November 10 at Carnegie Hall, which is the scene of more recitals than last season. We have to make allowances for Miss Lee, who was hampered by a cold, but fine interpretations and musical feeling for the songs were the evident qualities of her recital, besides the excellent French diction.

She gave a rendition of Protheroe's "Ah, Love, but a Day," "Amoureuse" (Massenet), "Sonnet d'Amour" (Thome), "Psyche" (Paladilhe) and "Chevalier de la belle etoile" (Holmes). An offense of Miss Lee's recital was some flat singing, but when recuperation, poise, control and correct emission replaced this she was indeed delightful. Her lyric voice, especially in the upper tones, shone by the sheer beauty of her clear and ringing top notes. She imbued the French songs with the proper atmosphere. She was rewarded with the most and the largest number of floral tributes ever witnessed at a recital. She began her program with "Introduction," by Fay Foster, and followed with "Danza, Danza, Fancilla" (Durante), "Oh, Mio Rabbino Caro" (Puccini), "Posa la mano sul mio core" (Marchesi) and "Voi dormite, Signora" (Tosti). Then came the dedicated song, "Down the Lane," by the excellent composer Claude Warford; "Lilacs" (Rachmaninoff), "The Lark" (Glinka), "Serenade Francaise" (Leoncavallo), "La Perjura" (Lerdo de Ferjava), "One Spring Morning," "Raft Song" and "In a Bower," all by Ethelbert Nevin. The concert was concluded with "Final" (Nevin).

Andre Benoist officiated as accompanist.

J. DE V.

♮ ♮ ♮

"Mikado" at the Park Theater

Back to Gilbert and Sullivan, the Society of American Singers did not fail to make "The Mikado" a worthy revival. May William Danforth as Mikado and Frank Moulan as Ko-Ko be spared by Providence for many years to come! Both were exceedingly correct to the picture. Their comical exhibitions, their gestures and monologues threw the audience into a state of high spirits. Let us now train some who will some day replace these two comedians, for without them the Gilbert and Sullivan comedies will inevitably be buried in musical libraries. Mr. Campbell sang agreeably the part of Nanki-Poo, while Yum-Yum, interpreted by Sallie Keith, deserves a word of praise.

John McGhie directed capitally.

C. E. S.

Lucien Muratore Writes From Spain

The New York office of The Music News received greetings from the famous French tenor in a postal dated in October at Cadiz, Spain. The tenor reports that Buenos Aires has given him the greatest ovation he ever received in his eventful career. That Mr. Muratore had created a sensation at the Colon Opera House of Buenos Aires is a fact well known to the New York correspondent of The Music News. He has had the opportunity to read the comments of the Argentine press, which hails the French tenor as the greatest singing artist of the present time.

And while I am speaking of Buenos Aires, I noticed in Le Courrier Musical of Paris some reports from the Argentine capital which will not please those who appreciate and admire the French artist. Le Courrier Musical of Paris reports under the signature of its Buenos Aires correspondent the following:

"A veritable triumph at the Colon Theatre

(Continued on page 34)

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SHAWNEE, OKLAHOMA, HAS RARE ARTIST COURSE

That Shawnee, Okla., is fast becoming a music center is attracting a good deal of attention through the south. Shawnee is a town of 22,000 inhabitants and a typical college town. Two universities are located there, Oklahoma Baptist University and Catholic University.

On November 4, 5 and 6 the following metropolitan opera stars appeared in concert: Paul Althouse on the 4th; Marie Rapold on the 5th; and Arthur Middleton on the 6th. Althouse gave a splendid program, and his voice and musicianship will long be remembered. The success of his program was slightly marred through an indifferent attitude toward his audience. His accompanist, Paul Weaver, was in harmony in his attitude. Marie Rapold gave a splendid program and made us all feel good in spite of the fact that her upper notes were never full, and sometimes a little off pitch. Her accompanist, Miss Lena Kohn, did some wonderful work and some of it was not quite so wonderful. Middleton and his accompanist, in complete sympathy, left nothing to wish for. He gave a heavy, great program to complete satisfaction of every one. We want all of them to come back, but Middleton, come soon!

The audience of Shawnee has several things to learn in listening to such artists, but they are coming.

Elaborate plans are now under way for a great spring festival, which will take place about the first week in May.

———♯♯♯———

QUOTATIONS OF LAZAR S. SAMOILOFF OF CARNEGIE HALL, NEW YORK

"If the singers would feel more and pretend less, they would give pleasure to their hearers."

"I prefer a tenor with a soul to one with a high C."

"Voice culture brings out the best qualities in the voice. The quality of the voice is often a reflection of the singer's character."

"A famous singer is not always a good teacher, but a good teacher must know how to sing well."

"If, when singing, you forget your own personality and think only about the song you are singing, Success will be your middle name."

"A singer should pay attention to the voice placement, but the soul's expression is the thing that makes a singer famous."

"Study art and give your lifetime to study it, if you really love the art. But if you are looking for money or glory in art, you will never achieve it. It will evade you like a shadow."

"Words that come from the heart of the singer, go into the heart of the listener. Be careful, then, that your heart does not lie."

"What creates a liar? A listener. What makes singing teachers promise the impossible? The pupils. Who, in business or in any other art, would undertake to promise anyone definite riches? But the father of a singing girl wants a written guarantee that his daughter will make millions if she studies."

"If a singer is successful, the public says: 'What a gorgeous voice,' forgetting the existence of the teacher; but if the artist is bad, everybody asks the name of the teacher. Why not reverse the process?"

A CAPPELLA SOCIETY OF MILWAUKEE

William Boeppler, director of the A Cappellas, is conducting rehearsals regularly every Monday evening in preparation for the big "Elijah" Concert in the spring. This is the twenty-fifth season and Mr. Boeppler announces the society is in splendid condition numerically and vocally. The soloists engaged for "Elijah" are Verna Lean, the popular Milwaukee contralto; Arthur Kraft, tenor, who is rising steadily in Chicago favor; Marie Pruzan, soprano of Chicago Opera Association, and Burton Thatcher, baritone.

♯♯♯

Foerster—Adolph Foerster's "Exaltation" was played at the 1,734th Free Organ Recital by Charles Heinroth at Carnegie Institute, Pittsburgh.

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ALHAMBRA THEATER, MILWAUKEE

Manager Fisher of this attractive movie house believes in novel presentations, no matter what the first cost may be, and the way the 2,800 seats are filled and the many times the extra crowds stand proves that he has good judgment in providing drawing cards. The pictures presented the past week were in no way features, but the artistic musical interlude, "A Study in Music," slowly unfolded itself in an effective stage picture. Stately white columns of a hall, and a large frame upon which the lights played in evanescent shadows, gradually bringing into relief the picture, as faintly "Dear Old Pal of Mine" came from a violin and faint tones of an accompanying piano. A large concert Steinway, finished in ivory white, a piano lamp with the faintest pink glow, and a tall vase of flowers were the furnishings. Two young men in white flannels, George Lipschultz, the violinist director of the theater, and William Lindner, pianist, and as the lights brought them into view the simple little ballad turned to "Spanish Dance" (Rehfeld), the applause was stormy, and a very unique arrangement of the "Gavotte" and "Kiss Me Good Night," from "Mlle. Modiste," by Mr. Lipschultz, was played, and had to be repeated. This last number was kept all week, but "Alohaoe" and "Caprice Viennois" were substituted for the first two the last half of the week, and at no time has the weird Hawaiian air been more dreamily appealing. The piano played an unusual and beautiful accompaniment. Mr. Lipschultz is a concert violinist of large abilities, and it is apparent to the musician who demands the best that at the same time he has the knack of pleasing the large general public. His "Mlle. Modiste" arrangement was replete with demands of technic, and the writer heard it four times with increasing appreciation and enjoyment. Not one thing marred the completeness of this musical picture. It was tonally as well as artistically finished.

Mr. Fisher does not do anything by halves, and to this feature was added a special organ solo by Frederic Rowley. Mr. Rowley is a brilliant technician, and his playing is colorful and refined and of higher rank than even the major picture houses in larger cities offer. The organ he uses is of good tone, but limited in quantity and variety, but he gave a very satisfying rendition of the Liszt "Second Rhapsody," and the last half of the week a medley of his own arrangement, including selections from grand opera, popular dance music, and ending with Nevin's "Rosary," in which the electrician showed his ingenuity by illuminating a cross on the screen.

The week's entertainment will linger long in the memory of those who attended, for constantly one hears remarks about the music featured at the Alhambra and very little about pictures. The house is full, consequently we judge it is music which draws them.

The orchestral numbers for the week included "Rosamunde Ballet" (Schubert), "Adieu" (Friml), "Swing Song" (Barnes), "Venetian Suite" (Nevin).

Probably no violinist in the country played to more people than did George Lipschultz last week, and very certain am I that no audiences in the country are more appreciative of artistic offerings than those attending the Alhambra.

F. VAN K.

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MUSIC IN NEW YORK

(Continued from page 31)

for Muratore, Vanni Marcou and Mlle. Vecart in a performance of 'Manon' (Massenet). The conductor on this occasion was Tulio Serafin. At the Coliseo Theatre the French artists were the object of undignified intrigues. Nevertheless Mme. Vallin Pardo has achieved some success.

"Maestro Gino Marinuzzi, who is to conduct the Chicago Opera forces beginning November 18, refused to direct the performances of 'Marouf' (Henry Rabaud). 'Manon' (Massenet) was given in Italian."

That the new conductor of the Chicago Opera has refused to direct 'Marouf,' by Rabaud, is a surprise to me, because the work has achieved unusual success at the Metropolitan Opera House, and, besides, Gatti-Casazza has decided to place this opera in the repertoire of the Metropolitan Opera House. Naturally the management of the Coliseo must have been jealous of the French forces which were appearing simultaneously at the Colon. No other comments are necessary. The incidents speak for themselves, and the conclusions are left to the judgment of the intelligent and unbiased public.

J. DE V.

♮ ♮ ♮

John O'Sullivan Achieves Many Successes in Concerts

The brilliant tenor of the Chicago Opera Association, since his arrival in America last month, has filled many engagements in concerts, and, what is more, he succeeded in drawing large audiences. He proved to be at home in the concert field as he is in opera. During the month of October he appeared at Lynn, Boston and Cambridge, Mass.; Manchester, N. H.; Providence, R. I., and Portland, Me., and at Carnegie Hall in New York he created a furore. On November 21 he is to appear at Montreal, Canada, in opera. On this occasion he will sing in "Werther" and "Carmen." Shortly he will also make his bow for the second season at the Chicago Auditorium, where he will appear in the same old roles which made him famous last season.

Alfred Cortot Appears at Brussels

The brilliant French pianist, who is to undertake an American tour after January, 1920, appeared with unusual success as soloist with the Concerts Populaires at Brussels, Belgium, on October 26.

♮ ♮ ♮

Swedish Composer Dies

Mlle. Helene Munktell died at Stockholm, Sweden. She was a young composer whose works were performed at Monte Carlo and Paris. She was a pupil of Godard and V. D'Indy.

C. E. S.

♮ ♮ ♮

Opening of the Philharmonic Season

On Thursday evening the Philharmonic season opened its doors with a presentation of "To the Fallen," by Rogers; the Second Symphony by Brahms; "In the Tatra Mountains" (Novak), and Prelude to "The Mastersinger" (Wagner). The first and the third were new to the public. A packed house listened to this concert of November 13. Josef Stransky was at his desk.

With the present season the Philharmonic enters on its seventy-fifth year.

♮ ♮ ♮

Robert Schmitz

Among the prominent French artists now before the American public we shall not omit to place Robert Schmitz in the front rank of great pianists. This musician represents, through the medium of his intrument, the incarnation of the French pianist. Notwithstanding that our sister republic possesses many excellent manipulators of the keyboard, Robert Schmitz should be placed among the very best. After four years of military service, of which three years were spent at the front and six months in a hospital, he returned to America, and in spite of the hardships of war, the American public, whenever he made an appearance, noticed his perfect execution and the charm with which he imbued his compositions.

After his New York recital, held during last April, he appealed to his listeners with his marvelous technic and keen insight in interpretations of the favorite compositions, and the new ones, too. At his last recital he played "Les Sillages," by Louis Aubert, and "Le Tombeau," by Couperin, also "Preludes," by Debussy, Magnard Chabrier and Franck. The critics recognized him as a brilliant pianist, and placed him among the virtuosos, and his program, which consisted of the new French modern school, was commended by the representatives of the press. Since his debut, he appeared frequently before the American public, and at all times he chose to play a genuine musical program. Many of the professional pianists, as well as teachers, find no inconvenience to come from the Middle West to receive instruction from Robert Schmitz. Shortly we will have the opportunity to speak about him when he appears in a recital at Aeolian Hall some time in December. For his appearance he expects to feature Moussorgski, Borodine, Liapounoff, Albeniz, Turini, Debussy and Ravel. When he appears as soloist with the Boston Symphony Orchestra, besides one work by Franck, he will play "Concertino," by John Alden Carpenter. These two events promise to establish two new records in the pianistic world.

♮ ♮ ♮

Royal Dadmun, baritone, gave a recital at Aeolian Hall on Tuesday evening, November 11, assisted by Francis Moore at the piano.

♮ ♮ ♮

Charles Fontaine Sings "Gismonda" at the Opera Comique

The sympathetic Belgian tenor, who is to appear again the coming season with the Chicago Opera Association, has succeeded in impressing the Parisian critics, as well as the public, when "La Gismonda," by Henry Fevrier, which was given at the Opera Comique during October. The French papers report more the success of the interpreters than of the work. It seems that the critics of Paris do not consider Fevrier's work an inspiriting composition.

♮ ♮ ♮

Helen Kanders Sings at Carnegie Hall, Richard Hageman at the Piano

I deviated from the usual routine, which consists of being seated comfortably in one of the parquet seats. I accepted, for once, a place in the dress circle, located in the upper portions of Carnegie Hall. In doing so I convinced myself of two facts: The Carnegie is truly a huge concert hall, and Helen Kanders' voice carried into the farthest corner of it. Not every recitalist can be distinctly heard in this concert temple. Helen Kanders' voice was audible and clear. I failed to discover dramatic qualities, but the lyric of Helen Kanders is one which is distinctly beautiful in quality. Many of our recitalists have yet one task to fill, and it is one of the essential factors to success—how to arrange a program which would adapt itself to a singer's temperament. If this soprano could choose the kind of songs capable of responding to her temperament and inclinations of voice, then she would really achieve more than a passing success. Debussy's "Defleurs," from Proses Lyriques; "Margaret of the Spinning Wheel," by Schubert; "Autumn Eve," by Sibelius, a song which is monotonous and too long, were not happy selections. Her real success was in Schubert's "First Loss," and especially in the Old English songs, viz.: "Mary of Allendale," rendered with a clear, brilliant and pure lyric timbre; "Phyllis Has Such Charming Graces" was an admirable interpretation. In fact, the entire English group. "In Moonlight," by Elgar, and "A Feast of Lanterns," by Bantock, were charmingly sung. One must be musical to interpret with such beautiful effects those superb English songs, which

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are genuine pearls of the musical English literature. Of the French group "Les Armaillis," by Dalcroze, was beautifully sung by Miss Kanders and with a splendid diction. The soprano must avoid singing off key; this is due to lack of breath control. The recital was a pleasurable event. She began her program with Mozart's Aria, "Elvira," from "Don Giovanni," and followed by Brahms' "Nightingale and Blacksmith." Both were excellently sung. Besides the mentioned songs, Miss Kanders gave us "Laughing and Weeping," by Schubert; "Les Caresses" (Dupont), and "Dansons La Gigue" (Polderuski). What a splendid accompanist is Richard Hageman. I know of few who can give such a musicianly support. He is suggestive, illustrating and a colorist at the piano. Such a capital accompaniment is rare in New York, even though the metropolis enjoys quite a number of capable accompanists. In all, he was a tower of strength at the piano. The house was well filled, including the upper portions.

J. DE V.

♮ ♮ ♮

Minna Kaufmann gave a song recital at Aeolian Hall on Friday afternoon, November 14.

♮ ♮ ♮

Rivoli Theater Appoints New Conductor

The Music Movie House, located at Forty-ninth street and Broadway, announces Frederick Stahlberg as the new conductor of the Symphony Orchestra, to replace Erno Rapee. Ralph Edmunds, who was connected with the house in the capacity of publicity manager, has been replaced with George G. Shor, the latter acting also as publicity manager for the Rialto Theater.

♮ ♮ ♮

Overflowing Audience Hears Heifetz's Second Carnegie Recital

Groups of men and women still worship their living heroes. The masses, especially the toiling classes, forget, on certain occasions, political upheavals, disturbances, unrest and all the chains of rebellion which have become the characteristics of the world of today. Yes, the masses threw into oblivion all these characteristics when they listened to Jascha Heifetz's second recital of Sunday afternoon, November 16, at Carnegie Hall. Give the people the education, and you will uplift their minds for the arts. They like the beautiful things in life, and proof is given when the masses are being fed with it. The reign of discontent would disappear if we will try to educate the people. The results will be a better world. At this hour, when we are trying to get back to the pre-war conditions, I see no better agency of stabilizing the situation than "Education for the Masses." If it were possible to procure the best of entertainments at low prices I believe the masses would forget their rebellious moods. That they appreciate genius no one can deny; that they sincerely love music there is no doubt. When Jascha Heifetz concluded "Caprice," No. 24 (Paganini-Auer), the concluding number, the masses flocked nearer to the stage, begging for more, and the young genius pleased them by giving several extras. In exchange, the music lovers and hero worshipers applauded frantically. And did Jascha Heifetz deserve the tremendous and unusual ovation? He did. Much has been written about this genial violinist since his debut in 1917. He was then a boy of eighteen. Now he is twenty-one, but a mature artist. Perfect technic, a unique tone, a flawless intonation—these are his characteristics. He is a pearl among pearls. He is the sparkle of the present-day violinists. May he be so for many years to come. Every number was warmly applauded by an audience which was occupying even the stage's extemporaneous seats. The most pretentious composition of the program was "Concerto," No. 5, in A minor, by Vieuxtemps. He played it superbly. Then followed "Grave" (Friedman-Bach), "Vivace" (Haydn-Auer), "From the Fatherland" (Smetana), "Melodie" (Tschaikowsky), which the audience redemanded; "Scherzo" (Tschaikowsky), "Lullaby" (Cui) and many encores. The audience consisted also of professionals, students, teachers and the privileged class, and I believe that not one hand was idle after each number played. Samuel Chotzinoff was at the piano.

J. DE V.

PRESS AT LARGE

(Continued from page 27)

10-year-old conservatory misses, the Mendelssohn Rondo Capriccioso, showing how they do not do it, and added the popular Spinning Song for good measure. To his Chopin group he added the Minute Waltz, and after two of his own graceful salon pieces he played "it," the "Mother Machree" of piano music, the "favorite of Flatbush flappers," as James Huneker would have it.—Henriette Weber in Herald and Examiner.

♮ ♮ ♮

How to Play It

Had Sergei Rachmaninoff's piano recital at the Auditorium yesterday afternoon possessed no other merits it would have been worth while simply because it showed Chicago concert-goers how his prevalent C sharp minor Prelude should be played. The wish was instant that every piano student in this broad land of ours might be there to hear, and hearing, learn. For every student plays it or attempts it somewhere along his upward climb to Parnassus, and now that it is even successfully "ragged," the knowing how is of value. Its composer made it a thing of tonal beauty and compelling power. He had the whole first part of it literally swim in tone. The notes of the theme were sustained and given real song value while the chords were played over and around them merely as accompaniment, while the lyric utterance was uninterrupted. It made the hackneyed composition a poetic message not soon to be forgotten. —W. L. Hubbard in the Tribune.

♮ ♮ ♮

Georgia Harpster and Angie Montgomery

The duo singing of Miss Georgia Harpster and Angie Montgomery at Ogglesby school on November 6 was a musical delight.

Miss Harpster has a lyric soprano voice of beautiful quality which she uses with ease and intelligence, while Mrs. Montgomery's contralto is of liquid clarity. Add to these qualities, blend, splendid enunciation, poise and intelligent regard for the text and the warm reception accorded these artists is readily understood. The "Kerry Dance" was particularly well done.

They appeared again at St. Patricia Sunday, November 16, in "Stabat Mater" (Rossini) and other numbers.—Auburn Park Reminder.

Edna Wheeler Ballard, Tracy Jay Kingman and Charlotte Bergh in Canada

Edna W. Ballard is a harpist of distinction. Her playing displays sound technic and splendid artistry. Tracy Jay Kingman, baritone, received the finest praise for his artistic work. He is master of the mezzo voce or soft effects in singing.—The British Whig, Tuesday, October 28, 1919.

The civic dinner at the City Hall on Saturday night in honor of the prince was a great success and was attended by about one hundred guests, including fifteen ex-mayors of the city. The prince and his entire staff were present. Charlotte Bergh of Chicago, coloratura-soprano, probably the finest singer who has appeared in Kingston in many years; Edna Wheeler Ballard, one of the greatest harpists of the United States, and Tracy Jay Kingman, baritone, rendered several beautiful selections which the prince and all those present greatly enjoyed. They are most finished artists and won unstinted admiration.—The Standard, Kingston, Ontario, Monday, October 27, 1919.

Miss Bergh has a charming personality and a wonderful coloratura soprano voice. Her trills and other embellishments are marvels. She is entirely unaffected and sings with ease.—The Perth Expositor, Perth, Ontario.

♮ ♮ ♮

Kansas City

The Convention Hall was the scene of a brilliant concert last night when Mme. Schumann-Heink, assisted by Frank La Forge, appeared before a vast audience. The diva was in wonderful voice and sang a taxing program, which included three arias. One of the greatest demonstrations followed the song group of Frank La Forge's composition, the "Flanders Requiem" being particularly effective and grateful as showing the dramatic powers of this great dramatic singer. Mr. La Forge had a success all his own after his solo numbers and responded to encores.—Kansas City, November 6.

♮ ♮ ♮

Ethel Jones

Miss Ethel Jones, mezzo, who scored an artistic triumph at her recital at the Blackstone Theater November 11, appeared in a recital at Kenosha, Wis., Saturday, November 15, where she was the recipient of an ovation.

(By W. L. Hubbard)

In the afternoon at the Blackstone Theater Ethel Jones gave a song recital which proved in uncommon degree satisfying and admirable. Possessed of a warm, sympathetic and thoroughly schooled voice, gifted with the power to "tell the poem" both by word and by skillful variation in tonal color, blessed with musicianship and also interpretative sensitiveness and sense, she is a recitalist it was genuine pleasure to hear. Her program was interesting and attractively arranged, and with ideal accompaniments supplied by Olive Kriebs the afternoon became one of joy.

(By Herman Devries)

At the Blackstone Theater yesterday afternoon I had the very pleasant privilege of listening to Miss Ethel Jones, mezzo. During the last eight days I have heard two Chicagoans of no mean talent and two others from the East. When will Chicago musical organizations realize that within these bounds there is sound and desirable talent and that the East, musically speaking, is frequently misheralded and its artists not as effete as tradition would have us believe?

Miss Jones has every quality to advance her name far in her chosen profession. Her lovely voice is a thing of full, warm tone and rich sympathy. Her diction is perfect.

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MILWAUKEE

The Sistine Chapel Quartet of the Vatican was presented to the public through the Marion Andrews Concert Bureau recently. The program consisted of numbers for the most part unaccompanied of an early era and it was in rendering those most closely connected with their religious services they met with the greatest appreciation, as was natural. The "Ovos onnres qui transitis per viam" by Vittoria and used on Holy Thursday, was one of the gems of the evening. "La preghiera" by Marchetti could well grace any choral program and abounds in fine effects. The unusual soprano voice of Signor Gabrielli seemed very fitting in the sacred numbers but in humorous numbers seemed to lack the pliability necessary. Signor Cecchini has a very fine tenor voice of operatic proportions, if his calling had led in that direction. The individual voice was given very little opportunity to be heard other than the ensemble, which was at all times the acme of art in its phrasing and detail.

Mr. George Lipschultz, the popular young violinist, and conductor of the orchestra at the Alhambra Theater, is also the feature soloist this week. Wherever Mr. Lipschultz is stationed many admirers follow for the pleasure of his work alone. His especial number on this occasion is a Spanish Dance by Rehfeld as a novelty with other more familiar excerpts added. His technique is so adequate one loses all thought of it as a listener, but both layman and connoisseur are at once gripped by his beautiful tone color and atmospheric playing heard only from those bordering on genius. It is indeed a stride for "music" in Milwaukee that the masses can be privileged to hear so clever a young violinist.

His conducting is also marked by fine rhythmic assurance and much of his solo magnetism reflected. Mr. Linder played splendid accompaniments on an ivory Steinway piano, a work of art without and within. The management is certainly to be commended upon the standard of its musical programs.

About twelve hundred people were in attendance at the presentation of "St. Paul" by Mendelssohn at the Grand Avenue Congregational Sunday evening. Mr. Carl Mueller is the able conductor and organist. The large chorus choir was assisted by Beecher Burton, tenor; Alma Hahn, soprano; Elsa Bloedel, alto, and George Russell, baritone. Mr. Burton's tenor voice is well known and much admired by Milwaukee audiences, and he is as well a seasoned oratorio singer. Miss Hahn is a promising young singer, of mellow sympathetic quality, but as yet new to this type of work. Oratorio requires that certain stamp of musicianship which comes only by experience, and Miss Bloedel has had many opportunities with the A Capella Chorus, under Mr. Boeppler, which is at once evident in her presentation. Mr. Russell has a baritone voice well endowed by nature and was a favorite on this occasion.

The Chicago Symphony Orchestra concert season opened November 11 under the management of Margaret Rice.

IVA B. WEAVER.

ERIE, PA.

The delightful melodies of Sullivan and the sparkling wit of Gilbert's clever lines seemed as fresh as if they had been written yesterday when the Community Opera Company appeared in five performances of "Pinafore" last week at the Community House. The work of all the principals was of the highest order, but Wilson Bushnell as Sir Joseph, Roy Blanchard as Captain Corcoran, and William Bond as Dick Deadeye deserve special mention for their fine interpretations and splendid singing. Mary Quinn as Josephine and Mrs. Palen as Buttercup were adequate in their portrayals of two of the best known roles in light opera. Without question, the chorus of twenty voices was one of the finest ever heard in Erie, made up as it was from the ranks of soloists from various church choirs, and their spirited singing of the familiar ensemble numbers was one of the greatest joys of the week. All in all, the opening of the Community House for the current season was a complete success, and "Pinafore" will go down as one of the most pleasurable entertainments ever enjoyed at the little theater. The dramatic wing of the Community House, the Community Players, will make their first appearance this season during the week of November 10, when they will be seen in five performances of Anatole France's "The Man Who Married a Dumb Wife." The cast is as follows:

Master Leonard Boutall	James Flynn
Master Adam Fumee	Albert Dowling
Master Simon Collins	Harold Titus
Master Jean	Alfred Bell
Master Serrafin	Harry Schwartz
Master Giles	William Boyd
Blind Man	Alec Sisson
Chickweed Man	Wilmot Skinner
Water Cress Man	F. V. Clark
Catherine	Rachel Davis
Alison	Nellie Dickey
Mlle. Garadiere	Eleanor Gray

♮ ♮ ♮

Anna Case, the popular soprano, appeared in recital at the Park Theater on Monday evening, November 3, and when she stepped on the stage for her first number she was greeted by an audience that filled every inch of seating capacity and, in addition, occupied many stage seats. This season Mrs. McCoy is finding difficulty in securing proper accommodations for her public, as for both the Scotti Opera Company and for Anna Case the demand for seats was so great that many were turned away from the box office. Miss Case, lovely as ever, sang a very interesting program in her usual finished style, appearing to especial advantage in a group of French songs which included the "Il Passe" of Chauvet, which brought her the greatest applause of the evening. Many encores were given, one of the finest of which was the Old English "My Lovely Celia." Miss Case has many friends in Erie, this being her fourth appearance here.

♮ ♮ ♮

The Russian Symphony Orchestra is booked for two concerts at the Park Theater on Sunday, November 23, while Josef Hofmann comes on December 9 as the third number of Mrs. McCoy's Artist Course.

ALBERT H. DOWLING JR.

ST. PAUL, MINN.

The splendor of the presentation of "Aida," given the first night of the opera season by the Chicago Grand Opera Company, left little to be desired, for it was a superb achievement, eclipsing the finest ever given here. The chorus Mr. Campanini provided was notably fine; the singing of the priestesses from the distance, and the religious hymn by the chorus were well done; the sacred dance toward the close of the first act exceedingly effective.

While Raisa, in the garb of the Ethiopian slave, did not appear in all her glory to outward manifestation, her voice and art spoke for itself. Her voice is one of great resonance and beauty, so wonderfully blended throughout the registers that whatever she essays is a satisfaction. It was heard above the orchestra at all times, even the mightiest crescendos. The finesse of her singing, together with the great dramatic power of the singer, has won her the greatest acclaim.

It was a keen disappointment not to hear Sophie Braslau, who was ill at the Saint Paul, but Lillian Eubank rose to the occasion to a fine degree. She has a commanding presence and a voice of remarkable range, but not of true contralto quality in the different registers, which fact was all the more perceptible when heard with Raisa.

Arimondi, as King of Egypt, has a bass voice which he uses with good taste. Dolci, on the other hand, did not make the most of his role as Rhadames. Rimini was altogether successful in the delineation of the King of Ethiopia. Much praise was heard for the fine, deep quality of Lazzari's basso and he was a most acceptable high priest.

The incidental dances by Anna Ludmilla and corps de ballet were extremely fascinating and a distinctive feature of the first night's performance. Teofile de Angelis conducted admirably, Mr. Campanini having returned to Chicago.

The afternoon performance of "Madame Butterfly" was a highly creditable one in spite of the fact Tamaki Miura failed to appear, due to some transportation mishap.

The Japanese prima donna has won the highest favor here, as elsewhere, and draws capacity houses, but in her absence the name part fell to Myrna Sharlow. Irene Pavloska sang the part of Suzuki.

Forrest Lamont scored a genuine triumph as Pinkerton. His vibrant dramatic tenor was heard to decided advantage in the first act. The clearness of his enunciation, together with the excellent quality of his singing, was pleasing to the audience.

Clarence Whitehill's voice and style lent distinction to the performance. Louis Hasselman was the able conductor for the Puccini score. The season closed with "The Masked Ball" (Verdi); interest centered in the appearance of Emmy Destinn. Her portrayal of the role of Amelia was authoritative—a skillful and artistic rendition.

Alessandro Bonci as Riccardo created a sensation and his laughing song in the second act called forth a repetition. Baklanoff was Renato. Marjorie Maxwell as the page delighted with her charm of personality and vocal attributes.

The cast was well balanced and the orchestra, under Teofile de Angelis, scored heavily in the brilliant success of all three performances.

MYRTLE WEED.

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CHRISTINE LANGENHAN CLAIMS SOUTH

The following most flattering telegrams and letter have been received by Hugo Boucek of New York, the manager of Miss Christine Langenhan, the distinguished dramatic soprano:

Weston, W. Va., Oct. 27.

"Christine Langenhan has come, and we are hers from her opening number. She carried her audience with her, and we are delighted and hope to have her again.

"(Signed)
"E. G. ROHRBOUGH,
"Pres. State Normal."

Louisburg, N. C., Oct. 30.

"The concert given on yesterday evening in Louisburg College Auditorium by Miss Christine Langenhan was in every respect a success. No artist for years has aroused the same singing enthusiasm; none has sung with such charm, and to her artistic powers she adds the charm of a splendid womanhood which has captivated the entire college community. We shall be more than happy to discuss with you her return engagement at any time. The response to her singing last evening was voiced in encore after encore, all of which was responded to with such graciousness that the entire audience was captivated.

"I am very cordially yours,
"(Signed) F. S. LOVE,
"Pres. Louisburg College."

Batesburg, S. C., Nov. 5.

"The concert by Miss Langenhan was a delight and will be a joy forever with Summerland College. She is all and many times more as a singer than you claim in your advertisement, and we consider it an honor to have had the pleasure of entertaining her in the College socially. She is all sunshine. She concluded with "Think, Love, of Me," the only way in which Summerland College remembers her.

"(Signed) P. E. MONROE,
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Music News

Vol. 11 Chicago, November 28, 1919 No. 48

Editorial

PASSING COMMENT

The article headed "Dr. Muck Protests" in our Press at Large Columns last week was copied from the Musical Leader, to whom credit is hereby, tardily, given.

♮ ♮ ♮

And the same paper has a rousing good editorial in the last issue on Otto Goritz, the man who has proven himself so unfriendly to America and American institutions that no one feels aught but joy at his announced intention of taking himself and family back to Germany.

That is where he belongs and with him should be sent every person who still thinks it possible to make propaganda for German ideals in this country.

The New York public utterly repudiated the Goritz attempt to present opera in German in that city and the country at large will do the same.

In Louisville, last week, it is reported in the daily papers that Kreisler was advised by the local management that he had better withdraw his announced recital because there was so much feeling against its being given, and this he did.

Any one who had anything to do with Germany's side of the war is very apt to meet just such feeling almost anywhere in America for the next decade.

♮ ♮ ♮

The success of Edward Johnson with the Chicago Grand Opera is a matter for sincere congratulation. Mr. Johnson is a thoroughgoing American and the fact that his countrymen have received him so wholeheartedly is proof positive of the rapid passing of that old-time prejudice against all things American in music and the slavish adherence to the idea that all good opera singers come from Europe.

♮ ♮ ♮

True, Mr. Johnson, with many other Americans, found it advisable to go to Europe to begin his operatic career, but it is doubtful if he would have done even that had there been, as there should be, smaller opera houses in this country where the American artists might try their wings.

♮ ♮ ♮

And that will come eventually for, it is a necessity of the times, and must come.

♮ ♮ ♮

Meantime we are proving right along that we have plenty of material here and an abundance of teachers to prepare this material for public appearance.

A case in point is that of Arthur Boardman, who on short notice prepared a part in the opera "La Nave," and on opening night of our season went on and did it with great credit to himself and his teacher.

And Mr. Boardman makes no secret of the fact that his teacher is a Chicago man, i. e., Albert Borroff, who is himself a thoroughly fine singer and interpreter, and who in the case of Mr. Boardman, has shown that his tutelage is of sufficient force to carry his pupil to success even on the Auditorium stage and in such distinguished company as that in which Mr. Boardman found himself in "La Nave."

♮ ♮ ♮

One of the most distinguished and honored of figures in the music life of America today is Mrs. Edward MacDowell, who is devoting her life to going up and down throughout musical America playing the music of her husband, the late Edward MacDowell, America's most celebrated composer, and making propaganda for the MacDowell Colony, one of the finest ideas ever evolved in this country.

One day last week Mrs. MacDowell delighted a very large audience of the students at the Northwestern University School of Music in Evanston with her talking and playing, and on last Sunday night the MacDowell Society of Chicago presented her to a large audience at the Banquet Hall in the Auditorium Hotel, at which time she told a most interesting story of the aims and life of the MacDowell Colony.

"There's so much bad in the best of us,
And so much good in the worst of us,
That it does not behoove any of us,
To talk ill of the rest of us."

THE DOMINIE.

OMAHA, NEB.

On Wednesday afternoon, November 19, an unusually attractive program of Spanish music was presented, in costume, by the musical department of the Omaha Woman's Club, under the direction of Miss Edith May Miller, which was attended by a large and enthusiastic audience.

The program opened with a group of typical Spanish folk songs by Mrs. J. Stanley Hill, with guitar accompaniment by Mr. Potter, which were given in a very charming and artistic manner.

Miss Mildred Jack gave an exquisite interpretation of the Spanish dance.

The flute solos by Mrs. A. F. Anderson were a rare treat, and were rendered with efficiency.

Francis Potter, with his pleasing personality, gave a group of guitar numbers which were splendidly given and especially interesting.

Mrs. Hill closed the program with the magnificent "Gipsy Maid" by Donizetti, one of the most difficult songs, especially for a dramatic singer, and "The Spanish Gipsy," which displayed her wonderful dramatic ability and was a naive exhibition of artistry very seldom witnessed.

Miss Miller gave adequate accompaniment at the piano.

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Gunster—Frederick Gunster, now on tour, found that "Values" and "Smilin' Through" were so well liked when he used them as encores at his Aeolian Hall recital in New York that he has used them on his tour, sometimes programmed and sometimes as encores, but both songs have appeared every time he has sung.

MUSIC TO COME

Friday, November 28

Orchestra Hall, 2:15—Symphony Orchestra concert.

Saturday, November 29

Ziegfeld Theater, 11—Chicago Musical College concert.

Chicago Piano College, 2:15—Pupils' concert.

Kimball Hall, 3—American Conservatory concert.

Auditorium, 2—"Thais."

Auditorium, 8—"Aida."

Orchestra Hall, 8:15—Symphony Orchestra concert.

Sunday, November 30

Kimball Hall, 3:30—Isolde Menges, violin recital.

Orchestra Hall, 3:30—Heifetz, violin recital.

Fullerton Hall, 3 and 4:15—Chicago Concert Ensemble.

Blackstone Theater, 3:30—Flonzalay Quartet.

The Auditorium, 3:00—"Masked Ball."

Monday, December 1

Auditorium, 8—"La Nave."

Tuesday, December 2

Auditorium, 8—Grand opera.

Wednesday, December 3

Auditorium, 8—Grand opera.

Thursday, December 4

Auditorium, 8—Grand opera.

♮ ♮ ♮

IN THE THEATERS

The Playhouse—Pictures and music.

Woods—"Up in Mabel's Room."

Olympic—"Tillie's Nightmare."

Studebaker—"Take It From Me."

Garrick—"Tumble In."

Princess—"The Five Million."

State-Lake and State-Congress—Vaudeville and pictures.

Riviera—Pictures and music.

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STORIES OF THE OPERAS

"The Masked Ball" (Verdi)

The first scene of act one takes place in the hall of the Governor's house. We learn that there is a conspiracy to assassinate the Governor. A negress, Ulrica, is brought in, charged with being a witch. The Governor makes a jest of the charges and dismisses her. He declares that he will himself go in disguise to the witch's hut and learn the truth of the accusations.

The next scene shows the interior of Ulrica's house. The Governor is disguised as a sailor. A knock comes and he hides, when Amelia, the wife of his secretary, enters. She has come to confess to the black sorceress her unbidden love for Riccardo. He is only too happy to find his own love is reciprocated, and he listens with interest when the witch bids Amelia gather certain herbs which are to be found within the shadow of the town gallows. Amelia goes, but Riccardo lingers to have his fortune told. Ulrica tells him that he will be killed by the first man who shakes his hand. The conspirators have entered, but they refrain from shaking his hand for fear they have already been suspected. But Renato, Amelia's husband, enters in search of his chief, and grasps his hand.

Act two takes place in a lonely place near Boston. There the Governor finds Amelia in search of the herbs. She confesses her love and begs him to leave her. Renato now arrives to announce that the conspirators are waiting in ambush. Amelia quickly veils her head and the Governor begs Renato to escort her back to the city without any effort to learn her identity. Renato promises, and the Governor makes his escape. But the conspirators enter, and, thinking they have found their victim, tear the veil from the woman and she stands revealed as Renato's wife. He denounces her, despite her protestations of innocence, and vows dire vengeance.

Act three takes place in Renato's house. He is about to kill his wife Amelia, but relents. He determines rather to concentrate his energy on killing Riccardo, the Governor. The conspirators enter and he is chosen as the assassin.

Act four reveals a ballroom in the Governor's place. All is gayety and merriment, and there are many opportunities for the incidental dances rendered by the opera corps de ballet. The Governor has decided to give up Amelia. A note comes from Amelia herself warning him not to attend the ball. But he decides to face his enemies. Renato enters and learns from a page how the Governor is dressed, and in the midst of all the joy and laughter he stabs his victim. Riccardo falls, but dies proclaiming Amelia guiltless of all sin, and tells how he had planned to send her, with her husband, to an honored post in England. Renato is overcome with remorse and the curtain falls on the tensely tragic story.

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DELAYED REPORTS

On account of Thanksgiving, Music News was compelled, this week, to go to press one day early, and as it happened that a great mass of matter came in on Tuesday and Wednesday, much of this is necessarily held to next week.

If you do not find your review or article this week, please wait patiently until next Friday.

AT THE WHITNEY TEW STUDIOS

On last Sunday afternoon the "piece de resistance" of the recital by the Tew students was the "Persian Garden" by Liza Lehmann, in which Miss Gladys Scrimgeour and Mme. Elise Zolbran-Melius were the women singers, each of them presenting some of the alto and some of the soprano solos, this being in line with the Tew ideas of what a voice should really cover in the way of range.

Both singers showed growing voice, good style and a just appreciation of the act of Mme. Lehmann.

Mr. Tew himself sung the bass score and did it with fine vocal display and interpretative detail, while Mr. Iles, the tenor, again showed himself the possessor of an exceptional voice and further proved his familiarity with and appreciation of the score.

The program, in its entirety, read as follows:

Let Us Forget (contralto) ..... Maude V. White
The Wren (soprano) ..... Liza Lehmann
Miss Rella Yastrow
O don fatale ..... Verdi
Mme. R. S. Stabile
The Swan ..... Saint-Saens
Long Ago ..... MacDowell
Tune Thy Strings, O Gypsie ..... Dvorak
Miss Gertrude Clark (debut)
Duets (from Il Trovatore) ..... Verdi
Contralto and tenor
Soprano and tenor
Mlle. Adrienne De Vere and Edwin Iles
Knowest Thou the Land (contralto) ..... Thomas
Non e ver (soprano) ..... Mattei
Miss Mabel Grieves
Good-By (bass) ..... Tosti
Eleanore (tenor) ..... Coleridge-Taylor
Edwin Iles
Prayer (contralto) ..... Hiller
Bell Song (from Lakme) ..... Delibes
Miss Emma Berg
Forever and Forever (contralto) ..... Tosti
N-no One Ever Marries Me (soprano) ..... Lehmann
Mlle. Yseult Zvevecoeur
In a Persian Garden (Song Cycle) ..... Liza Lehmann
Miss Gladys Scrimgeour, soprano and contralto
Mme. Elise Zolbran-Melius, contralto and sourano
Milles, tenor
Whitney Tew, bass

Not all of this was heard by this writer, but among the fine numbers were the duets of Mlle. de Vere and Mr. Iles and the solos of Miss Berg.

This young singer has voice and presence as well as an unusual intelligence and when she has gained thorough repose will become a very fine singer.

The entire program was received with much appreciation by a studio full of people and many individual numbers were productive of much enjoyment. C. E. W.

♯♯♯

Higginson—Henry L. Higginson, founder of the Boston Symphony Orchestra, died in Boston on November 14.

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Albert Spalding

REAPPEARS IN NEW YORK WITH ORCHESTRA

NEW YORK MORNING SUN:

"Mr. Spalding, who is a serious artist, if there ever was one, played Mendelssohn's long honored composition in the most manly style. A big, sonorous, opulent tone, intonation of impeccable correctness and a style vivacious without frivolity and elegant without effeminacy were the chief characteristics of an admirable performance. There was prolonged and enthusiastic applause."—W. J. Henderson.

NEW YORK HERALD:

"In selecting Albert Spalding as soloist, Mr. Damrosch made a happy choice. His excellent tone and the dignified yet spirited manner with which he played, brought him hearty applause. It is not often that an American soloist opens an important series of concerts, and it is still less often that an American plays so artistically as Mr. Spalding did yesterday."—Paul Morris.

NEW YORK EVENING TELEGRAM:

"The soloist with the New York Symphony was Albert Spalding, who played Mendelssohn's 'Concerto in E minor' with his usual artistic understanding."—Robert Welch.

NEW YORK EVENING MAIL:

"Mr. Spalding's tone dreams and floats with an added richness for which the solemn experiences of the war should not have all the credit. He is a fine artist developing and steadily expanding."—Katherine Lane.

NEW YORK MORNING WORLD:

"Albert Spalding played the Mendelssohn violin concerto brilliantly and was recalled half a dozen times."—James Gibbons Huneker.

NEW YORK TELEGRAPH:

"Albert Spalding had Mendelssohn's stately and resilient 'E minor Concerto' for his effort, and the work, peculiarly suited to his gracile hand and placid temperament, gained in the estimation of those who have heard it played in uncertain or slovenly manner by violinists of more exalted pretensions than the modest but scholarly Mr. Spalding. His fingering and the generous singing clarity of his tone combined to make his performance a marked and memorable success."—John H. Raftery.

NEW YORK EVENING SUN:

"Mr. Spalding's playing of the 'Concerto' was admirably smooth; his tone has mellowed in his militaristic absence, too, it seemed."—Gilbert Gabriel.

NEW YORK EVENING WORLD:

"He won, as he deserved to win, the long continued applause that both the audience and the players bestowed upon him."—Sylvester Rawling.

NEW YORK EVENING POST:

"His playing of the Mendelssohn violin concerto was a performance beautiful in many details and infused with spirit."—Henry T. Finck.

NEW YORK TIMES:

"Mr. Spalding was greeted warmly, and played Mendelssohn's Concerto with vigor and spirit."—Richard Aldrich.

NEW YORK AMERICAN:

"He played with gusto and with a full, vibrant tone. The last movement brought him five recalls from an audience quick to appreciate the sterling value of his performance."—Max Smith.

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ESTHER GIELO

Esther Gielo was the soprano soloist at the homecoming banquet given by Manhem Lodge No. 2, I. O. S., Tuesday, November 11, at Stevens' Restaurant. As always, she never fails to please her audience.

Friday, November 14—Soloist at Madison Chapter, O. E. S.

Wednesday, November 19—Sang at the "Opera Study," Fine Arts.

Saturday, November 22—Triangle Club.

December 8—At Ravenswood Woman's Club.

Miss Gielo is soprano at the Ravenswood Congregational Church.

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ST. JAMES' ANNIVERSARIES

Every successful organization confesses its obligation to its founders and reverences its past. Real progress depends on such loyalty. Anniversaries and special events serve to emphasize what was sought for, what has been and is being done. In the crowded demands of the day's work no time is better spent than that which commemorates notable events and idealizes and ever sentimentalizes their values.

St. James' Episcopal Church is a veritable storehouse of tradition and civic and religious service. Its tower was one of the landmarks left standing after the great fire. Entrance into its borders at once gives the atmosphere of sturdy, vigorous, patient, unhesitating faith in its being, its purpose, its usefulness and its broad outlook into an ever-widening future.

Dr. James S. Stone, the rector for twenty-five years, accepts and enlarges his heritage. St. James' has been in the forefront to meet the specific demands of its day and often gone further, many times setting the pace for others.

And in all its activities it has placed large importance to the sphere of music. Men with vision know that the final word of significance is musical; that music only can gather up and succinctly, as well as emotionally, express both the temporal and heart values of every great event.

Therefore, in remembering the eighty-fifth year of being of the church and the thirty-fifth year of the vested choir, it was given to music to focus and then convey the admixture of gratitude, pride, reverence and devotion which entered into the celebration.

There is no adequate space to enter into even the outstanding incidents which made graphic the week of anniversary. A rapid survey would lay stress on the beautiful souvenir programs and service lists; the wide range of musical literature scanned to choose just the right substance to voice the spirit of each service; the blend of the obvious with the spiritual; the vast audiences; the remarkable thank offering, when $7,000 was placed on the altar; the stateliness of the processional; the stunning effects of tympani, trumpets, and trombones in the opulent Jordan "Te Deum"; the top-notch pitch of enthusiasm of the choir when they put over this, the Foster canticles and the superb Gade "Zion" in glorious style; the speech of Mr. Berg presenting the organ chimes; the compelling effect when they were used in an interpolated verse from "Hark, Hark, My Soul"; the elaborate preparedness of the choir in the Gade contata, a work of serious import and bristling difficulties; the regret at Hugo Goodwin's illness and admiration for Walter Keller's adaptability in taking his place; the presence and value of the orchestral support; the lovely touches of feeling infused into the Tschaikowsky Andante; the virtual ideality of Dr. Stone's tribute to his choir and choirmaster, to whom he paid the compliment of knowing in advance just what was in a rector's mind of desire, and lastly, and more fully, a recognition of the new and commanding force of John W. Norton's personality and competency. He has come back from his naval service so enriched and broadened that he quietly takes his place among the leaders of his kind with untold possibilities lurking in the background as to where they will lead him toward honor and eminence. The events centered about the music, and Mr. Norton was the mainspring. He had a great opportunity, and proved equal to it.

ALBERT COTSWORTH.

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AMERICAN CONSERVATORY NOTES

Renzina Teninga, organist and artist pupil of William Middelschulte and John Sheehy, artist pupil of Karleton Hackett, will appear in recital at Kimball Hall Saturday, December 6.

The attendance of students at the American Conservatory this season has far eclipsed any former record. The time of instructors such as Adolf Weidig, Karleton Hackett, Heniot Levy, Allen Spencer, Silvio Scionti, Louise Robyn, Arthur Olaf Andersen and others is filled until waiting lists are in order and the available teaching space does not suffice to accommodate the throng of students.

The children's classes in Dalcroze Eurhythmics of the American Conservatory has been placed under the direction of the Misses Leontine and Marion Roberts.

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COLUMBIA SCHOOL OF MUSIC

The Columbia School of Music has arranged for a series of concerts to be given in the Auditorium Recital Hall, which began Tuesday, November 25. An excellent program was given by pupils of the piano, voice and violin departments, representing the following teachers: Clare Osborne Reed, George Nelson Holt, Helen B. Lawrence, Ludwig Becker, Lillian Price and Walter Spry. This will be followed on December 16 by a recital to be given by Margaret Farr, pianist, who is studying with Walter Spry and David Shapiro, violinist, student of Ludwig Becker.

A midseason program by the children's department is booked for January 13. In February Parthenia Carmichael, a member of the faculty, who has been trained by Clare Osborne Reed, the director of the school, will give a piano recital with a vocalist. The program in March will be a general pupils' program, and in April a joint recital will be given by Eloise Bedlan, a pupil of Gertrude H. Murdough, and a singer.

Another series will be given by the school in their own recital hall, the first one being December 2. On this occasion a number of students representing various teachers will give the program. Another students' program will be given on January 27, and a rather interesting affair has been arranged for February 24 to be given exclusively by the voice department. Additional pupils' recitals will be given March 23, April 20 and May 4.

The Children's May Festival will be given as usual in the Auditorium Recital Hall and is to be an all-day affair. The morning will be given over to a demonstration of the children's class work. In the afternoon soloists from the various departments will give the program, assisted by the Junior Orchestra under the direction of William Montelius.

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EMORY L. GALLUP AT MINNEAPOLIS

Emory L. Gallup, organist and choirmaster of St. Chrysostom's Church, gave the following program before the Minnesota Chapter, A. G. O., at the Hennepin Avenue Methodist Episcopal Church, Minneapolis, Tuesday evening, November 25, 1919:

Alexandre Guilmant—First Organ Sonata in D minor
Introduction
Allegro
Pastorale
Finale
J. S. Bach—
Adagio (from Violin and Piano Sonata)
Fantasie and Fugue in G minor
Joseph Bonnet—
Poeme du Soir
Romance sans Paroles
Chas. M. Widor—Sixth Symphony in G minor

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Kingston—Morgan Kingston, the famous English tenor, after a strenuous season at Ravinia Park, Chicago, and on tour with the Grand Opera Quartet in the month of October, for a series of twelve concerts as far west as Lincoln, Neb., makes his first Metropolitan Opera appearance in "Il Trovatore" on Saturday of the first week of the season. Mr. Kingston will appear as guest soloist for the New York Harlem Philharmonic Society at the Waldorf-Astoria on Thursday morning, December 18, and the following week will sing the tenor role in Rossini's "Stabat Mater" for the New York Oratorio Society.

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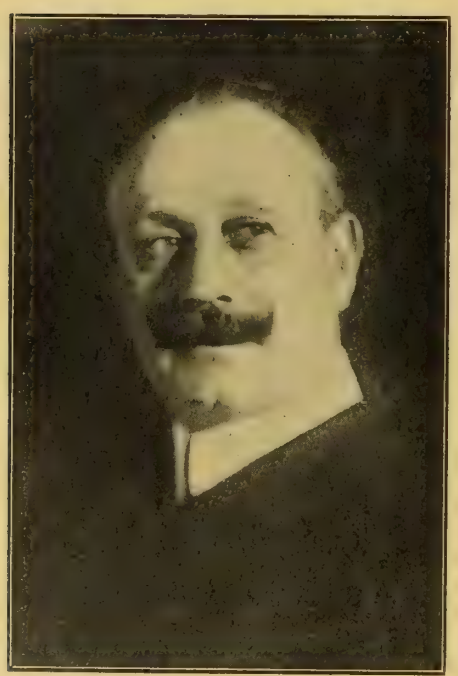
FIRST WEEK OF OPERA

"La Nave," With Montemezzi at the Baton, Provides a Brilliant Opening—Campanini Promises a Wealth of Novelties—Edward Johnson and Other Americans Score Heavily —Miura Repeats Her Famous "Butterfly"—Many Old Favorites Reappear—Forrest Lamont Scores in Two Roles—Revival of "Masked Ball" a Brilliant Success

"La Nave"

The total effect of "La Nave," on the opening night, was a wonderful one. It is a beautiful production, and the music, to those who can analyze music sufficiently to appreciate utter skill in manipulation of motifs and short phrases, is absolutely fascinating.

It is true that the poetic drama of D'Annunzio is too fine for general assimilation, and the stage settings and costumes of Bel-Geddes are symbolic rather than literal, but so magnificently was the music presented on last Monday under the authoritative baton of the composer. and so well was the opera cast, that nothing but pleasure could possibly result, unless, indeed, it would be for that strictly limited minority of those present who prefer melodrama to poetry and for whom it is impossible to exercise the imagination beyond the point of actual vision.



CLEOFONTE CAMPANINI
General Director

There are some points in the story which are too vague to the general listener, and some of these are not cleared up by a careful study of the libretto.

For instance: Since Basiliola undertakes the elaborate scheme of fascinating an entire family merely in order that she may wreak vengeance on them for the cruel wrongs done her own, why does she, when foiled and humiliated at the end of the opera, go to her death like a glorified martyr? It would seem only in keeping that her approaching death would have terrified her and that she would have to be carried, struggling, to her awful fate of being nailed to the prow of the ship, rather than walking to it with the air of a queen ascending her throne, and with a smile of satisfaction on her face, instead of that terror which would be natural under the extremely unpleasant circumstances.

As said in Music News of last week, the cast of this opera was at least completely adequate, and it remains now to emphasize only a point or two.

The young American singers of the cast, including Emma Noe and Arthur Boardman, certainly proved their right to presence on the Auditorium stage.

Mr. Boardman, at this time, made his very first appearance in any opera, and his ease of bearing, as well as beauty of voice, were subject for sincere admiration.

NINA MORGANA
A Debutante Coloratura Soprano

And herewith is a story: Mr. Boardman made no application for a place in the Chicago Company whatever, but it was necessary to find at once a singer to fit the part of Gauro, and Giacomo Spadoni, one of the assistant conductors, remembered having heard, somewhere, "just the voice." He cudgeled his memory, and finally it came to him that Arthur Boardman was the man.

Having located him, it was with some difficulty that he was persuaded to undertake the role on such short notice, but when it was finally decided, he set to work with a will and became letter and stage perfect in a few days.

Mr. Boardman gives a large share of the credit to Mr. Spadoni himself, who was, he says, "indefatigable in his suggestion and drill, and who really made the whole thing possible."

C. E. W.

♮ ♮ ♮

"MADAME BUTTERFLY"

"Butterfly" was given its first performance on the second night of the opening week with the adorable Japanese soprano, Tamaki Miura, as Cho-Cho San, Irene Pavloska as Suzuki, Forrest Lamont as Pinkerton, Baklanoff in the role of Sharpless, and Beryl Brown as Kate Pinkerton. The opera enjoyed its usual popularity, and all the parts were well taken. Among the additions to the scenic effects was introduced a bona fide Japanese baby as the child. The lighting was managed skillfully, with the exception of the first act, which should have been subdued more gradually in the love scene.

Lamont is exactly the person to do Pinkerton. He does it with an Americanism which is striking in contrast to Miura's typical orientalism. He was in excellent voice on Wednesday night, even better and more velvety in quality than last year, and histrionically he could not have been equaled, so sound has been his routine and so thorough is his understanding of the part.

EDWARD JOHNSON
Phenomenally Successful American Tenor

Miura was perfect, as always, in voice and

action, and Baklanoff did Sharpless with the usual amount of superciliousness and polish, though he was more splendid than usual in voice. Beryl Brown played the wife with all the conviction that can be attached to a most thankless part. But both her actions and her singing bespoke great ability, and we are looking forward to hearing her in something more important. The parts taken by Trevisan, Defrere and Nicolay were all good, and the performance as a whole, with Hasselmans at the conductor's desk, was a beautiful production.

MARY CARVER WILLIAMS.

♮ ♮ ♮

"FEDORA"

Young Edward Johnson "stopped the show" on Tuesday night, the occasion of his debut. He must have known, intuitively, or else learned that "the world deals good naturedly with good natured people," for his so

ALLESSANDRO BONCI
World Famous Tenor

frank happiness in the near-riot of approbation for his singing was contagious. He radiated manly satisfaction and modest pleasure and the audience took him to its heart in a way which told him he could have his own way with it in future. He might stand as a type of what we Americans like best—something wholesome, earnest, talented, capable, well-trained, and invariably cheerful and straightforward. His voice is a great asset, vibrant, clear, full and rich, of even emission and great range. He sings just as we love to hear a man sing, naturally, with ease and freedom and with such evident joy in the endeavor that it infects all who come under his spell. And his dramatic instinct is just as sure and sane. He has passion and fire—and the tight rein to govern them. Wherever he was and whatever he did was part of a picture. He graded and shaped and modeled his interpretation into the roundness of perfect grace and completeness. The role of Loris is gratefully theatrical as Sardou made it, and in the hands of one who could supply not only the histrionic and vocal power but the added values of youth, good looks and fiery fervor, the presentment became vivid and assertive. The audience rose to the event with genuine American heartiness, glad to

FORREST LAMONT
A Favorite of Last Year, Reappearing in "Tosca"

have so worthy a representative in so well tilled a field. You can always tell when an American audience is satisfied. Mr. Johnson's presence in our company is of distinct importance and he scored unequivocally. Dorothy Jardon was his foil as the heroine of the Giordani music and Pavlova substituted on short notice for Marguerite Namara, whose appearance had been looked for with keen interest. The role would have been just that which she could do well in and her personality make distinctive. Rimini was in excellent form, facile and well poised. Good bits were done by both Lazzari and Nicolay, and their presence at such times is of inestimable value, for the "bits" entrusted are important and need good care. Teofili De Angelis, a new conductor, also proved himself of excellent parts. In the intermezzo he won felicitous results from his men. There was a little hidden chorus singing and the scenic investiture was handsome in some particulars and ordinary in others. But Johnson was a perpetual joy. May he live up to his opportunity and make us all everlastingly proud of him.

ALBERT COTSWORTH.

♮ ♮ ♮

"The Masked Ball"

If anything could be more absurd than the placing of the scene of "The Masked Ball" in Boston it would be the "scandalous doin's" that are perpetrated in that opera.

Conspirators swarm the stage, there are midnight rendezvous at the foot of the "town gallows," mysterious soothsayings at the house of the sorceress—and stabbings in the back at the gay ball.

A husband is asked (by the libretto) to fail to recognize his wife merely because she has a flimsy veil over her face, although the musical score requires her to sing an elaborate duet with him!

But, it is all the "old-time grand opera," and it is all great fun.

And—more to the point from the standpoint of the public, Verdi has clothed the bombastic, impossible story with the most beautiful music imaginable.

It is an open question whether "Il Trovatore" itself has such a mine of melody or such wealth of musical effects as are to be found in this old opera, long shelved, but now most gratefully revived by Mr. Campanini.

It was—on Friday evening, staged rather shabbily in so far as the earlier acts were concerned, and there was, evidently, no attempt to clothe it with any adherance to a logical scheme—but, the last act (the ballroom scene) was a-glitter with lights and color and the groupings of the chorus were not at all bad.

The ballet exhibition amounted to practically nothing more than a bit of added movement to an already animated scene.

Alessandro Bonci, long noted for the elegance and sparkle of histrionism as well as for the great beauty and purity of his vocal art, was the count of the performance, and right smartly did he dress and act the part, and with thorough style and effect did he deliver the abundant and beautiful vocal message entrusted to him.

Carlo Galeffi will—beyond question, become a great factor of the season as the days go on.

In "Masked Ball" he had not a great deal to do beyond the "Eri tu" and to fill his part in the wonderfully fine ensembles. All this he did with conviction, and—further, gave proof of a voice which should become one of the big assets of the company.

The most unsatisfactory part in this opera is Amelia, and one waits for other characterizations before definitely placing Borghild Langaard, who, like Galeffi, is a newcomer.

She has voice a-plenty, and, seemingly—fine operatic routine.

Lillian Eubank, who—unquestionably, will make a fine Azucena in "Trovatore," did all she could with the foolish part of Ulrica and left a decidedly good impression as to her vocal powers.

Others who did well in their parts were Constantin Nicolay, as one of the conspirators, and Olivieo, who always sings well the little bits assigned him.

The conductor was De Angelis, who—as in other operas heard during the week, displayed a tendency to overemphasis on power.

C. E. W.

♮ ♮ ♮

"Fedora" Repetition

Owing to illness, "Norma" was withdrawn at the last moment and "Fedora" substituted on Saturday afternoon.

Again did Edward Johnson triumph, and again did Dorothy Jardon show great possibilities.

(Continued on page 10)

HUBBARD WRITES OF CHILDREN'S CONCERT

He was such a little fellow. Not much over 6 or 7. And small for his age. His head didn't come up to the top of the back of the seat, and his toes barely touched the floor. But that did not matter, for only at first did he lean back. After the music began he sat on the front edge of the chair and so his feet reached all right.

His shirt was clean and white and his blue tie had been carefully tied. But his hair was mussed and O, there was a beautiful grimy shade to his right hand—a shade that no amount of washing could make come off. For he was a real boy, even though his face was small and slightly pinched. A kind of sad, wondering face, just a little older than it should be. And the eyes were big, wide open ones, and they looked out as though marveling what the world really meant.

The lights, the big hall, the men on the stage with strange instruments in their hands, the people all about him—these seemed to awe him a little and make him draw into himself.

At last a man came on the stage and told about music, and about instruments, and about what was to be heard. The little fellow drew back into his chair as though to shrink away from it all. But his eyes widened and he watched everything closely. A man in the orchestra played a tambourine just to show what it was like, and then when all the men played the tambourine could be heard in the music. And his eyes sparkled.

Then the man spoke again and there came a big flowing tune that set the little fellow dreaming and his face grew quite solemn and old. Once more the man spoke and told of a dance that is danced at midnight when the clock strikes 12 and Old Mr. Death comes out with a fiddle and tunes it, and all the skeletons come and dance in the moonlight. And their bones rattle and they dance faster and faster until the cock crows, and the clock strikes 1, and then they all hurry away.

And the man had the clock strike 12 and had Old Mr. Death tune his fiddle, and had the bones rattle, and had the cock crow, and had the clock strike 1. And then the whole orchestra began, and the whole thing was done, the dance, the rattling bones, the cock crow, and all. And the little fellow forgot everything. He shoved forward onto the frontest edge of the seat, he peeked round a big man in front of him. And he heard Old Mr. Death tune his fiddle and he saw all the dance, and he heard the cock crow, and the clock strike 1, and then he saw all rush away. And when it was over his eyes were big and wide and he was almost standing up. And all the children around him were clapping their hands and making a noise. But he, he just sank back into his seat and folded his arms as close round him as he could and sighed a big sigh. And hugged himself.

He was such a little fellow, but he had seen a wonderful dance which the skeletons dance when the clock strikes 12 and Old Mr. Death tunes up his fiddle. And he will never, never forget it.

Much might be written about the first Children's Concert given yesterday afternoon in Orchestra Hall by the Chicago Orchestra, about the house being packed to the doors with children, about the fine explanatory talks given by Mr. Stock. But it will suffice for today that just one little fellow had an afternoon he will never forget. And there were hundreds of other boys and girls like him who were there and had just such a time.—W. L. Hubbard in Chicago Tribune.

———♯♯♯———

AMERICAN CONSERVATORY

Renzina Teninga, organist, artist pupil of Wilhelm Middelschulte, and John Sheehy, baritone, artist pupil of Karleton Hackett, will give a joint recital Saturday afternoon, November 29, at Kimball Hall. The program will be as follows:

Concerto, No. 2
Allegro vivace; adagio; allegro
Second movement, specially arranged by Middelschulte for Miss Teninga
Miss Teninga

The Swan ..... Grieg
L'Heure Exquise ..... Hahn
Begere Legere ..... Hahn
Mr. Sheehy

Canons on the Choral, Our Father Who Art in Heaven ..... Middelschulte
Miss Teninga

Aria—Even the Bravest Heart (Faust) ..... Gounod
Mr. Sheehy

Sonata, A minor, Op. 23 ..... Ritter
Miss Teninga

For You Alone ..... Geehl
The Early Morning ..... Peel
The Americans Come ..... Foster
Mr. Sheehy

Piece Heroique ..... Franck
Cantabile ..... Franck
Finale from First Symphony ..... Vierne
Miss Teninga

———♯♯♯———

METROPOLITAN ORCHESTRA ENGAGED

The Metropolitan Orchestra, Richard Hageman, conductor, has been engaged for the Spartanburg, S. C., and the Charlotte, N. C., Music Festivals next May.

———♯♯♯———

Weaver—Mr. O. E. Weaver, who has long been a musical factor at the Valparaiso (Ind.) University, has removed to Tucson, Ariz. The Daily Star of that city speaks in glowing terms of an introductory song recital given by Mr. and Mrs. Weaver there.

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THEODORE HARRISON SINGS

At a private musical given by Mr. and Mrs. Elias Day of River Forest in honor of Theodore Harrison, that admirable baritone was heard in an impromptu recital, which was so fine in choice, interpretation and appeal as to stand in mind as one of the best short programs of the season.

Mr. Harrison, with the invaluable aid of Jean Boyd at the piano, sang some old Italian classics most beautifully, while in a group of thoroughly unusual war songs he proved his voice to be a remarkable one, and his interpretative ideals vastly higher than the average.

Anna Imig, a mezzo-soprano with beautiful voice, an artist pupil of Mr. Harrison, sang also and charmed the audience with her spontaneity and style, her fine voice and her wonderfully good enunciation and coloring of texts.

Mr. and Mrs. Gabriel (Ethel Wakefield Gabriel) were also heard to good advantage in a list of songs from the pen of Mr. Gabriel, who has just returned to Oak Park after long war service. C. E. W.

♯♯♯

OAK PARK, ILL.

The first of a series of organ recitals at the First Congregational Church of Oak Park will be played on Friday evening, December 5, at 8 o'clock, by Edwin Stanley Seder, F. A. G. O., organist and director of music of the church. The organ is a large, four-manual instrument, possessing all legitimate resources of the church and concert organ, and has been installed in the church slightly over a year. This will be the first series of recitals to be given on it. Mme. Permelia Gale, contralto soloist of the church, will be the assisting soloist.

Mr. Seder's organ program will be as follows:

Suite in C, Op. 205.....Homes N. Bartlett
Chorale; scherzo; andante; finale
Toccata, Adagio and Fugue in C.....J. S. Bach
Evening Chimes.....Wheeldon
Intermezzo.....Gaston Dethier
Indian Summer Sketch.....John Hyatt Brewer
Une tabatiere a musique.....Liadow
Finale, Symphony 1.....Louis Vierne

♯♯♯

DR. MARY C. LINCOLN

Dr. Mary C. Lincoln, whose professional offices are on Michigan avenue, is, in addition to her other work, a decidedly talented musical amateur, and the song recital she gave at the studio of her teacher, Nora Lorraine Olin, in Kimball Hall two weeks ago, was an unusually interesting and successful one.

It is to be regretted therefore that her name was incorrectly given in our review of that event.

♯♯♯

Ruff—Albert E. Ruff, known for many years as one of the most popular and successful of Chicago vocal teachers, is spending this season in New York and has already a very large and interesting class of artist pupils at his Carnegie Hall Studio in that city.

♯♯♯

Thatcher—Burton Thatcher, the popular Chicago baritone, sang the solo role of "Elijah" in a performance of the Mendelssohn Oratorio at Akron, Ohio, last Sunday afternoon.

♯♯♯

Davis—On last Sunday afternoon Ernest Davis was tenor soloist at a performance of "Elijah" given by the Akron Music League at Akron, Ohio.

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FIRST WEEK OF OPERA

(Continued from page 7)

"Lucia"

If the Chicago Opera intends to draw big Saturday evening crowds these performances must be kept up to that desirable standard which was put in evidence last year (for the most part).

Unfortunately, the first Saturday night of this season was not at a perfectly satisfactory point, although there were at least three excellent interpretations, and only one that could be called bad.

The trouble was in the stage management and settings—which were commonplace.

The very worst feature was the fact that throughout the first act there was loud talking behind the scenes, which could be heard distinctly throughout the main floor, and which detracted materially from the enjoyment of the singing.

Rimini repeated his authentic Henry Ashton, and was, as before, thoroughly convincing.

Forrest Lamont, one of the best Edgars in memory, again filled that part with style and conviction in looks, dress and singing voice, while his dramatic action was absolutely the best he has yet shown us.

Nina Morgana sang the title role and thereby effected a satisfactory debut in Chicago. She has youth, good looks, and knew how to dress the party very beautifully.

She managed the Mad Scene and the other coloratura moments excellently, and in the Sextet was unusually fine.

Emma Noe, always dependable—sang the part of Alice, and both in looks and voice was all that the part deserves—and more.

The Wedding Scene was (contrary to the rest of the opera) gorgeously put on, and in the last act there was a ballet, which, however—like other manifestations of the week in that line, was purely perfunctory in scope and execution.

If the week showed any one thing conclusively it is the fact that this public likes the old operas. "Masked Ball" was a genuine delight to the huge audience that witnessed it, and "Lucia" was enjoyed to the last note.

It is a great pity, however, that the stage management and the dressing of these old operas are not improved. Why not put Bel-Geddes at work on an entire new scenic and sartorial enframement for some such opera as "Lucia"? Surely the result would be worth the expenditure! C. E. W.

♮ ♭ ♮

Other Operas

"There is no performance of opera tonight, but Mary Garden will play "Thais" on Saturday afternoon (having effected her re-entry on Thanksgiving night in "Cleopatra"), and in the evening "Aida" will be given.

A special Sunday matinee will bring "The Masked Ball," while "La Nave" is announced for Monday night.

♯♯♯

Amy Neill—Miss Amy Neill, violinist, was soloist for the Musicians' Club of Women last Monday at Fine Arts Building, playing numbers by Chopin-Sarasate and Wieniawski.

BALATKA ACADEMY OF MUSIC

Thursday evening, November 20, pupils of Anna Balatka Donath and Kurt Donath were heard in recital at Auditorium Recital Hall. Mae Hornbeck and Erhardt Bergstrass were accompanists. Pupils from the departments of dancing and violin appeared, acquitting themselves with credit.

Seven pupils of Mme. Donath displayed good training in works of Chopin, Rachmaninoff, Liebling, Whitman, Rubinstein, Gruenfeld and Liszt. Growing musicianship, technic and a good understanding of the work at hand are special points of Mme. Donath's teaching and the pupils are working along good lines.

Mr. Donath presented four pupils and they sang with poise and authority. A smooth, flowing tone, good phrasing and a clear pronunciation of the texts that is worthy of special commendation. Miss Foley used a good soprano well in "The Old Refrain." Mr. Alberg made a good impression in "The Magic of Your Eyes." Miss Murray sang easily and well Tosti's "Could I?" Students in the dramatic work pleased the audience. Mr. Donath furnished splendid accompaniments for his pupils and led the school chorus. The program was as follows:

Piano—Polonaise in A Major.....Chopin
Marie Vos, Pupil of Anna Balatka Donath
Recitation—At the Matinee.....Cooke
Marcella McCauslin, Pupil of Jessie M. Fletcher
Dance—Dance Gree.....
Gertrude Coplin and Violet Newman
Le Secret.....Gautier
Violet Kroll
Piano—Prelude in C Sharp Minor.....Rachmaninoff
Hazel Richardson; Pupil of Anna Balatka Donath
Vocal—The Old Rrefrain.....Kreisler
Gertrude Foley, Pupil of Kurt Donath
Recitation—Rehearsing for Private Theatricals.....Huntley
Lillian Goldstein, Pupil of Jessie M. Fletcher
Piano—Florence Waltz.....Liebling
George Lamb, Pupil of Anna H. Donath
Vocal—At Dawning.....Cadman
Song of The Soul.....Breil
Ida Freeman Moeller, Pupil of Anna Parker Saylor
Violin—Mazurka de Concert.....Musin
Guido Rizzo, Pupil of Carl B. Hecker
Dance—Dutch Dolls.....
Ferroni Newman
Stephonid Gavotte.....Czibullsee
Violet Newman
Piano—Polonaise.....McDowell
Leila Peterson, Pupil of Anna Balatka Donath
Vocal—The Magic of Your Eyes (Tenor).....Penn
Frank Alberg, Pupil of Kurt Donath
Recitation—At the Fresh Air Camp.....Cooke
Lillian Cassell, Pupil of Jessie M. Fletcher
Piano—The Rain.....Whitman
Campanella.....Rubinstein
Winnie Mae Hornbeck, Pupil of Anna Balatka Donath
Jean.....Burleigh
Harriet Beckert
Sketch—Fast Friends.....Re Henry
Laura Martinez Couch and Mabel Ollie McCauley, Pupils of Anna Barker Saylor
Vocal—Could I.....Tosti
Helen Murray, Pupil of Kurt Donath
Piano—Romance in F Sharp Minor.....Gruenfeld
Agnes Chmura, Pupil of Ida Rentzel
Violin—Canzonetta.....Hecker
Aeriel Potter, Pupil of Carl B. Hecker
Piano—Rhapsodie, No. 2.....Liszt
Erhardt Bergstrasser, Pupil of Anna Balatka Donath
Chorus—Barcarolle.....Offenbach
When the Heart Is Young.....Buck
Balatka Academy Chorus, Kurt Donath, Conductor

♯♯♯

Weaver—O. E. Weaver, for some years director of the Vocal Department at Valparaiso University, has resigned that position and accepted the directorship of the Music Department of the State University of Arizona at Tucson.

GRACE EPISCOPAL CHURCH, CHICAGO

At Grace Church on last Sunday morning unusual interest attached to the music through the singing by Rene Lund. baritone, of "But Who May Abide," from "The Messiah," for offertory.

Mr. Lund has a voice of such true musical feeling and such good technical equipment that a number like this, with its abounding floral passages and its underlying religious fervor, suits him exactly, and his work was at this time, as always, full of pleasure-giving and authority.

Grace Church is still holding services in the chapel, and is, consequently, much hampered in musical output, but Harrison Wild, resourceful and artistic, does the best possible work and presents the finest programs that could be given under the circumstances.

A glance at the November service list shows the use during the month of the following comprehensive list of anthems: "Praise the Lord" (Randegger), "Let the Righteous Be Glad" (R. F. Lloyd), "Savior, When Night Involves the Skies" (Shelley), "Shew Me Thy Ways" (Roberts), "Whoso Hath the World's Good" (Otis), and "Blow Ye the Trumpet" (Woodman).

The offertory solos have been: "Something for Thee" (Sheldon) and "The Pilgrim's Message" (Craig) and the duet, "The Lord Is My Shepherd" (Smart).

In spite of the fact that the church building is in ruins from the fire, the chimes at Grace are still in operation, and their use at the opening of each service is a markedly interesting feature.

Robert W. Hunter, who is chime ringer for the church, has held that position for twenty years.

Other long-time incumbents are William E. Johnson, tenor in the choir for more than twenty-five years; Harrison Wild, choir director and organist more than twenty-five years, and Rene Lund, baritone, in the choir for eight years. C. E. W.

♯♯♯

MUSICALE AT CHICAGO TEACHERS' COLLEGE

On Monday afternoon, November 17, in the college assembly hall, the Junior Glee Club of the Chicago Teachers' College, 68th and Stewart avenue, presented several part songs—"In Lullaby Bay" (Berwald) and "Says Jane" (Forsyth)—and a cantata, "Fays of the Floating Island," by Bliss.

Very definite training had been given these young ladies under the efficient instruction of Prof. W. H. Fairbank, who, during the rendition of the above numbers, accompanied this body of some seventy-five singers.

Their work was pleasurable to hear, the attacks were especially good, and Prof. Fairbank deserves much credit for the success of this program of song.

Assisting the chorus was Miss Susan Barakian, soprano, a newcomer to Chicago and the possessor of a remarkably telling voice, clear and dramatic in quality and beautiful in diction. She sang two songs, "Come Down, Laughing Streamlet" (Spross) and "O! Didn't It Rain!" (Burleigh). She was recalled twice for an encore, for one of which she chose the quaint "Cuckoo" of Grant-Schaefer. Although Miss Barakian gives immeasurable pleasure with her voice, her personality is even more winsome in its essential use of the interpretative and the dramatic. Edna B. Wilder.

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ANNE GULICK DEBUT

On Wednesday morning, November 19, there appeared for the first time in Chicago, at the Ziegfeld Theater under the Kinsey

ANNE GULICK

management, a Boston pianist of unusual talent. Anne Gulick is in possession of many qualities which should make for success. She has a beautifully facile technic, refined taste and musical intelligence, and a limpidity of tone which is enchanting. In addition to this, her personality reveals in every way the sincerity and modesty which attach to the really fine artist.

Her program was well built and interesting from beginning to end. Her Bach "English Suite in A minor" was full of the authority and command of the old classic style, and the Ravel Sonetine following was particularly delightful in its fantastic interpretation. I think the young pianist reached her most perfect heights in the Chopin group, which was replete with all that a Chopin group demands of an artist—brilliancy of tone, solid technic and coloring of sensuous beauty.

Her closing group included the Schubert Impromptu (G flat major) and the "Ballet Music from Rosamunde" and three pieces of the modern French school.

Miss Gulick is an artist of very versatile proportions, who adapts herself easily and sympathetically to a variety of moods and interpretations, and with the technical preparation at her command, which is the very best, she should become one of the best-loved of her sex in the world of piano playing.

MARY CARVER WILLIAMS.

♯♯♯

COSMOPOLITAN SCHOOL

The Kosmo Klub of the Cosmopolitan School gave a reception to the new students on Friday, November 13. Entertainment was furnished by the faculty. Mr. Edouard Hesselberg, piano; Miss Mary Welch, contralto, and Mr. Melvin Martinson, violin. Accompaniments were played by Miss Agnes Bodholdt and Miss Lillian Magnuson. The affair was most successful and socially informal and enjoyable. M. C. W.

LIELA A. BREED STUDIOS

The following program was given with much success by Caroline Hess at the Leila A. Breed Studios in the Fine Arts Building on last Thursday afternoon:

Cosi, Amor mi fai languir.....Stradella
Qui Sedes ad Dextram Patris, B minor Mass.....Bach
Pupille sdegnose, Muzio Scevola.....Handel
Pace, pace, mio Dio, La Forza del Destino.....Verdi
O Thou Billowy Harvest Field....Tolstoi-Rachmaninoff
Mother Dearest.....Arr. Kurt Schindler
The Rose Has Charmed the Nightingale, Koltzoff.....Rinmsky-Korakoff
Over the Steppe, Pleshtcheilff.....Gretchaninoff
La Nuit D'Hier, Collin.....Tschaikowsky
Folles Nuits, Apoukhtine.....Tschaikowsky
Pastel, Gille.....Bizet
Le Bonheur est Chose Legere, Barbier & Carre.....Saint-Saens
Clair de Lune, Verlaine.....Faure
Do not Go, my Love, Tagore.....Hageman
To One Unknown, Dudley.....Carpenter
My Lagan Love, MacCathmhaoil...Arr. Hamilton Harty

♯♯♯

OTTO WULF A TEACHER OF TEACHERS

Mr. Otto Wulf, pianist and teacher, is one of the best artists now enjoying success in Chicago. Many of his pupils are enjoying success as teachers in schools as well as in private studio work. Marie Krolin opened a studio in Black River Falls with an enrollment of 30 pupils. H. Gulbranson has been offered the directorship at Camrose College in Canada. Miss Lzubyensky has a private studio in Detroit and a class of sixty pupils.

♯♯♯

Sundelius—At a concert at Columbia University, New York, last week, Marie Sundelius sang a list of American songs including numbers by Carpenter, Fiske, Rihm, Kramer and Vanderpool.

DICIE HOWELL Soprano

IN DEBUT RECITAL, AEOLIAN HALL, NOVEMBER 5, 1919

Press Comments, November 6, 1919

"Miss Howell was cordially welcomed and merited the approval which she received. Hers is A VOICE OF EXCELLENT QUALITY, POSSESSING MORE THAN ONE TINT AND HAVING COLORS WELL SUITED TO DRAMATIC UTTERANCE within certain limits. Her delivery of the old Italian airs showed good schooling and a sense of style, while in some of the French songs she reached a clearly defined level of interpretative power. This singer appeared to have QUICK SENSIBILITY AND REAL MUSICAL INSTINCTS. She ought to attain a good position on the concert platform."—Wm. J. Henderson, New York Morning Sun, November 6, 1919.

"Another VOICE OF EXCEPTIONAL BEAUTY was heard by New York concert goers yesterday when Miss Dicie Howell, a soprano from North Carolina, gave her first public recital here in Aeolian Hall."—Paul Morris, New York Herald, November 6, 1919.

"FEW COULD SURPASS AT RELIGIOUS RECITATIVE AND ARIA. HER TONE IS EXQUISITELY SWEET AND CLEAR, her style arch and aristocratic."—The Listener, New York Evening Sun, November 6, 1919.

"Her voice is of lovely quality and she emits it with astonishing lack of effort."—The New York World, November 6, 1919.

"Miss Howell displayed a voice of much PURITY AND EVENNESS OF TIMBRE, and one which she uses with discretion. Her singing of the Mozart airs, 'Porgi amor' and 'Non so piu Cosa San,' and Scarlatti's 'Non dar piu pene, O Caro,' showed an admirable understanding of the classic manner, both in her phrasing and in the flexibility of the voice itself."—Grenville Vernon, New York Tribune, November 6, 1919.

"Dicie Howell, yesterday afternoon, sang in a colorful mood to match her frock. SHE HAS A RAVISHING PIANISSIMO, and she chose a program dominated by the things best suited to a small lyric voice. Hers is a fresh, clear soprano, ingratiating, and most skillfully used."—Katherine Lane, New York Mail, November 6, 1919.

"She sang two Treharne numbers with MUCH SKILL AND BEGUILING SUCCESS, and in the Grondahl group was, probably, at her vocal best. Woodman's 'My Soul Is an Enchanted Boat' and La Forge's 'Song of the Open,' which ended the recital, were greatly applauded."—J. F. Rafferty, New York Telegraph, November 6, 1919.

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WHY IS A CONSERVATORY OF MUSIC?

Question and answer by William Boeppler, Director Wisconsin Conservatory of Music, Milwaukee.

This question was asked of the student body of the Wisconsin Conservatory of Music by its director and founder, Mr. William Boeppler, and the answer and much of same address will be incorporated in this article.

"Why Is a Conservatory of Music? Is It an Essential Thing, a Necessary Link in the Chain of Human Institutions?" A conservatory of music, an institution apparently to conserve music. Two words only—CONSERVE MUSIC—but what a big field of human activity do they contain! Conserve means preserve, maintain, which also includes develop, build up, keep up, keep going, and keep growing.

And music: The music as composed by the masters, old and new; the music that is a language of the soul, the spirit of music, not only its technic, its laws and ways of production and reproduction of creation and re-creation; its thousand forms and moods and messages; its charms and beauties; its greatness; its loftiness. An endless field is opened up with those two simple words—CONSERVE MUSIC!

After all, are not all human institutions built in order to conserve something that concerns the life of our body or soul, the life of the individual or the nation or the entire human race?

Institutions, including banks, warehouses, hotels, factories, stores or offices of any kind—all have the aim to conserve something within the material world that surrounds us.

And the same holds good in the spiritual world of the mind and its activities, in the world of religion, science and art, and here is where music has its place and the institutions that aim to conserve it.

A complete answer to a further question on the results obtained in a conservatory of music could well be answered by the history of the Wisconsin Conservatory but for the fact it would take a book rather than article to relate it. A short resume of its history related by Mr. Boeppler is proof he has directed aims along lines to best conserve the art of music with high ideals.

This excellent institution now looks back upon twenty years of steady, uninterrupted success. Organized in 1898 by William Boeppler with the support of the three brothers—Dr. Louis, John, and H. O. Frank and William H. Upmeyer—the school has constantly grown into its present large proportions. Today the Wisconsin Conservatory of Music stands before the public as one of the acknowledged big music schools of the country, and without question as the leading music school in the State of Wisconsin.

The business management lies in the hands of such well-known men as Theodore Dammann, president; W. H. Upmeyer, treasurer; Emil H. Koepke, secretary; William Boeppler and Mrs. Louis Frank, directors. The musical management is in charge of Mr. Boeppler and his excellent assistant, Frank Olin Thompson. Finally, the faculty is composed of over fifty competent teachers, among them such well-known artists as (in addition to Mr. Boeppler and Mr. Thompson) Mrs. Norman Hoffman, Mr. William Middelschulte, Miss Katherine M. Clarke, Miss Pearl Brice, Miss Winogene Hewitt, Mr. Hugo Bach, Miss Olga Marcan, Miss Ida Shroeder, Miss Rose Phillips, Arthur H. Arneke, Miss Gay, Miss Hinsdale, Miss Verna Lean, Miss Malek, Miss Bloedel, Mr. Kappelman, Clara, Marie and Minna Strasen, Mr. W. H. Williamson, Miss Fielding, Dr. Mulvey, and a host of experienced instructors in all departments of music, dramatic art and languages. Not less than nine new teachers have been engaged this year, all of them instructors of experience and efficiency.

Especial attention is called to the following important features: Progressive Series of Piano Lessons, the latest and most up-to-date method of piano instruction, originated by Godowski, Hofmann, Sauer, and others, officially introduced at this school, showing thereby the progressive spirit in which this school is managed; the Upton Keyboard Harmony, a most efficient way of teaching harmony to beginners in a pleasant and intelligent manner; the Conservatory Orchestra, splendidly successful under the artistic leadership of Pearl Brice; the Public School Music Department, under a teacher of high standing and experience, Miss Erna Dichman; lastly, the Forum Lecture Course, a new addition to the program of this school being a series of lectures on topics of international and cultural interest by well-known men of all walks of life, arranged by Mrs. George Roab.

The motto of the Wisconsin Conservatory of Music has always been "forward and upward!" Their study course proves that this motto is again adhered to in the plans of this season, and the conservatory is enjoying the most successful year of its career.

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OCTOBER AND NOVEMBER ENGAGEMENTS OF RUTH BRADLEY

October 7—Sinai Temple, accompanist for Richard Czerwonky.

October 12—Municipal T. B. Hospital, accompanist for Charles W. Clark and Richard Czerwonky.

October 13—Musicians' Club of Women, accompanist for Mrs. Longman Hauer.

October 15—Swedish Club, accompanist for Ebba Sundstrom.

October 21—Concordia Lutheran Church, accompanist for Ebba Sundstrom.

October 25—Bush Conservatory of Music, accompanist for Richard Czerwonky.

November 1—Bush Conservatory of Music, accompanist for Ebba Sundstrom and Helen Daniels.

November 2—Edgewater Beach Hotel, accompanist for Ebba Sundstrom and George Roth.

November 12—Orchestra Hall, accompanist for Pauline Palmer.

November 13—Elgin, Ill., accompanist for Richard Czerwonky.

November 16—Woods Theater, accompanist for Richard Czerwonky and Christine Langenhan.

November 19—Moody Institute, accompanist for Ebba Sundstrom.

November 20—Streator, Ill., joint recital with Charles E. Watt, lecturer.

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F. WIGHT NEUMANN

Isolde Menges, the English violinist, will give a recital at Kimball Hall next Sunday afternoon, November 30, at 3:30, under the direction of F. Wight Neumann. The program in its entirety is as follows:

Concerto, A major	Mozart
Allegro-Adagio-Rondo, Tempo di Minuetto, Allegro	
Slavonik Dance, G minor	Dvorak-Kreisler
Ballet Music from Rosamunde	Schubert-Kreisler
Samoan Lullaby	Boyd
Praeludium and Allegro	Pugnani-Kreisler
Chanconne	Bach
Nocturne, C minor	Medtner
En Bateau	Debussy
Scherzo Valse	Chabrier

The recitals for the month of December under the management of F. Wight Neumann are a piano recital by Merwin Howe Monday afternoon, December 8, at 3 o'clock at Kimball Hall.

Song recital by Jeannette Larson, Swedish soprano, Thursday evening, December 11, at 8:15 at Kimball Hall.

Song recital by Mme. Frieda Hempel, coloratura soprano, Sunday afternoon, December 14, at 3:30 at Cohan's Grand Opera House. Mr. Coenraad V. Bos, accompanist.

Piano recital by Serge Prokofieff, Russian composer-pianist, Sunday afternoon, December 28, at 3:30 at Kimball Hall.

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Northwestern University School of Music—The Northwestern University School of Music presented the University String Quartet on Tuesday, November 25, at Music Hall, their program including Bagatelles, Op. 47, for two violins, cello and harmonium; Terzetto, Op. 47, and the Quartet in F Major, all by Dvorak.

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Draper—Kate Draper, teacher of voice at Oklahoma City, Okla., sang in a musical at the residence of C. H. Shubert in that city last week, her program including "If I Were a Rose" (Hesselburg), "Sweet Eileen Aroon" (Verne), a group of Negro Spirituals, and "Smilin' Through" (Penn).

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Edna Winifred Cookingham
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MARGUERITE POTTER

On Sunday afternoon, November 2, Marguerite Potter gave a lecture song recital for the Arion Society of New York entitled "Songs of the Southland." This has previously been reviewed in the columns of Music News. On November 17 she appeared before the Manhattan Study Club at Hotel McAlpin, and on November 30 will give a recital at the Astor Hotel before the Round Table Club. On December 12 she will be heard at the Waldorf Hotel by the Verdi Club.

Miss Potter has recently had in preparation a new lecture recital, "Songs From Spanish Lands," which was heard for the first time on October 27 in Brooklyn under the auspices of the New York Department of Education, and was a pronounced success.

Miss Potter held her first pupils' recital on November 18. M. C. W.

N. A. O.

The next meeting of the Illinois Council will be held in Epiphany Parish House next Sunday afternoon, November 30, at 3:30 o'clock, when Mr. J. C. Deagan, of organ chimes fame, will deliver an address on "Chimes, Their Relation to the Modern Organ." Mr. Deagan has invented other instruments of percussion, of which he will give a description. The meeting is open to all lovers of the organ. Members are urged to come and to bring a friend. Illinois Council recently gained the distinction of enrolling the first new member under the new rates.

———###———

Constantino—Florencio Constantino, the Spanish operatic tenor, known throughout the United States, died in Mexico last week.

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CHICAGO MUSICAL COLLEGE

The program printed in Music News last Friday was given at the Chicago Musical College concert in Ziegfeld Theater on last Saturday morning to a very large attendance.

To begin at the end—the work of Gertrude Mandelstamm (pupil of Alexander Raab) was of exceptional value.

Miss Mandelstamm is a young artist who not only has distinguished herself at the college, but has already made many fine appearances otherwise, and it is very safe to predict for her a fine career.

Her choice of a Brahms "Carpiccio" in contrast to the brilliant "L'Orage" (Liszt) was a most happy one.

Other pianists were Miriam Penansky, a talented young player with Karl Reckzeh; Helen Smith, who was very successful in MacDowell numbers, and Ann Gordon of South Dakota, who, under tutelage of Rudolph Reuter, has made fine development, and who played, also—a MacDowell group.

The singers were Susanne Richardson, Anne Leonard, Dr. E. G. Urbanowicz and Gene Cashman—all of whom showed fine voices and reflected much credit on the college.

Two violinists appeared—both pupils of Leon Sametini, and both doing much credit to him.

Carl G. Rink played the Vieuxtemps "Reverie" and Lulu Gieseke the A Minor Concerto of Viotti. C. E. W.

———###———

ARTHUR BOARDMAN

Arthur Boardman, whose success in the new Montemezzi opera "La Nave," is noted in our opera review today, was chosen especially for the part of Gauro in that production and, with no previous operatic training or experience, made a fine success.

ARTHUR BOARDMAN
Who Was Successful in His First Appearance in Grand Opera

Mr. Boardman is a Chicago singer who has gained much praise for the beauty of his voice and the intelligence of his work in church, concert and oratorio.

———###———

Lacey—Olive June Lacey, soprano, will be soloist with the Sinai Symphony Orchestra (Maurice Goldblatt, director) on December 3.

Sophie Braslau's

New York Recital

NOVEMBER 9th, 1919

THE SUN:

Sophie Braslau's program at Carnegie Hall in the afternoon was one of pleasant interest. She is one of the most interesting of song recital artists.

NEW YORK TRIBUNE:

Carnegie Hall was filled to capacity yesterday afternoon at the song recital given by Miss Sophie Braslau. Miss Braslau has rightly won for herself an enviable place on the American concert stage, and her artistic progress has been marked and consistent. She was yesterday at her best, vocally, and gave abundant pleasure both because of the richness and power of her voice and because of her interpretative intelligence. This voice is a truly magnificent organ. Miss Braslau was enthusiastically applauded and forced to many encores.

THE MORNING TELEGRAPH:

Sophie Braslau made an enviable achievement in the afternoon by drawing an almost record audience for song recitals, to hers, at Carnegie Hall. She sang with her accustomed vivacity, skill and keen emotional awareness.

NEW YORK EVENING JOURNAL:

Yesterday afternoon Miss Sophie Braslau, contralto of the Metropolitan Opera, warmed the hearts of a houseful at Carnegie Hall. Miss Braslau as a singer of songs is now well known in the musical community—well known for the possession and forthgiving of a beautiful low voice, one of the most beautiful to be heard nowadays.

THE GLOBE:

Yesterday afternoon Miss Sophie Braslau, the contralto of rich and abundant voice, gave her annual song recital.

THE EVENING SUN:

The richness of Miss Braslau's voice, and the power in her use of it proved valuable. Younger America knows no finer contralto than hers, nor more fortified by interpretative keenness.

THE EVENING MAIL:

An operatic singer who knows what concertgoers want is Sophie Braslau. While the greater part of her program at Carnegie Hall yesterday afternoon was given to songs of dramatic caliber, in which she excels, there was sufficient variety to prove her glorious voice equal to every demand.

NEW YORK HERALD:

Miss Braslau possesses one of the great American contralto voices, and she has rarely been in better voice than yesterday. Simplicity and sincerity are required in these songs of the people, and Miss Braslau possesses these things, as well as unusual beauty of tone.

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Ann Case

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PORTLAND, ORE.

Rudolph Ganz With the Portland Symphony Orchestra

The much-anticipated appearance of Rudolph Ganz with the Portland Symphony Orchestra marked the initial concert of the series planned for the winter. Mr. Ganz played the piano part of Grieg's A Minor Concerto, and perfect unity of conductor, pianist and orchestra was marked from the beginning. Mr. Ganz also played the two legends by Liszt, "St. Francis of Assisi preaching to the birds" and "St. Francis of Paulo walking on the waves," with a depth of understanding and a oneness with the instrument that held the audience enthralled. His gracious response to the enthusiastic applause was the beloved "Liebestraum" of Liszt. Very loath to allow Mr. Ganz to disappear from the stage for the last time, the audience finally settled itself into the deep satisfaction of having heard a true artist.

Mr. Denton is being more and more appreciated as an able conductor of an organization which has for its motive the musical upbuilding of Portland, its community, and the Northwest. And, with Mrs. Donald Spencer as business manager, the orchestra has a bright future.

Several other artist soloists have been engaged for later concerts, to which Portland is looking forward.

Home Opera for Portland

The Portland Opera Association expects to present its supreme achievement in the form of "Martha" at the Municipal Auditorium November 21 and 22.

The object of this association is to give the people of Portland high-class opera at popular prices, and locally this performance is causing a stir of delightful anticipation.

Mr. Corrucini has proved himself a conductor in every sense of the word, and to Mrs. E. L. Thompson, president of the association, goes the credit for interesting individuals and clubs sufficiently to put the organization on a self-sustaining basis.

The Oregon Music Teachers' Association will convene in Portland November 28, 29 and 30. Public school music is to be uppermost in the programming of the topics and speakers. Music teachers are looking forward to the day when music as a mind developer will take its place by the side of now well-recognized branches of learning and be given its just due—not as an accomplishment, but as a necessity.

Public school music is a step in the right direction.

LAURA RAWLINSON.

###

MAX ROSEN TO PLAY WITH MINNEAPOLIS SYMPHONY

Returning from his successful concerts in Grand Rapids, Montreal and Buffalo, Max Rosen played at a concert for the benefit of the Beth David Hospital in New York before leaving for Minneapolis to fill his engagements with the Minneapolis Symphony Orchestra in Minneapolis and St. Paul. The young violinist has been meeting with his customary success and applications for return engagements have come in from many of the cities where he has appeared. Mr. Rosen has just been booked for joint recital with Margaret Matzenauer in Rock Island. This makes his fourth joint recital this season with the famous contralto of the Metropolitan Opera Company.

ELSA KELLNER

Several meetings with this attractive Milwaukee woman increased the first impression that there was something very familiar, a feeling of having met before. This idea was finally pigeonholed and stayed in its cubby until I heard Mrs. Kellner sing through a program and, although she is a soprano, there is a very tangible something between her and the beloved American contralto, Christine Miller. Mrs. Kellner is more decidedly blond, exceedingly pretty, and has distinctive personal charm which, if anything, increases when she is singing. Her voice is a soprano of lyric quality, with enough more volume than is usually found in the lyric to place her as a dramatic soprano. The power of her voice is decidedly surprising, as she is rather petite and sings with comforting ease. There is abundance of imagination, intelligently used, in her interpretations, and much of the reason for this was discovered when I learned her concert repertoire in English, Italian, French and German consists of over three hundred songs—memorized. This accounts for the ease, sureness and sincerity, for it is built on the foundation of constant study and application.

Mrs. Kellner was born in Milwaukee, and her primary music study was four years of piano under Elizabeth Taylor of Boston. She took up vocal study and also French and German, and then went to Berlin for two years, studying with Etelka Gerster. Through advice of the late Putnam Griswold she took up operatic work with Teresa Emmerich and made her debut in concert with the Bluthner Orchestra in Berlin. This resulted in a contract for three years with Royal Opera at Wiesbaden, before taking up which she returned to America, expecting to make only a short visit, but was married and, the war also intervening, she has confined herself to concertizing in America. Her local appearances have been numerous, and, it is just as interesting to know, have been well paid, because one of the prevalent

ELSA KELLNER

faults with our music situation is that artists are expected to donate their services in their own localities. She has sung, besides recital work in Milwaukee, with Lyric Club and Musical Society, and also with Florence Hinkle, Lambert Murphy and Henri Scott in a big Wagner Festival with Chicago Symphony Orchestra.

In New York, besides an Aeolian Hall recital, she appeared with the Philharmonic Orchestra before the Liederkranz Club, with Efrem Zimbalist, Ada Sassoli and Leon Rothier at Harmony Club and in several private musicales at Hotel Astor. In these appearances she was accompanied by Richard Hageman and Charles Gilbert Spross.

Other outside appearances have been with St. Paul Symphony Orchestra, Walter Rothwell director; Chicago, several clubs; Detroit, Minneapolis, Birmingham, Ala., and before many of the clubs in the State of Wisconsin.

Her season opened this year in Milwaukee November 20 at the Wisconsin Club, some joint appearances with Rudolph Reuter and two private recitals in New York City. Eric Schmaal is accompanist for Mrs. Kellner in Milwaukee, and her enthusiasm for her work is apparent in her constant study.

The operatic career interrupted by the war will be resumed this season, and she will coach in New York City with Richard Hageman in preparation. Elsa Kellner has youth, beauty, personal charm and an instinctive interpretative talent. These four valuable assets, added to her natural gift of voice and capacity for work, with all apparent signs of a splendid constitution and sweet disposition, seem to spell success in the career she has chosen.

F. VAN K.

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STREATOR, ILL.

A Brisk Musical City—Musical Culture Club Shows Enterprise and Patriotism—An Ethelbert Nevin Evening

By CHARLES E. WATT

An Ethelbert Nevin Evening

Streator has many things which are not to be found in every small city, and clearly defined among these assets is a well-developed musical feeling, coupled with unusual Americanism.

A few hours in that Smoky City last Thursday was full of surprise and enjoyment.

Mrs. W. G. Foster

Chief among the bright lights of the city, in general intelligence as well as in musical enthusiasm, is Mrs. W. G. Foster, who has so many accomplishments that it is difficult to name them all. She is a musician of wide study and experience, is musical critic and general writer on the Streator Free Press, has held many positions in state organizations, is a representative of the managerial firm of Miller, Ressiguie & Tufts, correspondent and representative for Music News in Streator, and president of the Musical Culture Club, which has as its slogan "America First," is devoting its entire season to American music, and which was responsible for the presence in Streator of the editor of Music News.

Withal, Mrs. Foster is a fine conversationalist and a charming woman.

The Burkholders

Another well-known name in Streator is that of Burkholder, and of the musical Burkholders there are two, mother and son.

Mrs. E. F. Burkholder is a state figure in educational and club work, having a wide acquaintance and influence.

Raymond Burkholder, primarily an artist violinist, is also a teacher of splendid reputation, and, further, is the president of the Streator Conservatory of Music.

This thriving school has extensive and well appointed rooms in the Burkholder Building, and a short visit there disclosed musical activities and achievement of advanced kind.

Among the prominent teachers of the conservatory are Mora Murdock, the brilliant Chicago pianist and member of the Murdock Trio, who stands at the head of the piano department, others in that branch of instruction being Ida M. Wright and Lulu Mae Yenerich.

A splendid vocal department is headed by Charles E. Sindlinger, who is widely known as a soloist and teacher throughout the state, including Chicago, where he lived for many years and was long tenor soloist at the fashionable Kenwood Evangelical Church.

Others of the faculty of Mr. Burkholder's school include Grace Wright and Louise Dicus, violin; Mina Charlton, guitar and mandolin, and A. S. Poole, cornet.

Septimus E. Barbour

An artist and teacher of whom Streator is justly proud is S. E. Barbour, who has a beautiful studio where he teaches both voice and piano.

Each week he goes for two days to La Grange, Mo., where he is head of the music department at the college.

Mr. Barbour has studied piano with the late Emil Liebling, organ with Harrison Wild, and voice with several teachers, including many terms with Oscar Saenger both in Chicago and New York.

He has a voice of great range and beauty, is an exceptional accompanist and a thoroughly successful teacher.

Branch of the Sherwood School

A brief visit to the Streator branch of the Sherwood School discovered Ceacilia Castelli in charge and a very interesting little boy in the midst of a lesson, in which he was doing some Bach with clarity and style.

There was a handsome picture of Georgia Kober (teacher of Miss Castelli) in the room and a general atmosphere of the expected musicianship and artistic attainment. Another successful teacher here is Martha Brenneeke.

A Nevin Program

As a part of the musical scheme of the winter at the Streator Musical Culture Club Ethelbert Nevin was selected as the subject, and the following program was given at Good Will Hall to a fine audience and great appreciation on last Thursday evening:

Lecture ..... Charles E. Watt
Americanization of Music and Ethelbert Nevin
One Spring Morning ..... Nevin
Doris ..... Nevin
Miss Cecilia Sheehan
Violin obligato played by Paul Lester
Piano Suite—Day in Venice
Dawn
The Gondolier
Venetian Love Song
Good Night
..... Nevin
Miss Ruth Bradley
Song—At Twilight
Mighty Lak' a Rose
Nocturne
My Desire
..... Nevin
Septimus E. Barbour
Piano—Misericordia
(At Midnight on the Lung Arno), From the Suite May in Tuscany ..... Nevin

Narcissus
Love Song
Shepherds All and Maidens Fair
From the Suite In Arcady
Miss Bradley

Americanization of Music

Mr. Watt devoted a few minutes to Amercanism and talked on various phases of the subject—the Use of American Music—the Encouragement of American Artists—Opera in English and Related Topics.

Ethelbert Nevin

"A prominent and successful figure was Ethelbert Nevin during his life," said the speaker in taking up the main subject of

RUTH BRADLEY

the evening, "and there is no abatement of his popularity or influence, although he has lain in his grave for eighteen years."

Mr. Watt repeated much of the material he has used in previous Nevin lecture-recitals, including the reading of a most interesting letter written to Mrs. Crosby Adams by Nevin himself.

Following this half-hour talk the music was given with splendid effect.

Miss Sheehan, a pupil of Mr. Barbour, sang with nice tone and interpretation and

RAYMOND BURKHOLDER

was particularly deft in enunciation of text. Mr. Barbour played for her, and the violin obligato added material effect.

The group sung by Mr. Barbour was exceedingly well chosen, and was delivered with much effect.

The "Nocturne" is doubtless one of Nevin's strongest compositions, and it, especially, was beautifully interpreted by Mr. Barbour.

Ruth Bradley

A young artist of splendid gifts is Miss Bradley, for not only did she play (almost at sight) for Mr. Barbour and also some accompaniments to readings by Mr. Watt in exceptional style, but also in the piano numbers, which were prepared especially

SEPTIMUS E. BARBOUR

for the occasion on short notice, she was brilliant and artistic.

For final encore she used "I Stood on Tiptoe on a Little Hill," by Carl Beecher of Northwestern University School of Music at Evanston.

Miss Bradley is petite and graceful, with a mignon face and charming stage bearing, and her pianism is of extraordinary clarity, color and finesse.

♮ ♮ ♮

Comment of Local Press

The following is from the Streator Free Press:

The Musical Culture Club has presented many worthy programs during its six years of existence, but few have been more instructive and more enjoyable than the Nevin evening of last night at Good Will Hall.

The newly decorated auditorium of the building was very attractive and the platform was very homelike with its tasteful arrangement of piano, piano lamp and tall vase of yellow chrysanthemums.

S. E. Barbour, leader of the lesson, had been fortunate in securing two splendid attractions for the evening in Charles E. Watt, editor of The Music News, and Ruth Bradley, Chicago pianist.

Whatever preconceived notions the members of the club and their guests may have held as to music critics in general, they were impressed with the fact that there is at least one eminent member of the profession who is not pedagogic, dictatorial, sardonic and heartless, but is suave, genial and altogether human. The fact that he is the father of four very interesting daughters was not known to the audience, nor that he was a very successful pianist and teacher before he became an editor of one of the leading musical magazines in this country. He recalled with great pleasure, in conversation with a representative of this paper, his first visit to La Salle county, twenty-two years ago, when he was soloist at Ottawa at a convention of the I. M. T. A. As nearly as he could recall, Georgia Kober was also a soloist and was a beautiful young artist who was beginning to attract attention, but had not developed into the eminent pianist which she later became. Mr. Watt was also inclined to think that Mrs. W. G. Paisley, who is well known here, was one of the officers of the association at that time and helped to make the convention a success.

AMERICA FIRST

Mr. Watt had no sons to send to the war, but he had a facile pen, and all through the past four years he has sounded his slogan, "America First," which is printed on the cover page of his magazine and is woven into all his critiques. It is not remarkable that a man so filled with patriotic zeal should include in his talk on Nevin a preface on Americanization. The fact that the Musical Culture Club had adopted the motto of "America First" was commented upon very favorably by Mr. Watt, who also spoke highly of the excellent facilities Streator was offering its young students of music through its splendid conservatories, which he had visited in the afternoon.

Mr. Watt pointed out the fact that America had learned to make its own dyes during the war, had learned how to make gelatin for the big Jello plant, had learned that her own fashions were better than those of Paris, and was learning the worth of American music. He did not hesitate to state most empratically that he believed the opera companies and orchestras of our country should be made up and directed by American artists who were conversant in the English language.

ETHELBERT NEVIN

His discussion of Ethelbert Nevin was extremely interesting, for he had gleaned his information from many sources and had discovered many facts about the life and works of the noted American which were new to the audience.

Mr. Watt brought out the characteristics of the Nevin piano music and songs and ended his informal talk by reading some of the Nevin songs, for which Miss Bradley provided ideal accompaniments. He selected for this part of the program "The Rosary," "Merry, Merry Lark," and two children's songs. Mr. Watt was given such sincere and enthusiastic applause at the close of his talk that he was very much gratified by the appreciation of the audience.

A CHARMING ARTIST

Miss Bradley returned to Streator as an exponent of Nevin after having made one very successful appearance here as an accompanist on the State Music Teachers' program last spring. Her interpretation of the suite, "A Day in Venice," was marked by a depth of feeling and beauty of tone which delighted the audience. Needless to say, she was recalled and gave, by request, the rippling "Scherzando" of Carl Beecher. Her last group was made up of the somber "Misericordia" and three numbers from the "Day in Arcady" suite. It would have been well had every piano student in Streator heard Miss Bradley's interpretation of the "Narcissus," which has become so hackneyed but which was played last evening as it should be played and demonstrated very clearly why Nevin became so popular.

Miss Bradley is a charming young artist and has a captivating personality, so she made a veritable triumph of her appearance here.

The other Nevin numbers on the program were songs by Miss Cecilia Sheehan and by her teacher, S. E. Barbour. Miss Sheehan was selected for two native and coquettish shepherdess songs, "One Spring Morning" and "Doris." She gave the numbers charmingly, the last being especially attractive with a violin obligato played beautifully by Paul Lester.

Mr. Barbour sang four of the most worthy songs of Nevin: "At Twilight," "Nocturne," "Mighty Lak a Rose" and "My Desire." Miss Bradley provided beautiful accompaniments, which made the numbers all the more enjoyable.

———♯♯♯———

SHAWNEE, OKLA.

Following is the program of the Paul Althouse recital on November 4, in connection with the Shawnee Music Festival:

Che gellida manior (La Boheme) ..... Puccini
Do Not Go, My Love ..... Hageman
King of Ireland ..... Foster
Give a Man a Horse ..... O'Hara
Pipes of Gordon's Men ..... Hammond
Fantasie, Op. 49 ..... Chopin
Powell Weaver
Dimmi Perche ..... Scontrino
La Danza ..... Rossini
Baciami ..... Buzzi-Peccia
Bitterness of Love ..... Dunn
Brother Hilario ..... Cox
Smilin' Through ..... Penn
Christ in Flanders ..... Ward-Stephens
Arabesque ..... Leschetizky
Prelude in C sharp minor ..... Rachmaninoff
Powell Weaver
Aria—Questa, O Quella (Rigoletto) ..... Verdi
Powell Weaver at piano

———♯♯♯———

Swarthout—Miss Gladys Swarthout, soprano, pupil of Charles W. Clark of Bush Conservatory, has been engaged as soloist with the Minneapolis Symphony Orchestra on December 9.

SEATTLE, WASH.

OPENING OF MUSIC NEWS OFFICE

Punctually at 9 a. m. Saturday, November 15, Music News representative and correspondent opened the door of the first office established in the Queen City of the Pacific Coast by Charles E. Watt, owner and editor of Chicago and New York Music News. Suite 502, Chickering Hall, Seattle, is from now on the headquarters of the paper in the building devoted to studios, music publishing offices, music and piano stores, and violin makers, on one of the busy main streets of this youthful, aspiring, progressive and most beautifully situated port of the west. A fitting environment for future composers, poets, and artists is this wonderful Nature's Showland, the place where famous ships of war were built under the shadows of the giant mountains of the Cascades and Olympics, rearing their magnificent sparkling majesties high above this future western Chicago. Here labor year after year a devoted band of musicians from all parts of the globe, giving of their best ungrudgingly, often receiving but little of the warm and inspiring appreciation such efforts merit, and which Music News' representative observes with sincere admiration. It shall be her pleasant duty to chronicle in future issues what is being done for the cause of music, the drama and art in Seattle by all these loyal and earnest artists. Acknowledgment is here appreciatively made of the courtesies extended by the majority who have been called on at this early date, among them Mrs. Doctor A. Jefferson Nelson, Mrs. Elizabeth Richmond Miller, Professor Thomas J. Ryan, Professor Carlos MacAllister, Professor Carl Grissen, Mr. George Kirchner, Mr. Hale Dewey, Professor Albert Markus, Mr. Will Smith, Mr. Paul Pierre McNeely, Mr. J. K. McDonough, Mr. Arthur Hill, Mr. A. Rosenthal, Editor Sol Krems of the Jewish Voice, and others, and of the keen interest displayed in Music News. In hoisting our flag in the west Music News' representative feels the greatest satisfaction and interest, knowing she can voice and give full publicity to all that is being achieved here, and also sometimes sketch a little of the other sides of life in the cosmopolitan, beautiful and famous Port of Seattle. AGNES BELDON.

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Anna Case Has Her Fortune Told

(Note—This reading of Miss Case's palm was made before the "Autobiography of Anna Case" appeared in Music News.)

By JANE ENGLISH

The right hand of Anna Case, the New York soprano, tells a wonderful story of health, happiness, fame and fortune.

A strong money line and three influence lines attend her life line throughout. Two of these influence lines begin in childhood, the third at about the age of twenty-two, at the point of some strong interference by relatives. At this point the interference, which has been continuous since childhood, disappears. This last influence line indicates that the love and assistance of some friend causes a turning point in the life just here which determines the entire career. These influence lines in any hand indicate that the fates are constantly directing the course of the subject.

In Miss Case's hand Apollo (art) is more strongly developed than Jupiter (ambition). The efforts of this kind of a life in the pursuit of fame is not so much for fame itself as for the joy of the work.

Miss Case sings, then, because she loves singing for the beauty there is in it, the fame and fortune it brings being secondary to her personality. In other words, Miss Case has the hand of the true artist, not of the "successist." And, as is usually the case with this type, success is given as reward.

The heart line is clear, idealistic, and with but one great affection foretold.

A capacity for hard work is shown, but with it a dislike for detail. This dislike is so marked that it occurs to me Miss Case is fortunate in having such a capable maid.

The fate line decidedly foretells two important changes ahead. I would say the prediction is that Miss Case will leave her own land to sing in several others, for a number of years, returning again to the United States and to greater success than ever.

Finally the best line in the palm is the head line. It bespeaks dependable judgment, talent for writing, generosity, intuition, intellectual energy, business ability, self-criticism, and imagination, with a balance between the purely imaginative and the purely practical.

\#\#\#

YVETTE GUILBERT'S RECITALS AT THE MAXINE ELLIOTT THEATER

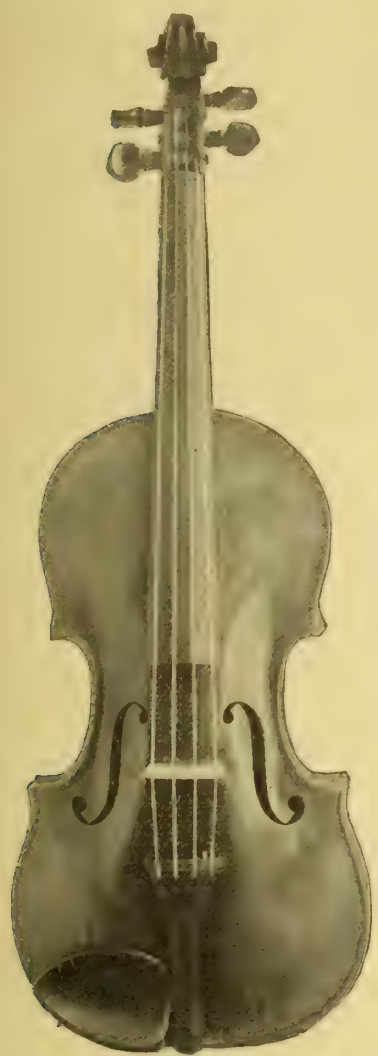
Madame Yvette Guilbert announces two Sunday evening recitals, which as usual will be given at the Maxine Elliott Theater. The first recital takes place Sunday evening, November 30; the second Sunday evening, December 7. A special feature of Mme. Guilbert's recitals this season will be a miniature orchestra composed of very select players to accompany Mme. Guilbert in some of her songs and to perform some purely symphonic works written for smaller instrumental organizations and rarely heard. This orchestra will be under the direction of Mr. Sam Franko.

\#\#\#

Wilson—Edna Walgrove Wilson is meeting with brilliant success at the Winter Hotel in Cleveland, Ohio, appearing with the Strand Quartet. The personnel is Mr. and Mrs. Karl A. Kaynor and Clay Hart.

THE MUSICAL TREASURES OF JOHN FREDERICK & BROS.

I accidentally dropped in the shop of John Frederick & Bros. on Fifth avenue. It would be quite difficult to discover this famous house of instruments offhand. Situated in one of the busiest districts of the metropolis, you are liable to pass it by without noticing it, but those who are interested in fine purchases could easily walk into the shop blindfolded. When I arrived, the sympathetic manager, Mr. Doring, was busy exhibiting some fine importations to his pros-



pective buyers. When I had an opportunity I approached him and asked him whether the war has affected the sale of violins, cellos and other similar instruments; he replied quite convincingly that while no one had access in purchasing merchandise from Germany, it was quite easy to substitute with purchases made in France and Italy. I went into the repair shop and watched three or four artisans repairing violins, some of them worth not less than $10,000. I looked over many of the treasure violins themselves and even witnessed the sale of one Nicholas Amati dated 1655, which was purchased by an amateur. This treasured instrument was formerly used by the famous Arthur Argieiicz. Some of the fiddlers have on various occasions complained of the shortage of good violin strings. This is quite surprising, for the house of Frederick & Bros. seem ready to supply the finest tricolo violin strings manufactured in France and Italy. I have looked over some very beautiful bows. On various occasions I expressed my opinion concerning the popularity of the cello; to my regret this celestial is not yet a prime favorite of our music lovers. To solve the problem at this moment would be useless. If New York has the patience to listen to many mediocre violinists during the season why shouldn't the cello attempt its fortunes to the same degree with the violin? Naturally, no orchestra could go on without three or four cellists, but the number of cello recitals in New York in Carnegie Hall or Aeolian Hall does not exceed the number twelve. Mr. Doring, manager of this house, told me that they could sell one thousand violins against one cello. This confirms my assertion that this beautiful instrument is unfortunately unpopular. In looking over the stock I admired the Gurnerius dated 1729; the Stradivarius, a rare specimen; the famous Amatis and the whole range of violins originating from Italy, France, Germany and Austria.

The viola, another instrument yet unpopular in America, was found in comfortable quantities at this artistic shop. In fact, violinists and cellists would seem to be able at any time to find all that is necessary to them. And out-of-town readers can always ask for a catalog, a copy of which seemed to the writer not only beautiful but exceedingly instructive as well.

The picture shows one of the famous violins of this shop. J. de V.

‡‡‡

CHARLES E. LUTTON

Mr. Charles Edwin Lutton sang a group of songs last Tuesday evening for the Wilmette Woman's Club. Miss Beatrice Byxbee played the accompaniments.

Mr. Lutton recently resigned the directorship of the Woodlawn Methodist Choir, a position he held for five years. The choir presented him with a beautiful ebony baton as a token of their esteem.

Mr. Lutton has appeared recently at the Evanston Woman's Club in recital and also in the Sinfonia Opera, "Cox and Box," by Sullivan. He is to give a recital at an early date at the Chicago Evangelical Institute, and will sing for the New England Women's Society in December. He has several "Messiah" engagements scheduled for the Christmas season and will sing in a return engagement for the Evanston Woman's Club the afternoon of New Year's day.

Mr. Lutton has accepted a solo position at Hemenway Methodist Church, Evanston, where he sang before he led the choir at the Woodlawn Methodist Church.

Mr. Lutton, accompanied by Professor Grant-Schaefer, sang at the Three Arts Club October 12 to a large, enthusiastic audience.

Mr. Lutton also sang at a studio recital Thursday evening, November 20, at the Music Annex, Northwestern University, Professor Grant-Schaefer playing the accompaniments.

‡‡‡

Sammis—The Sibyl Sammis Singers gave a program of Indian music for the Arche Club this morning (Friday), at which time Sibyl Sammis MacDermid read a paper. This evening the Quartet will appear at Barnum Hall in the Fine Arts Building. They gave a program at the Illinois Athletic Club Sunday afternoon and at the Edgewater Beach Hotel last Friday evening.

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DENVER, COLO.

By MRS. JAMES M. TRACY

The fall musical season has commenced in full swing. Robert Slack's first concert with Geraldine Farrar, assisted by Rosita Renard, pianist; Arthur Hackett, the splendid tenor, and Claude Gotthelf, accompanist, drew an overflowing house. The Oberfelder Series with its first concert followed October 13, when Paul Althouse, tenor of the Metropolitan Opera, charmed a large audience by his fine performance. He was ably assisted by our own Larry Whipp at the piano, who also gave a group of American organ numbers. Mr. Whipp is a rare exception to the rule that the professional organist has no elastic touch for the pianoforte. On the contrary we often wonder at which instrument he is the most expert. Certainly as a sympathetic, intelligent accompanist, he cannot be excelled, and as to giving us perfect delight from the organ this also is without question. In the Aria from Verdi's "Aida" Mr. Althouse quite carried us to regions ethereal. The second and third concerts of this series followed with Marie Tiffany, soprano of the Metropolitan Opera, and Olga Gulledge, pianist. Her program was quite a diversion from the beaten path, in that it was chosen from rather an uncommon repertoire. This, however, may have enhanced the interest and pleasure rather than to depreciate it. Miss Gulledge in her piano numbers of MacDowell did not play with much accent or rhythm. Perhaps I am especially critical on this point. Florence Macbeth in the third concert November 4 proved a genuine delight. She has a fine soprano voice with a carrying quality that she knows how to control. She articulates and enunciates perfectly, bringing out her nuances well defined and effective. A splendid technique, she produces a beautiful sustained tone, never forcing her voice, and therefore singing with that ease that at once bespeaks the artist. Not in many a day have I heard anything to please me better. To criticise closely would be out of order, as the fine qualities of this artist so far overtop any slight imperfections. Again Mr. Whipp showed his true merit by the splendid accompaniment work. Sophie Braslau, contralto, and Albert Spalding, violinist, in joint recital were the artists of the second concert of the Slack Series at the Auditorium November 18. The entire seating capacity of the house was sold out, and the genuine enthusiasm of the Slack audience was again apparent. Well this might be, as the concert proved a musical delight from beginning to end. Mr. Spalding draws a splendid tone; shows tremendous technique and produces a fine sustained tone quality, making all the nuances effective. He did the "La Campanella" of Paganini in an astonishing manner. Perhaps in the Sonata of Handel his accompanist, Andre Benoist, was not always with him. It seemed as if in the rendition of Schumann's "Abendlied" (Evening Song), Mr. Spalding displayed his inner soul feeling to a greater extent than in any other number, causing me to wonder if, perhaps, he was more a perfect technical artist than a particularly soulful player. I was especially pleased with the fine harmonics he produced in one of the encore numbers. Miss Braslau possesses a magnificent contralto voice, combined with fine technique and sustained quality of tone. She is a very dramatic person, and leans noticeably towards the tragic, causing me to remark that she would make a splendid tragedienne; however, in the group of six folk songs representing the Swedish, Spanish, Venetian, French, English and Gypsy, she depicted well all the distinctly different temperaments of the nations. There seemed somewhat of a sameness throughout her singing generally, yet this might have been due to her mood that evening, as this did not appear so when she sang here before. Eleanor Scheib's (her accompanist) playing seemed rather hard. Perhaps the piano was more at fault than she. What a great privilege it is, however, to be permitted to hear such fine artists come to us, and give so generously of their talents. Mr. Slack announces a special engagement of Rudolph Ganz, pianist, at the Central Presbyterian Church November 28. The Musical Society of Denver gave its first dinner at the Adams Hotel October 23. This was followed by after dinner speeches and a funny program in the form of a "frolic" was given by David D. Abramowitz, Florence Lamont Abramowitz, Bernice Doughty, J. Warren Turner, Frederick Schweiklet, Edward B. Rinquest, Joseph Newman, Josephine White, John C. Wilcox, Della Lomason, Blanch Dingley Mathews, Floyd Spencer and Cateau Stegeman Tracy. Mme. Ida Soda announces the opening of her studio at 1627 Lawrence street after a musical sojourn in the east. Mary Frazier Fauth has been engaged as chorister and soloist at Highland Park Presbyterian Church. R. Jefferson Hall, the organist at St. Mark's Church, speaks very highly of her voice and singing qualities. The musicians of Denver extend a cordial welcome to Annabelle Macintyre Dickey Babcock, who has come to Denver to reside. She is probably one of the best known contraltos, and has sung extensively throughout the United States. Indeed, the musical fraternity is to be congratulated upon receiving such a valuable member in their midst and we trust Mme. Babcock will find Denver to her liking in every way.

VOTICHENKO PLAYS IN PHILADELPHIA

"Russia of Yesterday and Russia of To-day" was the title of the program offered by the Matinee Musical Club at the Bellevue Stratford last night (November 4).

Quite the feature of the all-Russian program was the playing of Sasha Votichenko, the only musician who masters the tympanon. Mr. Votichenko presented his own compositions, which are masterful tone-pictures of pastoral life in the province of Little Russia.—Philadelphia Ledger.

E. ROBERT SCHMITZ

Awarded artistic recognition by his native France as one of its greatest pianists and conductors, E. Robert Schmitz gave New York the thrill of the season by his first recital here, and revealed himself thereby a pianist of supreme merit. That he is an artist in the highest sense of the term was amply proven and attested to by the enthusiasm of his audience and the extraordinary criticisms carried by the press.

Mr. Schmitz was talented as a youth, and both violin and piano claimed his early attention. Specialization in piano while at the Paris Conservatoire, however, won for him a first prize upon his graduation in 1910, and he thereupon toured Europe as a concert pianist for a few years. Germany, Belgium, Holland and England each in turn acclaimed Mr. Schmitz. The pioneer interpreter of Debussy's music in Germany and England, he was lauded equally for presenting the works of contemporary Gallic composers as for his superb mastery of the three T's—tone, technic and temperament.

Upon his return, Paris then learned to know of his ability as conductor as well as a distinguished pianist. He was conductor of the symphony orchestra, which he founded and which bears his name, and on the programs of which were many little-known works of present-day composers.

His friendship and collaboration with men of the caliber of Debussy, Saint-Saens, d'Indy, Dukas, Widor and many others throughout Europe, bespeak his thorough appreciation of that which is valuable in the works of the moderns, leaving aside, nevertheless, the modern extremists. The versatility of Mr. Schmitz was emphasized upon his appearance as lecturer, and both as conductor and soloist of the same program. Likewise as the leader of his French Schola Cantorum, there was occasion for Mr. Schmitz to more than sufficiently demonstrate his ability along such lines.

Up to 1914, Mr. Schmitz was enjoying an enviable reputation as an extraordinary musician. Then came the Great War and he was called to the colors.

JOHN RANKEL

John Rankel has been filling numerous engagements this fall. After closing his engagement with the Mascot Opera Company he sang at the Isis Theater in Kansas City; Hamlin Theater, Chicago; Hippodrome, Chicago; Chicago Athletic Club; Illinois Athletic Club; Bankers' Banquet at the Congress; Women's Press Association.

Besides his numerous engagements, Mr. Rankel has an excellent class in voice. Miss Schliessmann, a promising lyric-soprano, has sung at numerous clubs this season.

Mr. Rankel has been obliged to reject many engagements. He is soloist at Christ Episcopal Church, Winnetka.

Ravinia—Louis Eckstein, the General Director of the Ravinia Company, announced this week in New York at his offices in the Aeolian Building that the season of 1920 at Ravinia will be a week longer than in former years. The season will commence on June 26 and end on September 6.

Sundstrom—Ebba Sundstrom, violinist, will give a joint recital with Esther Pearson, soprano, in Rock Island, Ill., December 5.

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INTERPRETATIONS OF ORATORIOS AND RELIGIOUS MUSIC

By J. WARREN ERB

The indifferent manner of preparation and presentation of Sacred Music is becoming today the despair of church managers and choral leaders.

Singers in general and many conductors feel that a strict presentation of the notation alone with an interpretation absolutely devoid of color or suggestion of meaning produces an effect of great purity and spiritual thought and is quite sufficient in the rendition of Sacred Music.

What an absurdity and how little interest

J. WARREN ERB

there is in such a production for the listener! This is why the interest in Spiritual Music and the greatest of all forms of Sacred Musical writing—the Oratorio is waning.

In fact through this misapprehension on the part of both singer and conductor Oratorio's part is becoming extinct. Audiences loving and awaiting the messages which the classic writers clothed in wonderful choral settings will not be contented with the "dry bones" presented to them in the productions of today.

A well known New York choir manager says that the comparative lack of preparation is the cause of the almost prevalent condition of uninteresting religious singing. Most artists will devote unlimited time to the preparation of a program of classic song literature, but will be content with simply "running over" any religious song work to be performed.

No role of opera or characterization of a dramatic part should be so near to the artist as the expression of their relationship to the Divine source of all life and being; and no inner feeling should be too intense or emotion too deep to portray their own relationship to God.

Unless conductors and singers have this conception of their spiritual work it perishes by their own hand.

One has only to hear the wonderful Bach Chorus of Bethlehem under its conductor, Dr. Fred Wolle, to realize the conception of reverence and deep religious spirit of conductor and chorus, which must be the impetus of such a festival of sacred music, and to realize, however, with all careful rehearsing and execution of notation, the orchestra which is employed from year to year for their festivals is still not an integral part of the mental harmony of the festival, as they do not have the spiritual grasp on the situation.

This, too, is why so many well known concert artists fall hopelessly short in their appearances at these festivals.

Music is the most natural expression of the real existence of man, and song, being such a means of mental and spiritual transmission, becomes a very active force through which thought is projected and mental influences executed on great masses of people.

This places a tremendous responsibility upon singers and conductors—that their influence be toward the upholding of highest standards of spiritual and musical thought.

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READING, PA.

The following program was given at the Second Subscription Concert, under the auspices of the Musical Art Club, at the Rajah Theater, Reading, Pa., on Monday evening, November 17, by the Tollefsen Trio—Augusta Schnabel-Tollefsen, piano; Carl Tollefsen, violin; Michael Penha, violoncello, and Amparito Farrar (Augusta Tollefsen at the piano by special courtesy):

Trio, Op. 90 (Dumky)—Dvorak
Lento maestoso; allegro; andante; andante moderato; tempo di marci; lento maestoso; vivace
The Tollefsen Trio

Do Not Go, My Love—Hageman
The Lass with the Delicate Air—Arne
Venetian Song—Tosti
Golden Crown—Gantvoort
The Heart Call—Vanderpool
Miss Amparito Farrar

Piano solos—
Dans la Foret Faure—Bruno Oscar Klein
Allegro Appassionata—Saint-Saens
Mme. Augusta Tollefsen

Violoncello solos—
Love's Dream—Liszt
Neapolitan Song—Cassella
Michael Penha

Le Nil—Xavier Leroux
Spring Song—Otto Weil
Miss Farrar and the Tollefsen Trio

Trio—Fairy Tales, Op. 55 (In the Time of Waltzes)—Schutt
Allegro moderato; allegreto; allegro vivace
The Tollefsen Trio

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Wilder—Edna B. Wilder, soprano, was soloist at a banquet at the Englewood Christian Church Friday evening, November 14, and the same evening sang at a concert at the Oakland M. E. Church.

APOLLO CLUB AND ERNEST DAVIS

An evening of musical pleasure was given before a large audience at Orchestra Hall on Thursday evening, November 20, by the Apollo Musical Club and Ernest Davis, tenor.

Part songs were sung by this well-known company of singers in a most enthusiastic

ERNEST DAVIS

manner. Sullivan's "Lost Chord" was so beautifully rendered that they were compelled to respond, and it was repeated.

Mr. Wild, as director, gave to the Club his very self for its success, and Edgar Nelson, pianist, and Alice Deal, organist, again distinguished themselves as excellent accompanists.

Ernest Davis, the soloist, was in splendid voice; his diction was of the very best. The "Lament" from "Pagliacci" was sung with much feeling and finish. His group of songs was particularly interesting: "The Star" (Rogers); "Values" (Vanderpool); "The Heart of Her" (Cadman), and "The Blind Ploughman" (Clark). He graciously responded to encores after each appearance, singing an "Aria" from "La Traviata"; "Christ in Flanders" (Bergen), and "To a Messenger" (La Forge). The artistry of Mr. Davis is beyond question, and his effectiveness very great. E. W.

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PROKOFIEFF IS AN INTERESTING FIGURE IN MUSICAL WORLD

And now comes Chicago's "discovery" of Serge Prokofieff, the Russian pianist-composer. His two recent recitals in that city aroused a great deal of interest, and Mr. W. L. Hubbard, the distinguished critic of the Chicago Tribune, not only devoted a good deal of space to the review of his concert, but also wrote of him again in the following article in the Sunday Tribune:

"Mr. Prokofieff is an interesting figure in the music world, and his two appearances here in recital were productive of an exhilaration and a pleasure that the majority of piano recitals do not afford. He grips attention the moment he appears on the stage and he does not loosen it until he has completed his performance. I know of no pianist now before the public who sits so quietly at the instrument as does this young Russian. And yet there is no effect or dynamic climax impossible to him. He has tremendous force in his hands, and the left is fully as marvelous as is the right. Technical difficulties seem not to exist for him and he overcomes them with a quietness and ease that verge on the uncanny. Few players that the present or the past generation of concertgoers have heard have distinguished and articulated the musical phrase with such clarity and precision."

ETHEL JONES
MEZZO
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The Elderly Person

Two men alighted from the train as it stopped at a tiny station in New England. Both were elderly, both plump and well preserved, both rigged for some sport, but totally unalike in every other way. An English deer stalker's cap, handsome sweater, knickerbockers and hip rubber boots went with fish basket, landing net and steel rods. A slouch hat, old serge trousers, a flaring shirt collar and rough shoes with the other costume.

The station man finished his many different agencies and wheeled his truck back leisurely as the train moved off. The western man got in the first word, but the fisherman didn't mind that. "Can you point the way to the house where Charles Dudley Warner was born?" asked one, and "where will I find good fishing?" said the other, but both together. The agent's red face expanded into a smile. "Warner's place? Come this way," he said.

Thus did humble culture win out and leave haughty sordidness to champ the bit and chew the cud of neglect.

The little village was Charlmont, Mass., a few miles beyond the eastern entrance to the Hoosac Tunnel and on the line of the "Mohawk Trail," that being a broad highway cut over Hoosac Mountain, which towers pretty straight up twenty-two hundred feet. To greet the memory of the man who wrote "Being a Boy" and climb over that Trail to North Adams, nineteen miles away, and to loaf a bit, was the mapped out day's job for the Elderly Person. Well worth going a thousand miles to accomplish, too.

The friendly station agent had said: "That big button ball tree in front of the house is there because Warner's father took the boy walking one day and cut a cane from a suitable tree. When they reached home he stuck the cane in the ground and it took root." The girth of the glorious tree would need part of a third man to circle it—a most superb specimen of what missionaries call Sycamore. Its bark was as lustrous and dappled as a Guernsey cow and from its little elevation the long arms stretched far and wide. The elder Warner had an eye for situation. The weather worn two story house fronted the rocky bed of Deerfield River and across the valley the mighty hills reared their forest clad slopes. It was just contentment to sit down on a rise and think of a boy living in such a place. The thought of a city flat brought a shudder. The Elderly Person was glad to meet a boy on the "covered bridge" near by and talk with him luxuriously because he was living in such a place. True, the boy didn't seem elated!

The Trail followed the course of a mountain stream and its tributaries. Presumably these streams have in time's flight made the mountains by cutting a way downward for the surplus water on the crests. The streams themselves are not large, but their courses are wide gorges. Boulders block and arrest and direct flow. In the ages past these boulders have been undermined, grain by grain, of their earth support and torrents have wrestled with them as they sped by. Far up in the hills there are glades and plateaus where pools form and streams go lazily making the flow of the water musical.

The charm of the Berkshires, to the western man, was their wooded slopes. Every sort of tree and shrub and flower finds foothold and crowds and fights for place. On the mountain tops were whole fields of daisies, buttercups and devil's paint brush; contrasts of pure white, brilliant yellow and dazzling orange-red ferns of unbelievable size and acreage creep and propagate. Maples, lindens, locust, beech, elm, spruce, hemlock and the gleaming white birches lift slender stems and stand in sentinel rows. The colors in the fall are proverbial. That may be, but they were adorable in June. In the early morning the Elderly Person had it all to himself with only the birds to be startled when he threw out his arms and shouted for very joy at such overwhelming luxuriance.

To be a very cap sheaf of delight the mountain laurel was in its full glory. There is no way to tell how lovely it is, nor can any words tell how lavishly it spreads its dainty cups. It was the very base of everything. It hung over the brook's edge, peered from every covert, rooted in the wayside, and shone from the far peak of the mountain. It was just as thick on our forest as dandelions are on our plains. It is of the azalia, rhododendron, oleander family with thick rubbery leaves which shine like polish. The plant is everything from a little tuft in a crevice to a young tree, and it is nearly all bloom. These flowerets come in clusters of fist size, with so many separate blossoms that a count showed thirty-five full blooms and eighty buds on one cluster. The colors run from a deep pink to pure white and the flower resembles closely a tiny pink colonial saucer, six or eight sided, with delicate markings for decoration. There is no odor that would make for perfection.

The Elderly Person flirted with the blossoms all day, carrying them in his hand, in his hat band and stuck in his belt. There was no need to remember "conservation." They just insisted on being plucked. . . . For hours the jaunt ran on with just the glory of existence in such beauty and gratitude for eyes to see it and ears to hear what it preached. There were many who saw it from motor cars, and others who only scorched up the mileage and disturbed the quiet with their honks. But the trudging man had no quarrel with other men's definition of happiness. The sun came out hot and strong for a time, but there was always the cooling umbrage of the forest. Then the clouds massed and glowered and muttered and the heavy shadows crowded, the flowers looked frightened, the crags threatened and the trees stood still wondering if another test of their strength was imminent. Some stark battered old pines testified how serious some of these encounters had been. The birds fluttered excitedly and their song was hurried and nervous. All but the wood thrush—he sang on luxuriously cool and liquid—perhaps deceived in a shortened nap and believing the twilight was at hand. The white rocks looked whiter in the somberness. The leaves whispered and twisted their shoulders to see what might be portending. The water asserted its voice in chatter and ripple, being the one element which would be most affected if the threatened storm came. It looked to its banks and pools, noted certain boulders which needed attention and prepared for the additions to the family with all the care of a good housekeeper. The automobiles put on speed to reach safe harbor. One cordial driver stopped his big car and invited the tramp to "hop in" and looked puzzled and skeptical when assured that the walking was preferred. For the Elderly Person was hoping with infinite desire that there would be a rousing storm and he have a chance to see it in the mountain. He deserved better than he got for his spirit of adventure, because after the elaborate preparations all that came was a soggy drizzle which obscured the far off views. After the crest was past the sun took charge once more and the trip ended without mishap.

But in the midst of the ominous moments the Elderly Person stopped for a drink of water and then leaned over the protecting fence which guarded the "Trail" from the gorge far below. Prudence tapped him on the shoulder and said it looked very threatening and she didn't know how far we had come nor how far we had to go. That there were dates ahead, etc., and this was no time to moon over the fence with alluring shadows down below where there might be a Circe and all her damsels to work mischief for men away from home. To remember Ulysses' trouble, and tend strictly to business. But the Elderly Person only scoffed: "If I don't do it I'll always be sorry. If I don't get home today I will tomorrow."

And then he climbed over the barrier and down the racky fastnesses to the thick, deep woods whose arms and voices had beckoned so irresistibly. And when he reached the bottom he knew that Prudence was an old fraud who would have persuaded him to miss the crown of his fun.

The glade was a natural amphitheater with interlacing tree tops shutting out all save filtered light. A thick muck of dead leaves and moss yielded a spongy spring to the footsteps. Wonderful ferns, young shoots of trees and shrubs, and fantastic shapes of rocks, covered with moss, made it a court of honor for fairies and nymphs. How long since a human footstep or voice had invaded the precincts? The stream ran along, widening and contracting and circling its shallow course. A giant boulder had refused to budge and with accretions made a barricade and the pool that was needed. There was only one thing to do, the one thing he hoped for when he pushed Prudence aside. Stripping, as Rupert Brooke says, and taking a slender maple sapling for support on one side and a hemlock on the other, he leaned far over the pool until he saw his reflection. Then he shouted: "Hello, Narcissus. Why, you've grown a beard since I saw you last." Then he let the saplings go and plunged in! Great!

THE ELDERLY PERSON.

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Mildred Brown—Mildred Brown, violinist, made a very successful appearance before the Birchwood Musical Club at its evening guest meeting at the Rogers Park Woman's Club November 18. Miss Brown recently returned from an extended concert tour, and has resumed her concert work in and around Chicago.

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Case—Harriet Case appeared at Oberlin, Ohio, on November 15.

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Kreisler Not Wanted in Louisville

Louisville, Ky., Nov. 20.—Fritz Kreisler, violinist, who was an Austrian army officer, officially advised of widespread hostility to his proposed appearance here tonight in recital, canceled his engagement on advice of Mayor George W. Smith, and tonight is speeding toward Lawrence, Mass., his next scheduled stop.

The mayor's letter said he had considered the "unusual circumstances" and had concluded that a postponement would be "the part of wisdom," although admitting Kreisler's right to give a performance.

Jefferson Post, American Legion, opposed the concert. Other organizations followed, and posters advertising the concert were removed from store windows and other public places.

C. J. Foley, the violinist's manager, sought a conference with Mayor Smith today. The note and the cancellation followed. Meanwhile ticket cancellations had greatly reduced the prospective audience.—Chicago Tribune.

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Konecny in Bristol

Delightful in the extreme was the concert at the Virginia High School last night, featuring Josef Konecny, Bohemian violinist. From the opening number, Rubinstein's Sonata in G, to the curtain encore, Konecny held his audience with the magic spell of the violin, of which he is indeed master.

His work last night was without error. It was without question the work of the finished artist, the master. He impressed one as having been born and reared with a bow in his hand, so naturally, so freely did magic music leap forth from the instrument at his touch. The artist was entirely absorbed in his art, to the apparent exclusion of the outside world. He showed a confidence in his own ability that characterizes only the artist who is sure of himself. And throughout the evening, as he responded to one persistent encore after another, he stirred the audience with his masterful art.—Bristol (Va.) Courier.

♮ ♮ ♮

Ruth Bradley at Streator

Miss Bradley, in her two groups of piano numbers and in her accompaniments, proved to be a very dramatic interpreter of musical values, giving to each bit of phrasing its measure of singing beauty of tone and with a facility and brilliance wholly delightful, conquering all technical difficulties.

In the "Misericordia" her dramatic passion found opportunity for full scope, and she rendered it with all the sustained power and impassioned seriousness which her ardent nature supplies. She took the much-played "Narcissus" of Nevin and gave to it a delicacy and sweetness, a buoyancy and lightness which only an artist can impart, and in all renderings there were conscientiousness, originality of treatment and wonderful clarity of tone.—Streator (Ill.) Independent-Times.

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Florence Macbeth at Minneapolis

Invading Minnesota again on her Middle Western tour, Florence Macbeth even surpassed her splendid triumph of a few weeks ago at St. Paul, this time at Minneapolis. What the important journals of this go-ahead city said in consequence is of much interest. One of them, the "Tribune," under date of October 20, wrote:

The Bell Song from "Lakme," by Delibes, seemed written especially with her voice in mind. More effective was the encore she used after her Rimsky-Korsakoff aria—an old English song by Bishop, entitled, "Lo; Here the Gentle Lark." The agility with which that coloratura voice of hers swept its winging flight through various cadenzas, dipping, soaring and twisting about in Immelman turns, provoked from the audience a savage refusal to let her leave the stage. So closely and uniquely does Miss Macbeth trespass upon the province of the birds that, should the birds ever organize and insist upon a closed shop, the head of the "Minnesota Nightingale" will be the first demanded.

Miss Macbeth's voice seemed to have gained its power without losing its girl-like timbre, while her skill of coloratura singing once more asserted its excellence in the Hindu Bell Song from Delibes' "Lakme," and the hymn to the sun from "The Golden Cock," by Rimsky-Korsakoff. Miss Macbeth made a positive hit in Bishop's "Lo! Here the Gentle Lark." Frank Gray's "Dreams" was enhanced, too, by a lovely closing note in altissimo followed by "Annie Laurie," which Miss Macbeth sang endearingly.—Minneapolis Journal.

At her second appearance with the orchestra as soloist Florence Macbeth won a notable success.—Minneapolis Daily News.

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♮ ♮ ♮

Ethel Benedict in Chicago Recital

Ethel Benedict was heard in song recital last evening in Kimball hall and proved a singer possessed of a soprano voice of good range, warm and sympathetic in quality, well schooled and admirably handled. She knows how to sing and she gives so sincerely of herself and her best that listening becomes genuine pleasure. Musicianship and taste distinguish all she does and only a little more clarity in diction, better pronunciation of French when she uses it, and a little more grace in bowing could be desired in the way of betterment of her work and stage manners. Her program was well chosen and her singing of the group of classic selections could not have been improved, and the recital in its entirety may be set down as thoroughly praise meriting. Alice Brown Stout furnished excellent accompaniments and contributed three manuscript songs which proved of worth.—W. L. Hubbard, November 8. Chicago Tribune.

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Gertrude Cleophas

Following are some Minneapolis press comments on the work of Miss Cleophas, pianist:

Gertrude Cleophas has appeared as a successful soloist so frequently that good performances were expected from her; nor was there any disappointment, for both in a Beethoven sonata, and a group of short pieces she displayed sound artistry and facility of interpretation, combined with flexibility of expression that enabled her to imbue each number with just the right spirit. Her selections were well selected in point of contrast, and were all the more enjoyable on that account.—Daily News.

As customary, Miss Cleophas gave a thoughtful, vivid reading of the score, emphasizing the salient points with the calm assurance of the experienced artist, giving voice to the many variations in a manner that strengthened the conviction that she is one of the most satisfying among local pianists.

This was further borne out by a group of shorter pieces delightfully contrasted: an Etude by Chopin, "La Toupie," Leschetizky, "Reflets dans Peau," Debussy, and "Carnival," by Grieg.—Tribune.

Miss Cleophas, whose annual recitals and recent appearance with the Symphony orchestra have brought her forward as a pianist of resourceful technic and scholarly interpretations, first played the A flat major sonata, Op. 26, by Beethoven. After the glorious theme with variations, Miss Cleophas proceeded to give the work entire, her playing throughout being marked by refinement and intelligence. In the variations, as in the funeral march, her tone developed great power, and the suasion of dynamic precision and well modulated color effects gave variety to a fine performance of the beautiful sonata.

Miss Cleophas made her second appearance in a well chosen group which held such seldom heard things as Chopin's Etude, Op. 25, No. 7, in C sharp minor, and Grieg's "From the Carneval," Op. 19. The rare mood of introspective pondering of this Chopin study was well brought out, while in the folk life humoresques of the Grieg music vitality and gayety were well contrasted with the intermezzo of the well-known "Bridal Procession," which is here introduced by whimsical Grieg. Two lighter numbers of much charm were "La Toupie," the spinning study by Leschetizky, and "Reflets dans l'Eau," by Debussy.—Journal.

♮ ♮ ♮

May Mukle at the Pittsfield Festival

That May Mukle, the violoncellist, has already made a place for herself in the hearts of Pittsfield music lovers was demonstrated last night at the high school when this gifted artist was given a cordial reception by the large audience which gathered to hear her.

Miss Watson and Miss Mukle opened the program with a masterful performance of the Greig sonata in A minor for pianoforte and violoncello. The final allegro with its striking brilliancy at times was suggestive of a Norwegian folk-dance, while the andante was as sweet a lullaby as ever soothed a child of the Northland. Miss Mukle as her second number gave a superb rendition of Saint-Saens' concerto in A minor, conspicuous for its outstanding virtuosity. Miss Mukle's hearers never cease to admire the ease with which she executes the most difficult technical passages, and on the other hand the enchanting beauty of her tone.

The final cello group consisted of Schubert's "Litany," "Moment Musical" and Popper's "Papillon." The two contrasting Schubert numbers were equally delightful, the "Litany" with its devotional character, and "Moment Musical" which Miss Mukle plays with a piquancy and individual style.

The Popper selection as usual captivated her audience, and in response to their hearty applause she repeated it. This veritable butterfly chase was played with great fleetness and vivacity. An appropriate encore was "Autumn Flower," also by Popper. —Pittsfield (Mass.), Eagle.

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Gertrude Polk at Valparaiso

The appended press report from Valparaiso, Ind., following a musicale given for Mrs. Maurice Lowenstine by Gertrude Jeannette Polk, reader, and Mrs. Jennie Thatcher Beach, soprano, says of Miss Polk's work:

Miss Polk, radiant and charming in an exquisite frock of lavender and silver, read as her opening number "East Is West." In this difficult reading Miss Polk impersonates many characters of widely different types; all were given with that wonderful skill and artistry which Valparaiso audiences have learned to expect from her. Her Chinese dialect, the impersonations of little Ming Toy, gruff old Lo Sing Kee, Billy Benson, etc., were all perfect characterizations and held the breathless attention of her audience. "Patterns," by Amy Lowell, was perhaps the crowning achievement of the afternoon; in this number Miss Polk was a dream of loveliness in a handsome Louis XVI period costume of pink satin and silver lace; a perfect ovation followed the reading of this tragic poem and she was obliged to add several encores.

Miss Polk's wonderfully thrilling voice was the subject of universal comment; clear as the silver-throated bell in certain lines and again low, rich and vibrant, it encompasses all emotions and sways the auditors at will.

———♯♯♯———

Fanning-Yon—The beautiful Christmas song "Gesu Bambino" by Pietro A. Yon is being featured in all of the recitals by Cecil Fanning.

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CHICAGO ARTISTS' ASSOCIATION

The second program of the Chicago Artists' Association was heard on last Tuesday, and it was well attended. The Beethoven Trio made much of the Rachmaninoff "Quasi Variazione" and won enthusiastic applause. Mrs. De Lamarter was musicianly and sincere in a group of fine songs. Walter Spry gave musicianly and refined readings of numbers by Brahms-Dohnanyi. He has a fine style and makes his work a pleasure to hear. Mr. Wild read some good poems from his own pen. Frank M. Dunford has made a decided artistic growth, and it enhances his singing in a way worthy of comment. His big, resonant voice, as always, met the requirements of the Verdi aria easily, and also in numbers by Burleigh and Pergolese he gained fine effects. Beulah Taylor and Tina Mae Haines played accompaniments for Mrs. De Lamarter and Mr. Dunford and shared in the success of the program. Mr. Holt, president, and Mr. Lester are giving the association the vital punch that counts in organization work.

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Davies—Penelope Davies sang at the Canadian Society Dinner at the Biltmore, New York, last Saturday evening, using on her program "Smilin' Through" (Penn) and "The Heart Call" (Vanderpool), two popular American compositions.

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Harris—Milon R. Harris has been appointed director of the Central Eleanor Club Ladies' Chorus.

CENTRALIZING SCHOOL OF MUSIC

On Saturday last a program of most unique conception was given at the Centralizing School under the direction of Miss Charlotte Pendry (music) and Miss Irene A. Skinner (dramatic). It was given under the title of "Dramatic Interpretation of MacDowell" and was prefaced by a little talk given by Miss Pendry, in which she told something of the life, aims and ideals of the great American composer and concluded with unqualified praise of American music and American musical training. Miss Pendry is magnetic in personality and most convincing by her enthusiasm.

Parts two and three of the program were heard by this writer, and were greatly enjoyed; in particular, the last part. This was an attractive scene of an old negro mammy, with a little gathering of five or six sleepy children about her, begging for the good-night story. She tells them a story of Bre'er Rabbit, which is then illustrated at the piano by the well-known Bre'er Rabbit of the great composer, and this is followed by "An Old Love Story" and the queer "Salamanders" from the same suite. Then the program explains that "the hour is getting late" and the children's heads begin to nod to the music of "Dying Embers."

This clever combination of the dramatic and the instrumental in the form of these illustrated tableaux was most unusual and attractive. MARY CARVER WILLIAMS.

MARJORIE DODGE WARNER AND MILDRED BROWN

Tuesday evening a delightful concert was given by Marjorie Dodge Warner, soprano; Mildred Brown, violinist; Mischa Kottler, pianist, and Marian Lychenheim playing good piano for Mrs. Warner and Miss Brown. Mrs. Warner is a delightful artist, and carried her audience with her in all numbers, whether grave or gay. Personality is hers, and the gift singing her way to you is almost gripping in its power. Miss Brown has made rapid strides as a violinist, and there is an authority and poise about it that counts. The tone is lovely in quality, and her work was musicianly and artistic. Mr. Kottler has a good technic, and should develop with experience.

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HERBERT GOULD

Herbert Gould, basso cantante, is returning to his former work as a concert artist after two and one-half years at Great Lakes as navy song leader.

Mr. Gould will give his second Chicago recital February 24 at 8:15, Edgar Nelson accompanist, under management of F. Wight Neumann, at Kimball Hall.

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Draper—Music News is in receipt of several newspapers from Oklahoma City, Okla., in which exceedingly complimentary comment is made on the singing of Miss Kate Draper, who has recently opened a studio in that city.

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CADMAN CYCLE GIVEN AT ERIE

Preceded by a concert program of unusual excellence, the Cadman cycle, "The Morning of the Year," was given artistic rendition by the quartet of the First Presbyterian Church last night under the able direction of Albert H. Dowling Jr., organist. A good-sized audience made up of discriminating musicians and music-lovers of the city praised the fine work of the gifted quartet singers in every phase as well as the interesting introduction, intermezzo and accompaniments played by Mr. Dowling.

All the brightness and color of the springtime, as well as its languorous appeal embodied in the characteristic Cadman music, was brought out to the full in the presentation. The theme of spring, introduced in the prelude, was carried through the entire cycle, recurring in the various phrases with tuneful prominence.

Miss Faith McCormick, soprano; Mrs. La Mont Feist, contralto; Bruce Morrison, tenor, and Roy Blanchard, bass, easily wielded their fine resources of vocal technic, their voices blending finely in the tonal coloring of the quartet numbers—"Spirit of Spring," "I Hear the Whispering Voice of Spring," "I Saw the Bud-Crowned Spring Go Forth," and the closing, "O Spirit of Spring, Delay."

Other outstanding numbers were the soprano and tenor duet, "Alas, That My Heart Is a Lute," the bass solo, "The Brooklet Came From the Mountain," the tenor solo, "I Cannot Sing to Thee as I Would Sing," the soprano aria, "Welcome, Sweet Bird," and the alto solo, "The Moon Behind the Cottonwood."

In the miscellaneous program preceding the quartet was heard in the "Viking Song," Coleridge-Taylor. Miss McCormick's numbers included "Without You," Rubins; "Homing," Del Rigo, and Ford's "The Island Where Babies Grow." Mr. Blanchard sang "Roadways," Densmore; "When Mollie Smiles," Buzzi-Peccia; "The House of Memories," Aylward. Mr. Morrison sang "Good-by to Summer," Noel Johnson; "Your Eyes So Deep," and "The Glory of the Day Was in Her Face," Burleigh, while Mrs. Feist contributed "Consecration," Manney; "The Wanderer," Schubert, and "The Danza," Chadwick. There were numerous requests for a repetition of the concert.—Erie Dispatch, November 19, 1919.

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Kanders — Helene Kanders, soprano, whose recital Saturday evening at Carnegie Hall was given under a heavy physical handicap, will repeat her appearance with a new program, including a group of Russian songs, at Carnegie Hall Tuesday evening, January 13. Miss Kanders, after arriving at Carnegie Hall Saturday evening, was taken suddenly and violently ill, and her physician forbade her appearance. She refused to follow his advice and appeared, suffering keenly during the first half of her program. Thereafter she recovered and continued to the end, being rewarded by insistent recalls at the end of her regular program.

———###———

Lewis—Pauline Lewis was the accompanist for Miss Nelle Bryant in the appearance of the soprano before the Arche Club on Armistice Day and scored a pronounced success. Her pianism is of distinctly fine quality and her sympathy with the songs and the singer unusually pronounced.

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Sunday's Events in Brief Lines

Sam Stern, baritone, assisted at the piano by Francis Moore, gave a successful recital at the Princess Theater in the afternoon.

♮ ♮ ♮

Ysaye and Mischa Elman gave a joint recital at the Hippodrome in the evening before a capacity house. The concert was given under the management of the Hurok Musical Agency.

♮ ♮ ♮

John Quine, baritone, appeared in recital at the Aeolian Hall on Monday afternoon, November 17.

♮ ♮ ♮

Lili Carlquist, a Swedish soprano, gave a recital at the Aeolian Hall in the evening of November 17.

♮ ♮ ♮

Mischa Levitzki Plays Again

It is true that many aspirants to fame succeed in calling the attention of a few hundreds of listeners, but this season many favorites have returned to the recital room, and nearly all of them have filled up the halls. Mischa Levitzki gave his first recital of the season at Carnegie Hall on Tuesday evening, November 18, and was greeted by a capacity house. I listened to his playing of Beethoven's Sonata Opus 57, F minor (Appasianata). The last movement was played with vigor, vim and splendid effects. The first movement was rendered in rather confused manner and with no distinctive beauty, besides there were too many pauses employed during the execution. The second movement was somewhat pallid. He played a group by Chopin in a striking manner. Levitzki has grasped Chopin to the point of perfection. Technic, interpretation, musicianship are his attributes, but the Pole lies deeply in Levitzki's mind. He played the Etude C major, Etude A flat and G sharp minor with dash and brilliancy. The first one was repeated. The recital began with Bach Tausig's organ Toccata and Fugue in D minor, Melody in D minor (Gluck Sgambati), Prelude in G minor (Rachmaninoff), and "Concert Arabesque" (on themes of the "Blue Danube Waltz") (Schultz Zuler). Levitzki was given an unusual reception, and he deserved it.

J. DE V.

♮ ♮ ♮

Minna Kaufmann in Recital

If you cannot enjoy the new aspirants, let us have the old favorites. Minna Kaufmann belongs to the latter, only let us hope that she will effect more appearances. A large audience attended her recital of songs on Friday afternoon, November 14, and but for lack of space I should have commented on her appearance on an earlier date. What a relief when a singer does not offend through off-key singing. So many recitalists have tortured us, but Minna Kaufmann went through the recital, rendering songs in beautiful tone always. The soprano has still retained her organ, which is of good quality. To know how to sing is to make your song the more pleasurable. To know how to interpret and enunciate is to place yourself among the intelligent artists. All the songs were rendered with beauty of tone and artistic results, but the Scandinavian group was indeed exquisite singing. "Lynnove's Song" (Kyerolf), "Spinn, Spinn" (Yungst), "Polska" (Danustrom), and two anonymous songs were extremely enjoyed and heartily applauded. Only few recitalists have given pleasure in "L'Heure Exquise" by Poldowski, but Minna Kaufmann did please, even with her correct French enunciation. Otherwise the program enlisted "Caro Selve" (Handel), "O Bocca Dolorosa" (Sibella), "Extase" (Duparc), "Aime Moi" (Chopin), Aria, "Ah Perfidio" (Beethoven), "From Hill of Dreams" (Bauer), "Art" (Fox), "A Memory" (Fairchild), and "Sanctuary" (La Forge). Ruth Emerson was at the piano.

J. DE V.

♮ ♮ ♮

May Mukle Plays

Here is an English cellist who can rival any of her male co-stars. Shall we again indulge in comparisons? May Mukle needs it not. Briefly speaking, she is a superb cellist, a splendid musician and a technician par excellence. I confess that no cellist, at least this season, has shown superiority in handling the instrument. She extracted a beautiful, clear, pure, musical and powerful tone. At no time did the intonation degenerate into dissonant sounds. Hers was correct from the inception to the last. Her force is masculine, her agility is admirable, her technic knows no handicaps. Devoid of any mannerism, she plays her music with simplicity and wonderful effects. I expected not so much, but how delightful it is for one to be able to pen his impressions. Concerto after the Third Sonato of Ariosti (1660) (pianoforte arrangements by herself) was the opening number and the initial presentation in America. Miss Mukle brought all the qualities which I have mentioned above. The composition is a pretentious and musical work. Then followed "Schelomo" (Hebrew rhapsody) for cello and piano by Ernest Bloch, a Swiss composer who makes his home in New York. Mr. Bloch failed to impress his hearers. The Hebrew melody was absent, the oriental chant was not in the score, the work has capital faults. It is long, dry and of little musical value. Miss Mukle made the best of it. The accompanist, Ethel Cave Cole, was effective in the lyric passages, but in the loud utterances she banged the piano without mercy. The cellist pursued her musical scope without disturbance.

This English cellist is one of the best artists before the American public and a cellist for whom we must not spare praise. Other numbers played: "Variations" sur un theme rococo (Tschaikowsky), "Air" (by request) (Bach), "Two Fancies: (1) The Light Wind; (2) the "Hamadryad" by herself; "Christmas Carol" (arr. by Percy Grainger), and "Elfin Dance" (Popper).

J. DE V.

♮ ♮ ♮

Rosalie Miller Sings

Some singers are inclined to believe that transferring their activities from Aeolian Hall to Carnegie Hall is to strengthen the artistic prestige which one may not find at the concert hall of Forty-third street. It is true that some of the artists and musicians succeed in uplifting their art, but others prove to be inefficient when they invade the big hall of Fifty-seventh street. Rosalie Miller could have strengthened her prestige if she had appeared at the Aeolian instead of the Carnegie. That she possesses an excellent lyric voice no one can deny, but the organ is not powerful enough to cope with the requirements of Carnegie Hall. She sang the German lieder in English, but her voice was lost, and only indistinct sounds were heard.

As an interpreter of songs she is excellent, but the emission of the voice is faulty and her method of singing is one which requires more study. She also sang with good taste a group of French songs by George Hue, but with a poor French diction.

J. DE V.

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The Berkshire String Quartet gave its first recital of chamber music at Aeolian Hall on Tuesday evening, November 18. The quartet consisted of Hugo Kortshak, first violin; Jacques Gordon, second violin; Emile Ferir, viola; Emmeran Stober, cello, and were assisted by Harold Bauer at the piano.

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The Opening of the Metropolitan

The opening of the season with a non-spectacular opera did not affect the box office. In reaching the opera house the announcement of "no seats for tonight" was perhaps the only exciting news of Monday evening, November 17. Society came in great numbers, and for the first time since the war the tiaras, diadems and expensive jewelry were much in evidence. The bill was "La Tosca," with Farrar, Scotti, Caruso, Bada and Cecil Arden. Moranzoni conducted. No need to comment upon the cast, and no new features were

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noticed which would have changed the presentation from the former season

C. E. S.

♮ ♮ ♮

"Aida"

The real spectcular opera come on Wednesday evening, November 19, when the beloved "Aida" was given before an audience which overtaxed the theater to its utmost. The interest was not centered upon the opera itself, but principally upon the debutants. Gabriella Besanzoni sang Amneris. She came with an enviable reputation, having appeared in many of the leading opera houses of Italy, Mexico and South America. Before analyzing her work and voice I will add that she will without doubt strengthen the prestige of the Metropolitan as a singing artist. In vocal honors, as well as in her artistic work, Gabriella Besanzoni was the outstanding feature of the performance. The singer possesses one of the most remarkable contraalto ranges today. The medium is superb, her employment of the mezzo voice is artistic and effective. The upper, which is the range of the mezzo-soprano, is also of excellent quality, though at times metallic, only when the voice is forced. Her Amneris was an artistic feat. Renato Zanetti, a Chilean baritone, sang Amonasro. He exhibited a lyric voice of sufficient power to cope with the requirements of the Metropolitan. But the part is not too well adapted to his voice and he lacks yet the artistry and the distinctive features of an actor. The quality of his voice resembles that of Riccardo Stracciari. His future appearances should be watched.

Martino, a Spanish basso, made his debut as Ramfis, and if his voice is not of distinctive beauty, he gave satisfaction to the listeners with his excellent emission. He will be a valuable asset for similar parts. Otherwise the cast was the same as in the previous seasons. A great vocal and artistic improvement was noticed in Louis D'Angelo's interpretation of the King. His sonorous basso organ and his excellent singing rendered his role an admirable factor of the performance.

Martinelli made an effective Rhadames, but Muzio's Aida was unequal. Her voice was at times white, her phrasing too open, and very often the text was more spoken than sung. In the mezzo voice she was artistic, while her acting was intelligent. Marie Tiffany sang the Priestess with an excellent and pure soprano voice. Roberto Moranzoni conducted with vim and vigor.

J. DE V.

♮ ♮ ♮

Owing to Mabel Garrison's illness, the "Barber of Seville" was substituted with "La Boheme." Charles Hackett sang for the first time at the Metropolitan the role of the poet, and the balance of the cast consisted of Amato, Didur, Alda, Romayne, and Papi conducted.

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"Faust"

The French repertoire came back to life on Friday evening, November 21, when "Faust" was given with a cast which enlisted practically the same personnel as last season, save for one exception. And that exception was Albert Wolff, the new French conductor of the Metropolitan Opera House. Mr. Gatti-Casazza has chosen this time a leader who is well versed in musical methods. Mr. Wolff was previously conductor at the Opera Comique, and if the business manager of the Metropolitan had not offered the position Mr. Wolff would be today directing the magnificent Symphony Orchestra "Lamoureux" of Paris, because, previous to the conductor's engagement at the Metropolitan, he was proposed to lead France's best orchestral organization. As the cast was the same as last year, it gives us an opportunity to comment upon Mr. Wolff's work. He is a leader whose energetic beat is in full evidence during the performance. Not only the orchestra, but those concerned on the stage, are absolutely under his command. His musicianship, which makes it possible for him to be acquainted with the work he conducts, is of a high order. His signals at the proper time are given every instrument and even every vocalist. Under his direction the Metropolitan Orchestra was decidedly and undoubtedly a new artistic body. He brings the vitality of youth, the ardor, the brilliance and the traditions of the French opera houses. What a magnificent performance if he only had a French cast, but all the glory, however, goes to him for giving "Faust" a totally new reading than the former conductors have ever given. We shall have the opportunity to judge all his qualities when he conducts such a refined, splendid, superb work as "Marouf" by Henri Rabaud. We will also avail ourselves to judge his abilities as a composer when he directs, some time in December, his own opera, "L'Oiseau Bleu," with text by Maeterlinck. His debut was an eventful one, and the management, at least for his acquisition, should be given all the praise.

Geraldine Farrar is declining in voice, and on this occasion her Marguerite was not more satisfactory than last year. Martinelli as Faust was vocally satisfactory, and Kathleen Howard as Marthe was, as always, exaggerated. And, coming back to the French contingent, Robert Cousinou reappeared as Valentine and brought again those artistic qualities which he exribited last year. Save for some off-key singing in the first act, his vocalization was adequate throughout the performance. His artistry and action were especially exhibited in the death scene. His voice has grown rounder and cooler, and it is more powerful than last season. Leon Rothier as Mephistopheles again proved what a magnificent asset he is for the Gallic repertoire. He acted conventionally, but with force, distinction and excellent artistry. He was in good vocal condition and perhaps better than last year. Mme. Delaumois was an acceptable Siebel. The chorus sang well and the theater was packed to its utmost.

♮ ♮ ♮

"La Juive" and other operas, as well as much other New York matter, is necessarily held till next week.

J. DE V.

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ST. LOUIS, MO.

The season's opening of the Morning Choral Club is marked with renewed interest in the work of this unique organization. The thirtieth anniversary of the Club, which is entirely officered and managed by women, is celebrated this year and in that period of time only four musical directors have directed the choral work. The present director, Charles Galloway, has been with the club some years, and has brought the work to a high standard of choral singing. The eminent Frank Damrosch expressed his appreciation by saying the Morning Choral Club of St. Louis was the finest chorus of its kind in America.

Mrs. Joseph W. Folk is the president and is most successful in directing the social and musical affairs of the Club. To add to the Club activities a monthly musical bulletin, to be known as the Musical Era, will be published, carrying with it all local music notes of interest.

The program of the opening day was given by Nina Tarasova, singer of Russian folk songs and ballads, and Cornelius Van Vliet, the cellist, accompanied by Mrs. Carl J. Luyties. The cello numbers were among the most pleasing on the program, and Mr. Van Vliet's reception by the large audience assured him of his standing with St. Louis music lovers.

On Monday evening, December 8, Mme. Schumann-Heink and the St. Louis Symphony Orchestra will give a concert at the Odeon. In addition to the support of the orchestra Mme. Schumann-Heink will be accompanied by Frank La Faye, the famous composer-pianist.

MARGARET DOBYNE.

———♯♯♯———

Diaz—Rafaelo Diaz, the young Metropolitan tenor, has just returned from a fall tour of ten concerts, including the cities of Cleveland, New Wilmington, Pa.; Marion, Ind.; Denton, El Paso, Austin and San Antonio, Texas, the last named his birthplace, and Charleston, S. C. In addition to his duties at the Metropolitan Opera House, Mr. Diaz will appear on Gretchen Dick's American concert course at the Manhattan, and later in the season with the St. Cecelia Society of New York, Victor Harris, conductor, and the Apollo Club of Boston.

———♯♯♯———

Case—During the present season, 1919-20, Anna Case, the concert soprano, will make her first appearance in the following cities: Battle Creek, Mich.; Brookhaven, Miss.; Joplin, Mo.; Lancaster, Pa.; Port Huron, Mich.; Clarksburg, W. Va.; Roanoke, Va.; Manchester, N. H.; Norfolk, Va.; Fall River, Mass.; Sherman, Texas, and Elmira, N. Y.

———♯♯♯———

Martinelli—Singing five times in six days in different cities, with attendant traveling, was the recent remarkable feat of Giovanni Martinelli, tenor, in a whirlwind recital tour. Martinelli sang on Saturday in Pittsburgh, Monday in Syracuse, Tuesday in Philadelphia, Wednesday in Brockton, and Friday in Toronto.

———♯♯♯———

Miller—Miss Helen Betty Rosser, pupil of Herbert Miller (Bush Conservatory), and Miss Viola Lines, pupil of Charles W. Clark, assisted by Miss Jeanette Song, who is studying with Mme. Julie Rive-King, gave a program November 14 at the Ethical Culture Society.

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SARAH E. PAINE

The following program was given last Saturday evening by Hortense L. Fox, pianist, pupil of Miss Sarah E. Paine of the Western Conservatory. Miss Fox is only fifteen years old and is carrying heavy school work in addition to her music study, so that in view of this fact her execution of so long and difficult a program was in truth a remarkable feat, and both she and her teacher should feel justly complimented by her success. She was assisted by Myra A. Paine, violinist, in a groupe of well selected numbers.

Rondo Capriccioso ..... Mendelssohn
The Two Larks ..... Leschetizky
Scherzando, I Stood Tiptoe on a Little Hill ..... Beecher
Hungarian Rhapsody, No. 6 ..... Liszt
Hortense L. Fox
Romance, from Second Concerto ..... Wieniawski
Polichinelle Serenade ..... Kriesler
Tarantelle ..... Papini
Myra A. Paine
Miss Sarah E. Paine at the piano
The Four Seasons:
Winter ..... MacDowell
Spring, To Spring ..... Grieg
Summer, No. 2, Poeme d' Ete ..... Stojowski
Autumn ..... Chaminade
Hortense L. Fox
Concerto in A Minor, First Movement ..... Grieg
Hortense L. Fox
Orchestral parts on second piano
Miss Paine

MARY CARVER WILLIAMS.

APPLETON, WIS.

The following program was given at Lawrence Conservatory, on November 21, by Carleton Henry Bullis, organist; Marion Ramsey Waterman, soprano, and Lilyan Kathryn Braden, accompanist:

First Sonata ..... Guilmant
Introduction, allegro; pastorale; finale, allegro assai
Mr. Bullis
Deh Vieni, Non Tardar ..... Mozart
Gavotte from Manon ..... Massenet
Mrs. Waterman
An Autumn Sketch ..... Brewer
Largo from New World Symphony ..... Dvorak
Song of Joy ..... Diggle
Mr. Bullis
My Soul Is an Enchanted Boat ..... Woodman
The Mither Heart ..... Stickles
Robin, Robin, Sing to Me ..... Spross
Mrs. Waterman
Chant d'Amour ..... Gillette
Triumphal March from Henry VIII ..... Sullivan
Mr. Bullis

Hess—Hans Hess may be found at his finely appointed studio in Fine Arts Building Friday morning and all day Wednesdays and Saturdays.

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GRACE CHURCH, OAK PARK

In line with his usual energy and enthusiasm, Arthur Randolph Fraser is already giving many special musical services and events at Grace Church, Oak Park, where he is choirmaster and organist.

The opera of "Iolanthe" (Gilbert and Sullivan) is rapidly assuming shape and is to be given in the Parish House on December 3.

The annual performance of "The Messiah" Christmas week promises to be a fine one.

On last Sunday afternoon John A. West's cantata, "Seed Time and Harvest," was given at the 5 o'clock service to a large audience.

Mr. Fraser displayed fine control of all his forces and gave splendid accompaniments both in hymns and the cantata, and, midway of the latter, distinguished himself by the beauty of his playing in the Intermezzo.

The choir was in fine shape and sang with brilliance and good musical feeling, maintaining a fine contrast between the quieter numbers and those requiring power and showing throughout good balance of parts, fine shading and excellent interpretative feeling.

Some soprano solos were well done by Gladys Knight Thomas, and the visiting artist was the splendid tenor, Arthur Kraft.

Mr. Kraft was in fine voice, and his singing of "The Rain Cometh Down" was at a point of unusual beauty and value, while the long and very beautiful duet with the soprano was presented with rare skill and charm.

Altogether a most attractive service and one entirely apropos of the day.

C. E. W.

THE CHICAGO WOMAN'S MUSICAL CLUB

The next active members' recital will be given on Thursday afternoon, December 4, at Fine Arts Recital Hall. Those participating are Gladys Swarthout, soprano; Amalia Schultz, contralto; Lila Groff, violinist; Beatrice Dorion, piano, and Vierlyn Clough, accompanist.

CHICAGO CONCERT ENSEMBLE, FULLERTON HALL, SUNDAY, NOVEMBER 30, GEORGE DASCH, CONDUCTOR

March of the Boyards ..... Halvorsen
Erolik ..... Grieg
Allegretto from Violin Sonata, Op. 105 ..... Schumann
Selections from Madam Butterfly ..... Puccini
Pierrot Serenade ..... Randegger
Introduction and Gavotte, Op. 26 ..... Ries
Overture, Poet and Peasant ..... Suppe

ELLEN KINSMAN MANN

The program given by students of Ellen Kinsman Mann will be reviewed in next week's issue.

Atkins—Mae Graves Atkins, soprano, has filled the following dates recently: Evanston, October 30; Richland Center, Wis., October 31; Geneva, Wis., November 1; Stoughton, Wis., November 6; Geneseo, Ill., November 22; Freeport, November 23.

COSMOPOLITAN SCHOOL

Mrs. Edith Shaw Brown, pupil of Henry Permoth Eames, presented the following recital last Friday evening at the Cosmopolitan School:

Fantasie, C minor ..... Bach
Ragamuffin ..... Ireland
The White Peacock ..... Griffes
De Profundis (Prelude) ..... Balfour Gardiner
In a Vodka Shop ..... Bax
Colonial Minuet
Study in A Flat
Waltz Miniature } ..... Eames
Fantasie, F minor ..... Chopin
Concerto, D minor (No. 2) ..... MacDowell
Larghetto calmato
Presto giocoso
Largo-Molto Allegro
(Orchestra parts on second piano by Mr. Eames)

The program was a great success. Mrs. Brown is thoroughly conversant with the artistic demands of her instrument and possesses a good clean technique. She worked up to especially creditable interpretation in the MacDowell Concerto.

MARY CARVER WILLIAMS.

FLONZALEY QUARTET

Blackstone Theater, November 30, 3:30 p. m. Program:

Quartet in D Major, Op. 76, No. 5 ..... Haydn
Allegretto—Allegro.
Largo cantabile e mesto
Menuetto
Finale
Quartet in E Minor, From My Life ..... Smetana
Allegro vivo appassionato
Allegro moderato a la Polka
Largo sostenuto
Vivace
Two Pieces for String Quartet (MS) ..... Victor Herbert
(Written for and dedicated for the Flonzaley Quartet)
The Little Red Lark—(Old Irish)
Fagan—Irish Jig

MENDELSSOHN CONSERVATORY

At the Mendelssohn Conservatory in the McClurg building on last Saturday afternoon a fine piano recital was given in very clear and definite style by Anna Swanson, who made much success in the following well chosen program:

Etude de Concert, Op. 36 ..... MacDowell
To Spring ..... Grieg
By the Frog Pond ..... Seeboeck
A la bien-aimee ..... Schutt
La Campanella ..... Paganini Liszt
Vier Rhapsodien, No. 3 ..... Vier Rhapsodien

Mr. Allen, vocalist, will give a recital Saturday, November 29 at 2:15 p. m.

GILDEROY SCOTT

Mme. Gilderoy Scott, whose big contralto voice is of heavy quality, sang the Elgar "Sea Pictures" with the Detroit Symphony Orchestra, November 16, and was heard at her best in "Where Corals Lie" and the dramatic "The Swimmer." She showed good training, and was well received by the audience.

Wallace—Alma Wallace, accompanist, played for Marie Zendt at Governor's Island for the soldiers, November 13, and also at a musical given at the Rufus King mansion at Jamaica, L. I., November 21, and for Margaret Cameron at a Globe Concert at Mount Vernon, N. Y., on Tuesday, November 25.

Haworth—Helen Haworth, mezzo-contralto, has been engaged to sing at the Edgewater Beach Hotel musical of December 7. The Premier Quartet, of which she is a member, sang on Thanksgiving eve at the Illinois Athletic Club.

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ALBERT WOLFF

FRENCH CONDUCTOR
Metropolitan Opera House

Makes an eventful debut in "Faust"

Some of the Headlines of the New York Press on November 22nd

"Manager Gatti-Casazza's new conductor makes fine showing."—New York American.

"Albert Wolff conducts 'Faust' with life; makes good impression."—New York Herald.

"M. Albert Wolff puts new life into the perfume bottle of 'Faust.' "—New York Evening Sun.

"French leader scores in debut at first 'Faust.' "—New York Evening World.

FOLLOWING ARE THE UNUSUAL COMMENTS OF THE NEW YORK PRESS:

"His hand was soon made evident in the spirit which was manifested in the doings on the stage and in the orchestra, a spirit manifested in rapid and elastic tempos and a resulted vivacity of movement in those portions of the score where vivacity of movement is called for; also in a notable vigor of accent, stress of rhythm and dramatic emphasis. So far as the animation and accent were concerned, they were all to the good of the whole effect; and 'Faust' has hardly had a performance in recent years that has had so much of these qualities."—Richard Aldrich, New York Times, November 22.

"It must be admitted that Monsieur Wolff's achievements last night came as a pleasant surprise. He held his forces well in control, impressing his personality upon the performance firmly yet considerately. His interest was given to the orchestra, which he kept constantly responsive to his will, fluent in its rhythmical movements and dynamically elastic. Monsieur Wolff's musicianship made itself evident in many fine details of his reading. His tempi were satisfactory and admirably adjusted. One felt always the man's sense of balance and proportion; his grasp of broad outlines, as well as detail. With his musicianship, moreover, Monsieur Wolff combines vigor and temperament. The vocal ensembles were more animated and stirring, thanks to Monsieur Wolff's energetic beat."—Max Smith, New York American, November 22.

"Mr. Wolff's reading was full of life and rhythm. His beat is precise and his management of the men in the orchestra is masterful. There were many little refinements in his reading. Accompanying the singers, he was careful not to drown them, and at the same time he directed with a precision that gave evidence of long experience as a conductor."—Paul Morris, New York Herald, November 22.

"His conducting of 'Faust' was in accord with the latest conceptions of the Paris Grand Opera. The orchestra was kept subordinate to the voice at all times."—W. J. Henderson, New York Sun, November 22.

"Mr. Wolff is an excellent conductor. He gave us a taste of his quality, and that quality proved an unequivocal success. For one thing, apart from his authoritative beat, he has temperament. He doesn't let his forces indulge in general slumber; he brisked up matters. Mr. Wolff is a conductor sadly needed in the department of French operas. He is sure to make matters lively with his vital baton. He was called before the curtain after the Garden Scene."—James Gibbons Huneker, New York World, November 22.

"Mr. Wolff is amazingly full of vigor and spirit. Under him the orchestra is awake, alive, keen, and briskness stirs the colors of the score to a glow which the Metropolitan's 'Faust' has not known for many a year. He is the best French conductor to come to the Metropolitan."—Gabriel in the New York Evening Sun, November 22.

"Mr. Gatti-Casazza must have been happy when he witnessed the triumph of his new French conductor. Under the new conductor all the poetry was fully revealed. In a word, he rejuvenated 'Faust.' "—Henry T. Finck in the New York Evening Post, November 22.

"Mr. Wolff is a worthy addition to Mr. Gatti-Casazza's forces."—Sylvester Rawlings in New York Evening World, November 22.

"The debut of Albert Wolff as conductor was a sort of event. Seeing and hearing him conduct arouses new anticipations."—Katharine Lane in the Evening Mail, November 22.

Books and Music

By HERBERT J. WRIGHTSON

Simple Truths Used by Great Singers, by Sarah Robinson-Duff. (Oliver Ditson Co.)

This is a most readable little book, and is dedicated by the author "To My First Pupil, Mary Garden." The last chapter gives an interesting account of Miss Garden's early days and her debut, and has a portrait of that famous singer in which she is but faintly recognizable as compared to the present-day photographs—at the height of her career. The other chapters are on Breathing, Tone Placing, Evening Up the Voice, Vocalizing, and Resonance. They consist of essays "delivered and read before the 'Palestrina Summer School of Music,'" and contain a quantity of valuable experience, besides being couched in a most attractive style of diction.

An American Ace, scena for tenor solo and chorus of men's voices, by Frederick Stevenson. Price 50 cents. (Oliver Ditson Co.)

The poem, by James Church Alvard, is sufficiently dramatic and full of stark realism, in tragedy, blood and curses. The musical setting is clever, effective, scholarly. We have a wealth of diminished seventh chords, which seem inseparable from male chorus work, but there are many other harmonies of note, some of great strength and vitality. The author has the idea of introducing a hymn tune in the accompaniment (organ with cello obligato), which imparts an odor of sanctity to the moment of demise of the valiant ace, and continues through the subsequent entry of the chorus in a rather vigorous passage, which would apparently obliterate it unless played with rather unhymnlike forcefulness. The conclusion is Con Furia, quite according to the text, and the last chords on full organ, sustained, have frankly a minor second added below the bass note, to give the thundery effect a trill. That is about the way many organists would play it, anyhow.

Twelve Sacred Trios for Women's Voices, from the works of Early Church Composers, arranged by Louis Victor Saar. Price 50 cents. (Oliver Ditson Co.)

The names of Arcadelt, di Lasso, Palestrina, and Vittoria are included. There is variety in the numbers, and they are nicely engraved, with Latin and English texts.

Album of Twelve Pieces, for piano, by Selim Palmgren. Price 75 cents. (Boston Music Co.)

Effective and pretty little sketches are these, though not very easy, and rather more "schooled" than pieces of this type often are. We have "Intermezzo," "Waltz," "Dragon Fly," "The Sea," etc. Edited by Clough-Leighter. Why edited?

Four Crumbs From Peacock Pie (songs), by Howard D. McKinney. Price 75 cents net. (J. Fischer & Bro.)

There is a great deal of charm in the music of these verbal conceits. The composer would handle something serious with conspicuous ability.

Mana-Zucca, fourteen piano pieces, in three books, grades I, II and III. Price, each, 60 cents net. (Boston Music Co.)

The composer's gift of melody shows itself all through the three books, having most scope in the third, which consists of weather pictures.

Hartmann, six pieces for violin in first position, with accompaniment for the teacher's violin. Price 50 cents. (Ditson Edition.)

Hartmann's musicianship and originality show themselves in everything he does, even in simple pieces like this. Besides their use for instruction, they will provide entertainment where violins but no piano are available.

Public School Class Method for Cornet, by Albert G. Mitchell, Mus. Doc. Price 75 cents. (Oliver Ditson Co.)

The similar work for the violin has become such a standard that there is no doubt of the value of this for the cornet. There are practical hints about the class, tuning, etc., and exercises from the earliest degree of difficulty up to fairly florid work by Arban.

Five American Dances, by Eastwood Lane. (J. Fischer & Bro.)

These dances, for piano, seem to have caught some of the prominent characteristics of essentially American music, therefore should form a classic in their way. There is a Negro Dance, a Dance Hall Ditty, a Gringo Tango, a Barn Dance, and an Indian Reminiscence.

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Songs—Russian—Arensky, "The Eagle"; Rachmaninoff, "Oh, No, I Pray Do Not Depart," "To the Children."

John H. Densmore, "Longing for You," "Elf and Fairy"; Alex Rihm, "Wood Song," "Deep in the Night"; Hartley Moore, "Dreaming Alone in the Twilight"; Mary T. Salter, "An Incantation"; Pearl Curran, "Sonny Boy"; Bruno Huhn, "The Promised Land"; James H. Rogers, "The Time for Making Songs Has Come"; Cecil Burleigh, "A Sail on the Clouds," "Break, Break, Break"; Malcolm Mackenzie, "My Bit of a Girl"; Homer Bartlett, "In Flanders Fields"; A. Walter Kramer, "The Faltering Dusk," "Heart's Devotion"; Florence Turner-Maley, "Voiceless Flowers"; Charles P. Scott, "Life, Love and You"; Louis A. Coerne, "My Love," "As I Love You"; Arthur Nevin, "Song of the Night Guard"; Edmund Grinnell, "Snow Flurry"; Frank La Forge, "Nocturne," "Song of the Open," "Unrequited Love"; Cecil Forsyth, "Broken Threads"; Wintter Watts, "Pierrot," "Love Me," "The Poet Sings"; D. de C. Rybner, "In the Desert," "O Rose of All Shiraz"; Stanley Avery, "Song of the Street Sweeper"; Josephine Uterhart, "We'll Roam the Woods No More"; Andrea Falconieri, "Dear Eyes, Love-lighted"; Ward-Stephens, "Berrybrown"; Harvey B. Gaul, "Thou Art the Night Wind"; William Dichmont, "In Sympathy"; Cecil Forsyth, "The White Peace," "The Bellman"; William Steere, "Lilac Time"; G. W. Chadwick, "Joshua" (humorous).

Sacred—Louis Dressler, "Glory to God in the Highest"; Albert Alain, "Light of Those Whose Dreary Dwelling."

Sacred Duet—George B. Nevin, "Twilight."

Cello and Piano—Rissland, "Deep River."

Carl Fischer

Songs—Julius Chaloff, "She Walks in Beauty," "Wanderer's Night Song," "The Flower of Love"; Simon Katz, "The Song of Kalistrat."

Piano—Alberto Jonas (In Memoriam Scarlatti), "Pastorale," "Capriccio," "Scottish Dance."

Violin and Piano—Troostwyk, "In Arcadian Days," "Dance of the Elves"; Helen Ware, "Caprice Gennett"; Edmund Severn, "Spanish Dance," "Prayer"; Samuel Gardner, Five Preludes.

J. Fischer & Bro.

Songs — Howard McKinney, "Slower, Sweet June"; Minette Hirst, "I See You Everywhere," "Not Far Away," "Till Daylight Peeps," "Sylvia Divine," "The Quest," "What Is Life?" "A Little Drab Wren."

W. A. Pond & Co.

Songs—Walter Rolfe, "Why?" "Two Laughing Brown Eyes"; J. B. Marsh, "The Lord Is My Light"; E. P. Crissman, "Dear Lord, Remember Me"; Mrs. Joseph Knapp, "Open the Gates."

REMARKABLE RECORD BROKEN

Hilda Casper Wittig's Pupils Give Harmony Test

At Milwaukee, Wis., Hilda Casper Wittig, a normal teacher of the Effa Ellis Perfield Music Teaching System, presented her junior class in a demonstration recital on Thursday, November 13, 1919, which proved very interesting and revealed possibilities of musical development in children formerly thought impossible. The demonstration brought forward rhythmic development and ear training which in some instances were surprising, and showed that almost every child has talent for composition.

Mrs. Wittig employs the Effa Ellis Perfield Pedagogical System in the class training of her pupils. Her work was deservedly admired. In the harmony test Florence Kerner, aged 13 years, made the remarkable record of spelling 84 chords in 45 seconds, thereby outrivaling the former record of 55 seconds held by little Emilie Parmalee, an eleven-year-old pupil of Martha E. Smith School of Music of Atlanta, Ga.

Florence Kerner of Milwaukee now holds the Effa Ellis Perfield championship medal for rapid chord spelling.

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CHICAGO, AMERICA
DECEMBER 5, 1919

Music News

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CLAUDE WARFORD

Teacher of Singing

NEW YORK

Evelyn Scotney

Makes Brilliant Debut

as the Princess in a memorable revival of "La Juive" at the Metropolitan on Saturday matinee, November 22nd

"She seems to be, on the whole, rather better than Galli-Curci."—Henry T. Finck in the New York Evening Post, November 24.

"It has, in a certain register, an infantile quality, which we recall in the singing of Melba and Tetrazzini."—James Gibbons Huneker in the New York World, November 24.

"She is a commanding figure and has a brilliant voice."—Robert Gilbert Welsh, New York Evening Telegram, Nov. 24.

"Miss Scotney delivered her coloratura passages with the ease of the experienced artist. Her voice is normally a pleasing, limpid one."—Catharine Lane, Evening Mail, Nov. 24.

"Miss Scotney has the forward placing and head resonance. Her voice is by nature beautiful, flexible and of no little strength."—Pitts Sanborn, New York Globe, Nov. 24.

"She has an agreeable light voice, flexible in florid song and true to the pitch. SHE SEEMS TO BE, ON THE WHOLE, RATHER BETTER THAN GALLI-CURCI."—Henry T. Finck, New York Evening Post.

"Miss Evelyn Scotney as the Princess displayed a voice of ample power and some skill in 'Florid' song."—E. H. Krehbiel, New York Tribune, Nov. 24.

"Miss Scotney has a light, high soprano, a flexible coloratura. It has in a certain register an infantile quality, which we recall in the singing of Melba and Tetrazzini. Of a handsome stage presence, the acting of Scotney is restraint to the point of respectability."—James Gibbons Huneker, The World, Nov. 24.

"Miss Scotney managed the 'Florid' music with ease and precision. Hers is a high coloratura soprano."—Max Smith, New York American, Nov. 23.

"Miss Evelyn Scotney was heard in the role of the Princess, which she sang with fair success. Her voice, used mezzo voce in the middle register, was beautiful."—Paul Morris, New York Herald, Nov. 24.

"Her voice is a high soprano, capable of great and piercing power, and with some dexterity in 'Florid' music."—Richard Aldrich, New York Times, Nov. 24.

"Miss Scotney's performance was a well-defined and substantial success, both as a display of artistic singing and as a gratifying example of sound dramatic effectiveness. Her well-placed and warmly vigorous voice and intimative sense of relative values, and an ingratiating and at times commanding presence, completed the items of her emphatic success, both with her musical hearers and a matinee audience, which applauded her right zealously."—John H. Raftery in the Morning Telegraph, Nov. 23.

MAY MUKLE

The English Violoncellist who made a notable success in her New York Recital, and will appear in Kimball Hall, Chicago, in Joint Recital with Gilderoy Scott Sunday afternoon, December 14, at 3:30

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Cora ANDERSON
PIANIST Kimball Hall

Music News

Vol. 11 Chicago, December 5, 1919 No. 49

The Growth of Americanism in Music, and Especially as Demonstrated at the Opera Season at the Auditorium

Several happenings of the first fortnight of the opera season have proven that Americanism in music is on its way to complete recognition.

Two young American artists — Evelyn Herbert and Edward Johnson — have scored unequivocal success in parts of the first rank, not to mention the great number of lesser parts so well taken by other Americans as to prove conclusively that the company contains many such who, if given a chance, could do the leading parts quite as well as we are accustomed to hearing them done.

Miss Herbert has had her entire training in America. Mr. Johnson had his early training here, as also his initial successes. Both are intensely American in thought and feeling.

A remarkable new ballet, written by Felix Borowski, a Chicagoan, which was dressed and outfitted with scenery entirely in this city, has been another success, proving itself, in fact, just as good, if not better, than those Russian ballets of a few years ago, which we considered then to be beyond any possibility of American composition or ingenuity.

. . . . . .

And—if these things could be done so beautifully and so successfully, what may we not hope for in the immediate future? And why may we not assume that it is time to ask for that which we so ardently desire—complete recognition of American artists and opera sung to us in our own language?

We have been told repeatedly that we have had no American composition good enough to bear close competition with the French and Italian operas, and, further, it has been insisted upon by those who manage our opera houses that there are not American singers so good as some of the foreigners.

As far as composition is concerned, the answer is right at hand in Cadman's "Shanewis" and Borowski's "Boudour" and (we hope) in De Koven's "Rip Van Winkle." And so far as the singers are concerned, the answer may be found in a multitude of successes, including the two mentioned earlier on this page and in a long list headed by Mary Garden and Geraldine Farrar.

True, Garden—impelled by the necessity of the times—went to France for recognition, but what was her career there?

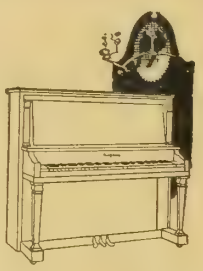
She went into the very stronghold of the French, learned their language, and triumphed in their own greatest temples of opera.

Herbert learned Mimi in Italian and sang it equally well with some of the best Italian singers of the company, simply because the tradition of the Auditorium is that "La Boheme" does not bear translation and also because the Italian singers do not, or will not, learn English.

But if Evelyn Herbert can prepare "La Boheme" in Italian, and Mary Garden can place herself at the very head of the French singers, why could not Rosa Raisa learn English, if the sentiment of Chicago was such that it was demanded of her?

Is she not, besides being a great singer, as brilliant mentally as Garden or Herbert?

Charles E. Watt



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THE HARRIS STUDIOS

Miss Amelia Grande, soprano, of the Harris Studio, 929 Kimball Building, has filled many engagements, giving the entire program excepting in two places, during October and up to November 24. She has sung four return engagements in one and three in another place. Another soprano, Miss Anna Charvat, has sung four engagements during November. Both these young artists have beautiful voices, well cultivated.

A list of Miss Grande's engagements follows:

Highland Park Congregational Church.

Aurora Association meeting, Congregational Church.

First Congregational Church of Oak Park, Illinois.

Pilgrim Congregational Church, Oak Park.

Auburn Park Congregational Church.

Waveland Avenue Congregational Church (Association meeting).

Methodist Deaconess Home (annual meeting).

Hubbard Memorial Presbyterian Church (4 times in 2 months).

Detention Home of Juvenile Protective Association (3 times in 2 months).

Calvary Presbyterian Church.

———♯♯♯———

Votichenko—The noted Russian composer, Sasha Votichenko, the sole exponent of the tympanon, afforded the audience an added pleasure. To the modern ear the tympanon is peculiarly fascinating. The curious effect, from the felt to the steel hammers and the plucking of the strings a la zither, gave variety that was weird and fascinating.—The New Era, Lancaster, Pa.

RECITAL AT ELLEN KINSMAN MANN STUDIO

Saturday evening, November 22, an excellent program was given by students from the class of Ellen Kinsman Mann. The work displayed was of high character and worthy of sincere consideration and commendable in every respect. She has high ideals about the art of singing, and these are reflected in the splendid work of those under her direction, lifting the programs out of the pupils' class, and it is a great pleasure to hear a concert like the one of Saturday evening. The Kinsman Trio opened the program with a group of numbers by Faning, Silesu and Lemmel and did some fine work in shading and tone color. Mr. Laskowski, tenor; Alice Stitzel, soprano, and Marian Adah Tenney, contralto, members of the trio, have made good in the trio.

Edna Shelby made a good impression in numbers by Spross and Mallinson. Viola Bannon was sincerely musical in her work and heard to good advantage in Salter's "Morning Glories" and "Life's Paradise," by Brown.

Miss Tenney had poise and assurance in "Eros," by Kursteiner. Her voice is a contralto of good quality and fine range.

Leonard Allen, tenor, has grown beyond belief in vocal assurance, and made a fine artistic impression in Lehmann's "Ah Moon of My Delight." He has personality and a sincere spirit that counts for much in singing.

Pauline Marshall's lyric soprano and petite manner made her charming in the "Villanelle."

Alice Stitzel, lovely soprano, made the aria from "The Queen of Sheba" of fine dramatic worth. She has the voice to make its big phrases stand out with telling effect.

Clement Laskowski, tenor, of likable personal traits, made much of his chance in the aria from "Elijah." He has gained poise, power, and with continued work has much in his favor.

Blanche Snider, whose recent song recital at Canton won enthusiastic approval, made a delightful artistic impression in a group of songs by Phillips, Scott and Buzzi-Peccia.

Geneve Cadle has a fine spirit toward her songs, a good soprano to set them forth, and she gets better at every hearing. She did good singing in a Vidal number and the Puccini Aria, "Vissi D'Arte."

Dorris Nelson has the talent and contralto voice to make singing a pleasant task, and she displayed musicianly taste in "But the Lord Is Mindful of His Own" (Mendelssohn). "Danny Boy" (Weatherly) won approval as she gave it.

Miss Cadle and Mrs. Nelson gave a group of duets with lovely tone and manner. Tuscan Folk Songs they were, and given with fine spirit.

Beulah Taylor Porter, at the piano, gave of her best.

———♯♯♯———

Swarthout—Miss Gladys Swarthout, artist pupil of Charles W. Clark, has signed to sing with the Minneapolis Symphony Orchestra.

MAY MUKLE IN RECENT APPEARANCES

May Mukle, cellist, who will appear in joint recital with Mme. Gilderoy Scott, December 14, at Kimball Hall, has been appearing constantly since her return from England. Besides a concert at Pittsfield, Mass., she made a short tour via motor through New England, playing at Dublin, N. H., Manchester, Vt., and Greenwich, Conn., and an extra benefit concert for Ascension Farm School was given at the Lenox Club, Pittsfield, with Ruano Bogislor and Vahslar Talanoff.

Miss Mukle was also soloist at First Pop Concert of the Reading (Pa.) Symphony Orchestra, Harry E. Fahrbach, director. Miss Mukle achieved splendid success in the Saint-Saens Concerto for violoncello and orchestra, and a group with piano accompaniment brought demand for encore.

Another recent appearance, where Miss Mukle scored heavily, was a joint recital with Grace Kerns for Lockport City Teachers' Association in Lockport, N. Y., November 14.

———♯♯♯———

ETHEL BENEDICT

Ethel Benedict was special soloist on October 26 at the First Congregational Church, Oak Park, Ill. On October 30 she sang at the Chicago Beach Hotel. She was one of the soloists, singing the part of the Youth, in the performance of "Elijah," given by members of the Apollo Club in Oak Park November 9.

On December 11 she will appear in Milwaukee as soloist with the Lyric Glee Club, and on December 12 will sing "Messiah" at Rock Island, Ill. On December 16 she will give a recital for the Litta Society of Pekin, Ill., and will be soloist at the Masonic installation at the Auditorium Hotel on December 18.

———♯♯♯———

Chicago Musical College—The opera performance which has been scheduled by the Chicago Musical College to take place under the direction of Edoardo Sacerdote in Ziegfeld Theater December 8 has been postponed to December 20. The second act of "Mignon' and two acts of "Rigoletto" will be interpreted.

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RAMON GIRVIN PRESENTS SOME VERY TALENTED VIOLIN PUPILS

A private musicale arranged by Ramon Girvin for last Wednesday evening brought to hearing two young violinists who are exceptional in every way, and who, in their work, go a long way to prove that Mr. Girvin today stands among the very best violin teachers of the country.

These two were Louis Kottler and Henry Sopkin, both still in their teens and both talented to the extreme limit, though in different ways.

Young Mr. Kottler is poetic, somewhat dreamy and very definitely en rapport with the strictly classic school, while the youthful Sopkin is more impetuous and brilliant, with a decided leaning to intensity of passion in what he plays.

For the first of these brilliant boys Mr. Girvin had chosen the Handel Sonata in D Major, and for the other the Viotti Concert in A Minor.

Each played excellently in his own way, both showing absolute certainty of musicianship and technic, and each, in turn, giving interpretative work which proved originality and intelligence, as well as the most careful and authoritative of tutelage.

Both these boys will reach high rank in their profession, and Mr. Girvin is to be heartily congratulated, both on what the boys are naturally, and on what he has been able to do for them as well.

C. E. W.

———♯♯♯———

HARPSTER-MONTGOMERY

Georgia Harpster, soprano, and Mrs. Angie Montgomery, contralto, who have recently been doing such attractive duo singing, appeared at St. Sabina's Church on November 16 in selections from the "Stabat Mater."

Miss Harpster did the "Inflammatus" with dramatic fervor and conviction, and the ensemble was very effective in the "Quis est Homo" duet. Miss Harpster also sang the Gounod "Paice Dominie," which showed off her voice in its more lyric vein, and Mrs. Montgomery was very pleasing in Allitsen's "O for a Burst of Song."

A group of harp solos was played by Clara Louise Thurston, which added greatly to the effectiveness of the service.

M. C. W.

———♯♯♯———

PAULIST CHORISTERS TO GIVE CONCERT

The Paulist Choristers of Chicago, one hundred voices, Leroy Wetzel, director, will give a concert at Orchestra Hall on Friday evening, December 12, at 8:15 p. m.

The program will consist of solos and choruses from the works of Handel, Tschaikowsky, Grieg, Rachmaninoff, Zolatorieff, Egar, Saint-Saens, Mercadante, Dickinson and a group of traditional Christmas carols.

The choristers will be assisted by Frank Barnard, tenor; Hugo Goodwin, organist, and Oscar Deis, accompanist.

———♯♯♯———

Clarke—Edward Clarke presented a number of his pupils in recital at the Lyceum Arts Conservatory, Lyon & Healy Building, on Tuesday evening, December 2. Miss Velma Fike, violin pupil of Rachel Steinman Clarke, contributed two numbers.

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AT THE MacBURNEY STUDIOS

In four divisions was the program at the MacBurney studio recital on Monday evening and varied to the limit of that number, for with one group in the suave Italian, one in modern French, one in rollicking Irish, and the fourth in English (American composers), there was provided, surely, a full meed of variety and a corresponding value and interest.

The singer was Emma Boyd Waddell, a soprano of very nice presence, serene stage manners and the possessor of a voice at once warm and bright.

That Mrs. Waddell has musicianship, too, is beyond question, and that she studied each of her Monday numbers to the end of attractive and logical interpretation is equally the fact.

"Lascia Ch' io Piango" (Handel) has probably served as the opening number of thousands of programs, and yet it still retains and will for long retain a pristine freshness and an everlasting beauty. This was followed by "Virgin Tutto Amor" (Durante), not so well known but also very attractive, and Tosti's "L' ultimo Bacio," sentimental and saccharine—all these being extremely interesting in the Waddell readings, and with the extremely suave, always penetrating, but never overwhelming, accompaniment of Harold B. Simonds.

The French group contained well-known but also well-chosen selections of Hahn and Chaminade, with one by Ferrari which was a delight, and two by Yvette Guilberte, one of which was saucy, as this Frenchwoman herself always is, and the other being rather dejected in tone.

The Irish numbers were "A Bag of Whistles" (Crist), "The Blatherskite," "Would God I Were the Tender Apple Blossom" and "The Leprehaun," and the American group, excellent of content and contrast, included "The Robin Sings in the Apple Tree," "Midsummer Lullaby" and "The Sea," by MacDowell; "Summer Glow" (Eastwood Lane), and "Robin, Robin, Sing Me a Song" (Spross).

C. E. W.

ORNSTEIN AT ORCHESTRA HALL

On Monday evening Leo Ornstein was the solo feature of a concert given at Orchestra Hall which enlisted—further, the services of the Chicago Symphony Orchestra in entirety and of one of the self-playing devices, Mr. Ornstein being used as a foil to this arrangement.

Limited time made it necessary to omit hearing of the "reproductions" and of the purely orchestral numbers, which included works by Weber, Mozart, Ornstein, Liszt and Tschaikowsky.

The pianist was heard in two movements of the Rubinstein Concerto No. 4 in D Minor, and the hearing proved to be one of the superb treats of the season.

Mr. Ornstein, whose earlier work in Chicago, when he played mostly his own compositions, made but an ephemeral impression, has grown and developed amazingly, and today stands as a superb exponent of such works as the great concerts of MacDowell, Rubinstein and Liszt.

His technic is so amazingly clear and rapid in action as to constitute a pianistic marvel, and his rhythmic sense is so wonderful as to make him a human metronome, but one, however, swayed and dominated by an elasticity which could never attach to iron and wood alone.

His temperament is electrical, and his reading on Monday of the Rubinstein Opus left nothing to be imagined or desired.

After the magnificent exhibitions Mr. Ornstein has given us in the recent playings of the MacDowell and Rubinstein Concertos, we are filled with an intense yearning to hear him again in recital, and we hope that the hearing will not be long delayed.

C. E. W.

———♯♯♯———

Zygman—Mme. Flora Zygman, one of the best of Chicago pianists, who gave a successful recital at Aeolian Hall in New York last week, has had such flattering offers to take up her residence in that city she has determined to do so and has taken a studio in the Metropolitan Opera House Building.

ISOLDE MENGES

The second appearance of Isolde Menges in Chicago was a signal success, and, although the young artist introduced herself as a player of great talent, she has undoubtedly broadened and developed in every way since her first performance last spring. On Sunday she gave the following program at Kimball Hall:

ISOLDE MENGES

Concerto, A major	Mozart
Allegro-Adagio Rondo, Tempo di Minuetto, Allegro	
Slavonik Dance, G minor	Dvorak-Kreisler
Ballet Music from Rosamunde	Schubert-Kreisler
Samoan Lullaby	Boyd
Praeludium and Allegro	Pugnani-Kreisler
Chaconne	Bach
Nocturne, C minor	Medtner
En Bateau	Debussy
Scherzo Valse	Chabrier

Her technic is broad and built up wisely along sane and tasteful lines, and her rhythms are strongly accented and most virile in power. At the same time there is refinement and womanliness to be found in her work, which makes it strongly appealing in combination with the vigor and abandon. She has also plenty of romance and sentiment in the lighter numbers, and always a slightly concealed but charmingly delicate sense of humor.

She was accompanied by Miss Eileen Beattie, who plays with great ease and a never-failing sympathy.

Miss Menges will play a return engagement at Kimball Hall in January, after which she and her accompanist will return to their home in England for a concert tour.

M. C. W.

———♯♯♯———

HORACE DAVIS AND MARIE LIGHTHALL

Sunday afternoon at Turner Hall Marie Lighthall, soprano, and Horace Davis, tenor, made a success with the audience in the singing of the "Trovatore" duet. Mrs. Lighthall was heard only in the duet because of her recital engagement.

Mr. Davis sang later the "Aida" aria with good dramatic style. His voice met the requirements of the score, and he gave it out without reserve, singing the high ending forte with great surety. He was compelled to add an encore.

The orchestra, under Mr. Hand, did some things well.

Helen Haworth

Mezzo-Contralto

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MARIE EDWARDS VON RITTER PRESENTS A TALENTED PUPIL IN RECITAL

A remarkable talent is that possessed by Vernice Bearsh and fortunate indeed is it that this talent has been placed in the care of Marie Edwards Von Ritter, for she herself was a child prodigy and understands the genius thoroughly.

Besides which she has had the most elaborate of schooling, and her years of teaching have given her a routine and a perspicuity which are unerring.

VERNICE BEARSH

Vernice Bearsh is only twelve now and this writer has been observing her progress under Mrs. Von Ritter for several years with constantly growing delight.

Not a forced development is hers, for her teacher believes thoroughly in self-expression and allows her little pupil all possible logical leeway, and therefore Vernice is neither compelled to overpractice, nor is she tied down to hard and fast rules of interpretation, but is allowed, always, to express her own personality.

This is a splendid plan for the most part, and on last Friday evening at Lyon & Healy Recital Hall it resulted in thoroughly interesting playing.

And most of this playing was definitely correct and clear, the only exception being the slow movement of the Sonata, No. 9, by Mozart, which I should say was not quite so well memorized or digested as other parts of the program.

The opening number, bits of Burgmuller, Bach and Handel, was remarkable in the speed and clarity of running passages; the depth of the chords (although Vernice has a very tiny hand), and the insistence and beauty of the melody line, to say nothing of the remarkable grasp the young pianist displayed in canonic and fugal passages.

The last two groups comprised the following well chosen list of pieces, which are thoroughly adapted to the child mind, and which in technical perfection and brilliance were admirable indeed as played at this time: "Butterfly" (Lavellee); "Pizzicatti from Sylvia" (Delibes); "Annie Laurie" (for left hand alone by Robyn); "Idilio" (Lack); "Fughetto" (Guilmant); "Staccato Etude" (Raff); "Berceuse" from "Joclyn" (Godard), and "Capriccio" (Scarlatta).

The audience, somewhat depleted in numbers by the rain, was thoroughly appreciative and rewarded the work of the player with many recalls, flowers and encore demands.

In the middle of the program Miss Leta Murdock appeared, and to the definite and musical accompaniment of Marie Edwards Von Ritter, played a group of well known short pieces for the violin, closing with the remarkably fine and potent "Indian Snake Dance" by Cecil Burleigh.

Miss Murdock has a tone of fine proportions and beautiful quality, her musicianship is beyond reproach and her musical feeling and readings are at a point which continually interest and charm. C. E. W.

CHICAGO MUSICAL COLLEGE

The concert that will be given by the Chicago Musical College this Saturday morning at 11 o'clock in Ziegfeld Theater will be presented by students in the piano, violin and vocal departments. The following program will be interpreted:

Piano—Impromptu, C sharp minor.....Reinhold
Robert Doremus (Chicago)
(Student of C. Gordon Wedertz)

Vocal—
The Soldier's Bride.....Rachmaninow
Cradle Song.....Gretchaninow
Marian Hopkins (Dubuque, Ia.)
(Student of Edouard Dufresne)

Piano—Thirty-two Variations, C minor.....Beethoven
Anna Vognar (Chicago)
(Student of Maurice Aronson)

Vocal—
Ah, Love but a Day.....Beach
Butterflies.....Seiler
Mary Louise Lloyd (Indiana Harbor, Ind.)
(Student of Burton Thatcher)

Violin—Concerto, F sharp minor.....Ernst
Harold Ayres (Chicago)
(Student of Leon Sametini)

Vocal—
Chant Hindou.....Bemberg
Mimi's Farewell (La Boheme).....Puccini
Oregonia Hildebrand (Chickasha, Okla.)
(Student of Edoardo Sacerdote)

Piano—
Valse, Le Plu que Lente.....Debussy
Toccatina.....Whitfield
Kathryn Whitfield (Chicago)
(Student of and assistant to Alexander Raab)

Vocal—Voce di Donna (La Gioconda).....Ponchielli
Isabelle Cannon (Chicago)
(Student of Adolf Muhlmann)

Piano—Etude, D flat major.....Liszt
Elsie Barge (Brookhaven, Miss.)
(Student of Harold V. Mickwitz)

LA FORGE-BERUMEN STUDIO RECITAL

Sara Reynard, Alice Bracey, Rosamond Crawford, Kathryn Kerin and Louis Meslin, pianists, pupils of Frank La Forge and Ernesto Berumen, appeared in recital at the La Forge-Berumen studios on November 25, presenting a program of modern piano compositions. All the young pianists displayed once more their splendid training, delighting the audience with their beautiful playing.

Mollenhauser—Mr. William F. T. Mollenhauser, well known American composer and violinist, has again entered the concert field after five years' retirement, owing to the death of his father, the late Edward Mollenhauser, renowned composer, violinist and teacher. Mr. Mollenhauser gave a recital in Sioux City, Iowa, the first of November, upon which occasion he dedicated his Adagio-Rondo, written for violin and orchestra, to Mr. and Mrs. Frederick Heizer of Sioux City.

EPIPHANY ORGAN RECITALS

The regular monthly organ recital by Dr. Francis Hemington at the Church of the Epiphany, Ashland boulevard and West Adams street, Chicago, will be given next Sunday evening, December 7, at 8 o'clock. These recitals take the place of the usual evening service at this church. Mrs. Mabel H. Allen, soprano, will be the assisting vocalist. The following program will be given:

Opening Hymn—O Saviour, Precious Savior, No. 113
Organ—
Overture to Midsummer's Night's Dream.....Mendelssohn
Evensong.....Johnston
First Concert Study.....Yon
Soprano Solo—Fear Not Ye, O Israel.....Buck
Mrs. Mabel H. Allen
Organ—
Fantasia on two Christmas themes.....Guilmant
Will 'o the Wisp.....Nevin
Intermezzo.....Gounod
Pomp and Circumstance March.....Elgar
Welcome from the Rector.....Rev. Herbert W. Prince
Offertory Hymn—Hark! Hark! My Soul, No. 48
Soprano Solo—I Will Extol Thee.....Costa
Mrs. Mabel H. Allen
Closing Hymn—Jerusalem the Golden, No. 50

MUSICIANS' CLUB OF WOMEN

On last Monday in a concert by Chicago Composers, a fine piano concerto by Amy Emerson Neill was played beautifully by Mary Cameron, with Marie Bergerson Borro at the second piano.

There was an excellent group of works by Borowski, Cole, Carpenter, Harold Henry and Herbert E. Hyde, well presented by Lillian White Freyn and a group of Arthur Olaf Andersen duets sung by Mrs. Freyn and Mrs. Franklyn Wood, the latter presenting also a group of solo numbers by Carpenter, Lester, Hyde and Grant-Schaefer.

Norma Altermatt played a group comprising a sonata by Leo Sowerby, the "Invocation" (Borowski) and a Gavotte-Intermezzo by Louis Victor Saar.

SUBJECTS FOR CONSIDERATION AT THE ORCHESTRA PROGRAM STUDY CLASS, 1225 KIMBALL HALL

Saturday, December 6:
Overture—Der Freischutz.....Weber
Symphony, No. 4.....Tschaikowsky
Saturday, December 13:
Symphony in E minor.....Rachmaninoff
Concerto for Piano, No. 5.....Beethoven

The class, conducted by Lester W. Groom, meets Saturday afternoons at 5:15 to analyze and study the works played at the current concert of the Chicago Symphony Orchestra.

Bethany — The Bethany Conservatory (Kansas) gave a concert on November 23, when Nelle Bryant, a soprano well known in Chicago and throughout the Middle West, was a principal soloist, singing the solo part in "Olaf Trygvasson" (Grieg).

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MARIE KERN-MULLEN

Marie Kern-Mullen, contralto, who is on concert tour for the winter, reports great success, and return engagements are asked for everywhere.

At Mullen, Neb., the company was entertained at the High School by the superintendent of music, among other numbers presented by the students for Mme. Kern-Mullen and her associates being Carpenter's "Kahki Sammy," and this brought down the house.

Mme. Kern-Mullen has been compelled in many instances to give three encores after one song, and among these selections she finds special favor in "Daddy's Sweetheart" (Lehmann) and "A Dusky Lullaby" (Gilberte).

The dates filled in November and to be filled in December are as follows: November 1, Seneca, Neb.; 3, Anselmo, Neb.; 4, Central City, Neb.; 5, Fullerton, Neb.; 6, Callaway, Neb.; 7, Lexington, Neb.; 8, Thurston, Neb.; 10, Hartington, Neb.; 11, Winside, Neb.; 13, Valentine, Neb.; 14, Pierce, Neb.; 15, Fairfax, S. D.; 17, Winner, S. D.; 18, Gregory, S. D.; 19, Butte, Neb.; 20, Spencer, Neb.; 21, Allen, Neb.; 22, Osmond, Neb.; 24, Laurel, Neb.; 25, Wynot, Neb.; 26, Homer, Neb.; 27, Onawa, Iowa; 28, Battle Creek, Iowa; December 1, Charter Oak, Iowa; 2, Hornick, Iowa; 3, Lawton, Iowa; 4, Moville, Iowa; 5, Kingsley, Iowa; 6, Correctionville, Iowa; 8, Aurelia, Iowa; 9, Fonda, Iowa; 10, Peterson, Iowa; 11, Lohrville, Iowa; 12, Jolly, Iowa; 13, Boxholm, Iowa; 15, Farnholmville, Iowa; 16, Fort Dodge.

RUTH S. BROUGHTON

Ruth Broughton, accompanist, played for Anna L. Braun in a group of Cadman songs from the opera "Shanewis" on Thursday, November 13, at the West Side Co-educational Club meeting.

Miss Broughton also accompanied Miss Frances Coates, costume song interpreter, in her program before the River Forest Neighborhood Club on Tuesday evening, November 25.

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TWO RECITALS BY JACOB MOERSCHEL PUPILS

Every once in a great while the fagged interest of a reviewer receives a happy jolt. The anæmic monotony is disturbed by a real red corpuscle and more often this happens through attendance of student events than among professional. One knows just about what to expect of the "stars." A cold or death in the family may alter technic of a number or so, but a big artist usually performs all the regular stunts, and after a few seasons not even imagination can be drawn upon.

The recital given by Alfred Rehorst, a twenty-one-year-old boy, who only began to study when he was fifteen, was enough to make any imagination sit up and take notice. He is a tall, erect young chap, mild-mannered, with a studious expression, always interested in what is just before him. He is sincere in his handclasp and very modest about his accomplishments. His program embraced these numbers:

English Suite No. 6, D minor (Prelude and Allegro—Allemande—Courante—Sarabande and Double—Gavotte—Gigue)	Bach
Waltz, E flat major	Chopin
Waltz, E minor	Chopin
Nocturne, B major	Chopin
Etude, G flat—op. 10	Chopin
Etude, A minor—op. 25	Chopin
Polonaise, E flat minor	Chopin
Polichinelle	Rachmaninoff
Romance	Iljinsky
Novelette	Glazounow
The Girl with Flaxen Hair	Debussy
Arabesque	Debussy
Reflections in the Water	Debussy
Fairies at Play	Carl Heymann

The Normal School auditorium would not have held another person, and the audience was thoroughly appreciative. Bach was played with an introspective reverence and distinct clarity, steady rhythm and well-defined tempos, colored just enough to be safely decorous. No trifling here. It is hard to believe such Bach could have been acquired in only six years' study.

Then Chopin, with variety in each number that hints young Rehorst has delved into the subtleties of this composer of moods. Crisp, brilliant staccato; airy, fleet, delicate runs; contrasts of legato phrases, abrupt transitions, and change of tempos, never lost sight of and never slurred. The Nocturne was a dreamy, pathetic story, sympathetically told—a tonal picture. Both Etudes were brilliantly executed. Contrasts of the deep, sustained chords in opening of the A minor were followed by a fiery display of runs and octaves. The Polonaise was articulated by fingers appreciative of its moods and tenses, its power and lacy network.

And in the last group we are increasingly surprised. For if Chopin was a far cry from Bach, his interpretation of the moderns is even more versatile. Rachmaninoff opened with a barbaric intensity and resolved into treble weavings around the beautiful melody of the left hand, whose marked accent never wavered.

The Ilynsky "Romance" was dripping with emotional color and a fine pianissimo legato.

The "Novellette" of Glazounow proved a dazzling bit of brilliance, and we come to three Debussy numbers, and in these, more than anything else, it was almost impossible to believe it was the same pair of hands, so different was the technic. Purely impressionistic pictures, imaged with a golden tracery. Not melancholy, but a

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seriousness surrounded them. Perhaps the "Reflections" made the greatest impression. There was a vibrant movement and shading which made it a very unusual interpretation. In spite of the pleasure of his Bach, I have a feeling that his reading of these moderns, which is marked with individuality, will make of him a very unusual interpreter along modern lines. It will be a career worth watching if he makes it his life work to be a concert pianist. He has the material and suggests by his quiet, self-contained demeanor that all the depths are not yet plumbed.

♮ ♮ ♮

The Food, Household and Music Show being held at the Auditorium is affording a chance for many things to be given, and among them a program by young Raymond Dettlaff, a fourteen-year-old pupil of Jacob Moerschel, in Plankinton Hall on the evening of November 21, attracted and enthused a big audience. The talented little lad played on one of the small Miessner pianos, and the volume of tone he produced was almost unbelievable. He thoroughly enjoyed the novelty of what he was doing, and so did his auditors. His numbers are all memorized and played with understanding and expressive coloring. Like all small youngsters, he enjoys velocity himself, and his accuracy is astounding. Only the sangfroid of youth would ever start such tempos and get through them. His program, which follows, was chosen to especially fit the occasion, and in no way embraces what he really can do.

Probably not many fourteen-year-old boys, attending high school, would want to attempt this. And Raymond is a real boy, with a lot of mischief in his brown eyes. He loves the outdoors and games, like any other healthy lad, but he has musical ambitions and talent to fulfill them.

Variations	Handel
Moment Musicale	Schubert
Peasant Song	Mendelssohn
Spinning Song	Mendelssohn
Prelude—C sharp minor	Chopin
Prelude—F major	Chopin
Valse—Op. 64 No. 1	Chopin
Butterfly	Greig
Fileuse	Stojowsky
Tarantelle	Kaun
Polkette	Hahn
Fire-Flies	Beach
La Campanella	Liszt

♯♯♯

LOIS JOHNSTON AND JEANNE BOYD

Lois Johnston, soprano, and Jeanne Boyd, composer-accompanist, gave a program of songs at the home of Mr. and Mrs. John Matter, Hyde Park, Chicago, on November 6, the occasion being a reception given for Professor Hale, retiring head of the Latin Department, University of Chicago. The works presented were:

Wind from the South Canzonetta At Morning La Tarantella	Jeanne Boyd
The Nightingale and the Rose	Rimsky-Korsakoff
Cradle Song	Rimsky-Korsakoff
You Brought Me Flowers	Jacobson
The Jasmine Door	Scott
Sanctuary	La Forge
Chanson Norvegienne	Fourdrain
Ballatella "Pagliacci"	Leoncavallo

♯♯♯

FLORA WAALKES

On Sunday, November 16, Miss Olive O'Niel, a pupil of Miss Waalkes, substituted for her teacher at the Woodlawn Park Presbyterian Church.

On November 30 the quartet, with Miss Waalkes, soprano, gave Gaul's "Ruth."

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Dean of the School of Three Arts of Lombard College
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Chicago Studio, 707 Fine Arts Building.

CONCERT OF YE OLDE FOLKS

A Personal Reaction

The impulse to praise one community concert in particular drowns the desire to comment upon the necessity for community concerts in general. If the paragraphs that follow breathe panagyric, they will yet fail to express the effect the concert had upon me. Perfect relaxation can come only with contentment, and I was not alone in yielding completely to the charm of the concert of Ye Olde Folks, given at South Church on Tuesday.

Forty singers, garbed in the quaint, becoming costumes of a past generation, poured forth olden melodies and awakened memories of former good times that the hurry and scurry of today had almost banished. The merry-go-rounds of "Three Blind Mice" and "Scotland's Burning," created a refreshing thrill and a laugh. The response to "Love's Old Sweet Song" and "Auld Lang Syne," which the audience shared with ye menne and women syngers, measured the appreciation of that audience, indicating a desire for something more restful than vaudeville and less strenuous than dancing.

The solos and part songs were so admirably adapted to those who sang them that each one scored a hit. Life-ever-lasting Hostetter delighted us with "Twickenham Ferry"; in a sturdy song for two, "Larboard Watch," ye lusty warblers, Hall and Claland, made a difficult thing seem easy; and when Mistress Grateful Golightly Doran questioned "O Dear, What Can the Matter Be?" I once more fell in love with the jingles of Mother Goose. I should like to know the individual reactions to "Flow Gently Sweet Afton" sung by Happyheart Overflowing Shaw (she whose mother was an Ogden). Like many of the numbers on the program "Sweet Afton" has clustered about it associations peculiar to each listener and must have recalled tender memories lurking in their hearts.

The feature numbers were unique. Mistress Faith-that-makes-faithful-Hodge rendered Certain Quaint Tunes on ye Chest of Whistles that revived the grace of the Gavotte and Minuet while accentuating the horrors of present day dance music and dances, horrors that abuse our ears and jangle our nerves.

Wonderful Anabastus Morse sang a Very Worldly Tune, "Rory O'More, in a style that would win any fair maid and please older people. And he was immense as "Old Grimes."

From the audience came Miss Lucy Hartman as a surprise, handsomely gowned in the latest mode with songs equally vivid in contrast to those of Ye Olde Folke. Her rendition of "No, John" was a wicked delight. She interpreted the coquette skillfully, and sang the teasing lover's part with gusto. Her selection from "Elijah" was splendidly suited to her powers.

"What Are the Wild Waves Saying?" was sung by Fancy-free Encouragement Boydston and Cheerful Hezekiah Hall, who made of this olde olde songe for two a refreshing performance.

"Art is the obviously well done," a surgeon once told me. From the unique program so frequently quoted in these paragraphs to the moment of snuffing the candles the work of an artist was visible in every detail. The effective march of ye syngers in their gayly colored gowns with fichus and frills and buckles; the draping of rare shawls and old-fashioned quilts; and the lighted candles on antique furniture combined to make an unforgetable picture. Artemissimo Cotsworth, Chief Tyme Beater, fashioned and directed the entertainment. His brilliant garment of Colonial cut and fashion harmonized with his gentlemanly courtesy. His successful effort, which I have but faintly praised, makes further comment on the need, the value and the joy of community concerts superfluous.

W. H. SOLLE.

———♯♯♯———

CHICAGO MUSICAL COLLEGE NOTES

Burton Thatcher will give a vocal recital at South Bend, Ind., December 15.

Students of Karl Rekzeh will give a concert in the Recital Hall of the Chicago Musical College, fifth floor, December 13.

Marie Herron, student of Mrs. Rose Lutiger Gannon, will sing at Aryan Grotto this Wednesday, Thursday and Friday; Edna Nilson, also studying with Mrs. Gannon, has been appearing in concert at Columbus, Ohio, all this week.

The program that will be given by the Chicago Musical College in Ziegfeld Theater December 13 will be given by the Children's Department under the direction of Julia Lois Caruthers. The School of Opera will give a performance under the direction of Edoardo Sacerdote December 20.

Helen Shepard, student of Mrs. Gannon, sang Thursday at Joliet, Ill.

A successful vocal recital was given in the Chicago Musical College Recital Hall last Thursday by Mrs. Ednah T. Marxmiller, student of Mrs. Bishop.

———♯♯♯———

NATIONAL ASSOCIATION OF ORGANISTS

Meeting of Illinois Council

Last Sunday afternoon a very interesting meeting was held at Epiphany Parish House, when Mr. J. C. Deagan gave the council a fine address on "Chimes; Their Relation to the Modern Organ," afterward discussing some of his other instruments of percussion, and demonstrating the beautiful tonal qualities of these instruments. It is to be regretted that more members did not take advantage of this opportunity to hear such a delightful lecture, but those present included some of Chicago's most distinguished organists, and after the lecture a pleasant hour was spent in social intercourse. A series of interesting meetings are planned for the season, and these are to take place on the three sides of the city.

———♯♯♯———

Chicago Musical College—The program that will be given by the Chicago Musical College in Ziegfeld Theater this Saturday morning at 11 o'clock will be presented by students of Mrs. Mae Stebbins Reed, who will be seen in dance divertissements.

AGNES LEIST BEEBE PRESENTS PUPILS IN RECITAL

Some teachers insure for themselves "nervous" pupils' recitals through their own fussiness and some invite unattractive stage presence in their students through their own disregard of good form.

But to neither of these classes does Agnes Leist Beebe belong, but on the contrary her pupils sing with a poise and surety which is an honest reflection of her own serenity and security, and they have stage bearing and manners which are excellent and which are to her credit, a copy of her own graciousness.

And they always sing well and thereby they still further do her credit, for they prove invariably her good judgment, her tact and her artistry.

On last Friday evening all these good qualities—and more—were in evidence at her Fine Arts Building Recital, and there was great pleasure there for everyone attending the interesting recital.

The program was well selected—it was full of variety and it was excellently presented. There was a fine enunciation of the English text, for the most part, and good accompaniments were furnished throughout by Mrs. Oscar Wagner except when she herself sang a group and Harry Polk played, beautifully as always, for her.

Mrs. Elsie Holbrook has a full and rich dramatic soprano and showed careful study and good taste in "Ala Stella Confidenti" (Robault) and a group comprising "Values" (Vanderpool), "Sorter Miss You" (Smith), two very popular new American songs, and "The Willow," a very unusual and wonderful song by Thomas.

Mrs. Lucile Comfort Oren, who sang "The East Wind," "The West Wind" and "The North Wind" (Mary Turner Salter), and the Mad Scene from "Lucia," has appeared often in concert and recital and showed the consequent routine. She has a clear coloratura voice and her singing was, at this time, as always, very much enjoyed.

Edgar Bechtold sang a group of songs by Burleigh, Cadman and Huhn, showing a well-rounded baritone voice of sympathetic quality.

Myrtle Kater chose some very brilliant songs of Corbet, Salter and Del Riego for the exploitation of a lyric voice of very pleasing quality and gave much promise of continued success.

Mrs. Oscar Wagner possesses a good voice of lyric quality and sang with poise and musicianship, while P. T. Macdonald, the possessor of a tenor voice, warm and sympathetic, sang with much intelligence a group by Tosti, Lang and Hawley.

C. E. W.

———♯♯♯———

Stoffer—Miss Roma Mulford sang for the Woodlawn Woman's Club on Tuesday, November 18. Miss Mulford and Miss Jean Inglis, pupils of Miss Stoffer, sang several of the MacDowell songs at the MacDowell program given by the Centralizing School of Music November 22. The songs given were "To a Wild Rose," "Thy Beaming Eyes" and "A Maid Sings Light."

———♯♯♯———

White—The setting of the One Hundredth Psalm, by Lida Browning White, was sung on Thanksgiving morning service at the First Christian Science Church in Gary, Ind.

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"Aida" with **Besanzoni** At the Metropolitan

The Opera

"Aida" With Besanzoni at the Metropolitan

Mr. Gatti-Casazza trained on New York last night the first Big Bertha of his new operatic campaign, to wit, Gabriella Besanzoni. This description applies not to the young lady's physique, but to her talent. Physically she is a pretty little woman. The big-wigs of the Metropolitan management have not been saying very much about their new contralto, but they have been looking volumes of wisdom. Secretly, no doubt, they have banked on a quick conquest of New York as soon as the young Italian should open her divine fire as the Princess Amneris in "Aida."

The bombardment began shortly after 8:00 last evening, and toward 11:30 it had reached such a pitch of effectiveness that just as the Princess Amneris went down to final defeat a howling mob behind the celebrated railings shouted an uproarious triumph for her impersonator. The Roman contralto seemed to have added little old New York to a list of conquered cities that already included the principal capitals of Latin America.

The most startling stories preceded the young woman to New York. In Paris a few weeks ago I met Giorgio Polacco, who had conducted for her in the spring season in Mexico City. "THE VOICE OF THE CENTURY, CHER AMI!" he cried. "THERE IS NO CONTRALTO LIKE IT—PERHAPS SCALCHI-LOLLI IN HER BEST DAYS, but that was before your day and almost before mine—perhaps Delna twenty years ago. BUT I HAVE HEARD NOTHING TO APPROACH IT. AND TEMPERAMENT!" Mr. Polacco had other things to say about this vermilion talent, but I will not quote him further.

So now the second Metropolitan audience of the season has heard the young woman and RAPTUROUSLY APPLAUDED HER. It seemed to like well the range and quality of her voice, its shifting colors and varied registers, to bask luxuriously at a discreet distance in its vivid heat. SHE IS A FIERY YOUNG SINGER, MISS BESANZONI, AND A FIERY ACTRESS, WHO SAWS THE AIR WITH WHITE-HOT METAL. Princely pride and princely raiment alike counted for nothing with her Amneris when the life of him she loved was at stake. A woman scorned, from the scorner she turned her fury on the priests marching out of the judgment hall, and, thanks to her knees and the Pharaonic ball gown, the Metropolitan stage could have no use this morning for a vacuum cleaner.

The huge audience seemed to enjoy most of the performance and became, as recorded above, very much wrought up over Miss Besanzoni's achievements in the last act.—PITTS SANBORN in the NEW YORK GLOBE.

New York Times: Miss Besanzoni disclosed a voice of power and richness.

New Yord Herald: Her voice is of fine quality, almost a mezzo-soprano in the medium register, but containing resonant low notes. Miss Besanzoni had a real success with a capacity audience.

Evening Telegram: Hers is a rich voice, under beautiful control.

Morning World: Her voice is of true contralto timbre, powerful and resonant. She is evidently as temperamental as a tiger cat.

Evening World: Her singing in the last act was impassioned enough to evoke a demonstration.

Evening Journal: Mme. Besanzoni presented a fitting picture, which vocally was quite in consonance with its histrionism.

(Lack of space will not permit reproduction of all notices in full)

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SOME NEW SONGS

The new 1919-20 songs being brought out by Witmark and the success with which they have been greeted by discerning artists are added proof that the better class of songs will eventually outgrow, from the financial as well as the artistic standpoint, the so-called popular songs of the music hall type heretofore featured.

Last year this same firm brought out several delightful concert songs and ballads, among the most successful being "Values," "Smilin' Through," "Molly," and "Sorter Miss You."

The new series includes a delightful Negro Spirital, "Golden Crown," by Herman Gantvoort"; "The Want of You," by Fred Vanderpool, author of "Values"; "Dreamport," a charming lullaby by that equally charming tenor of concert fame, John Barnes Wells; an excellent ballad, "The Lamplit Hour," by Arthur Penn, the composer of "Smilin' Through," and a lovely Southern lullaby, "Ma Little Sunflower," another one of the many Vanderpool compositions.

Besides their intrinsic musical value, these songs are set to very lovely lyrics. Mr. Gantvoort used his own words, the others being by Marian Gillespie, R. M. Brinkerhoff, and the last, "Lamplit Hour," is set to a poem by Thomas Burke. It is an interesting fact that Mr. Brinkerhoff, who is responsible for the famous "Little Mary Mixup" drawing in the New York Evening World, has published his debutante lyric in Mr. Wells' song "Dreamport." Heretofore the artist had confined himself to designing the covers for his friend's songs, and although he still insists he is an artist and not a poet, he could not resist the temptation of going beyond the title page and breaking into the print between the covers.

"Fearing I might get a reputation as a lyricist," says the artist, "I have warned every singer who has shown an inclination to do this song. I have threatened them that if they sing it I will mix up a Little Mary drawing and send it by special post—with the admonition, 'Be it on your own head; if you sing it, Little Mary will come after you.'"

Both Mr. Penn and Mr. Vanderpool have always been catholic in their selection of lyrics, feeling that the success of their songs, as is usually the case, depends mostly on the poems. For, after all, the old trite saying that there would be no songs if there were no poems is all too true.

"I select my poems not only for the personal inspiration," says Penn, the composer of "The Magic of Your Eyes," "Smilin' Through" and many of the Witmark successes, "but for the appeal to the public at large; not, of course, forgetting the artist. Every composer who hopes for a real success must try to set a poem which will stimulate the mind of the artist, for it is the singer who acts as the medium to portray the poetical value and paint the musical picture."

Reinald Werrenrath has sung "Smilin' Through" at every recital since February and is still singing it. "Golden Crown" and another new song, "Heart Call," by Mr. Vanderpool, are being sung on every one of thirty-three recital programs by Amparito Farrar, also by Oscar Seagle, Arthur Middleton and other prominent artists. Walter Greene is featuring "Lamplit Hour" along with "Spring's a Lovable Ladye" and "Values." Paul Althouse is using "Values" and "Smilin' Through" on all of his 1919-20 programs, and Florence Macbeth has booked "Values" for thirty-three recital dates so far. Thomas Chalmers is using both numbers on each and every program of his for the coming winter tour. "Dreamport" and "Want of You" have both been taken up universally and programmed continually, the latter being featured by the Metropolitan Opera Company tenor, Charles Hackett.

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AUDITORIUM MUSICAL-DRAMATIC CONSERVATORY

Ruth Helene Dalily, assistant to Mr. Stein, will be the soloist with the Norwegian Choral Society December 8. Her pupil, Gladys Arnold, was soloist at a concert at the Cicero M. E. Church Friday evening. Misses Janet Havens, Anna O'Malley, Harriet Nilsen, Emma Olsen, readers, Gladys Grove, soprano, and Marie Kordo, alto, gave a concert at 47th Street Hospital for the convalescent soldiers Tuesday evening.

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ASK WHY!

HOUSTON, TEXAS

The musical season has recently opened with a larger list of coming attractions than ever before.

Following the lure of financial promise in the impresario business, nearly every one in Houston seems to have gone into it, from church dignitaries down to a wrestling club, consequently competition is keen. An oversupply of music in a town of this size is dangerous business, so all parties interested are watching the outcome with both hope and trepidation. The first event was the Chicago Opera Company, presenting "Aida" and "The Masked Ball." As this took something like $25,000 out of the town, the appearance of Matzenauer, under the auspices of the Treble Clef Club, was unfortunate. The audience was more notable for enthusiasm than for numbers.

Then, within a few days, came the Vatican Choir. The romantic tradition surrounding this ancient institution, which for the first time in sixteen hundred years had quitted its cloistered seclusion to tour the world, with the benediction of the pope in its wake, struck the popular imagination, and a crowded house greeted it. A predominance on the program of the austere polyphony of Palestrina rather dampened the enthusiasm of many who had hoped for a little of their favorite "Jazz" to compensate them for the $7 paid for tickets. The work of the choir, however, was fine.

The joint recital of Helen Stanley and Joseph Lhevinne was an event deserving more recognition than it received. It did not draw the crowd, but the "Cognescenti" were there, and when this select circle foregathers here an artist is sure of an intelligent appreciation that moves him to do his best. Under the urge of an enthusiasm unprecedented in Houston, both artists distinguished themselves.

Mme. Stanley had been heard here before, and her appearance at this time strengthened the former impression. Her voice, as before, was a responsive medium for the expression of an art so faithfully studied that it has become a skill of the soul rather than a dexterity of the throat—an art touched with imagination, suffused with color and emotionally warm, without overstepping the bounds of good taste.

As great as was her artistry, it, however, paled beside the playing of Lhevinne. No pianist since De Pachmann has held an audience here with such intensity of interest. His technic was dazzling, astounding if you will, but amid the glitter and glamour of technical display the spirit of beauty, transmuted into sound, was held inviolate.

It was hard to believe that dead wood and steel could exhale such witchery of sound as he evoked from the piano in the Shuts-Eyler arrangement of the "Blue Danube." The word is used advisedly, for under his touch this percussive instrument became the breathing voice of music.

The enthusiasm was so great that he was forced to double his allotted numbers with encores. The last concert of the week was Marie Rappold, sponsored by Dr. E. A. Norton, as were the above-mentioned artists. This last was altogether an enjoyable recital, the artist renewing the triumph of a former visit with the Montreal Opera Company. She not only sang superbly, but was lovely to look upon in a gown that set off her attractive stage presence unusually well.

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Edna Winifred Cookingham
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KNUPFER STUDIOS

Walter Knupfer, director of the Knupfer studios, Fine Arts Building, announces the second one of this season's recital series, to take place this Friday evening at 8:15. Students of the Intermediate grades of the piano, vocal and dramatic departments will render the following program:

Piano—Concerto, C major (First Movement)..... Beethoven
Nellyrose Westerheide
(Pupil of Walter Knupfer)

Violin—Ave Maria..... Gounod
Ruth Victor
(Pupil of Ruth Breytspraak)

Piano—
Prelude, G minor..... Schuett
Valse Caprice..... Scott
Marjorie Hillison
(Pupil of Walter Knupfer)

Reading—A Real Lady
Doris Engelking
(Pupil of Gertrude Hemken)

Vocal—
I Am Thy Harp..... Woodman
Over the World to You..... Clark
Camille Rubinette
(Pupil of David Baxter)

Piano—
Polonaise, A major..... Chopin
Kammenoi Ostrow..... Rubinstein
Oliver Kobisk
(Pupil of Walter Knupfer)

Violin—Rondino..... Beethoven-Kreisler
Chester Frankiewicz
(Pupil of Ruth Breytspraak)

Vocal—
When the Roses Bloom..... Reichhardt
Synnove's Song..... Kjerulf
Amalie Thoma
(Pupil of Zerline Muhlmann)

Piano—
Prelude..... Grieg
Rigaudon..... Grieg
Eunice Thompson
(Pupil of Walter Knupfer)

Cello—
Sonata, F major (Allegro)..... Romberg
Nocturne..... Jensen
Lillian Rehberg
(Pupil of Hans Hess)

Piano—
Caprice..... Schuett
Love Waltz..... Moszkowski
Gertrude Rosenberg
(Pupil of Walter Knupfer)

Reading—Scene from School for Scandal..... Sheridan
Ursula Luckow and Louise Hemken
(Pupils of Gertrude Hemken)

Vocal—
My Love is an Arbutus..... Stanford
Because I Love You Dear..... Hawley
Henrietta Robinson
(Pupil of Anna Griewisch-Kheiralla)

Piano—Polonaise..... Mac Dowell
Bertha Garland
(Pupil of Walter Knupfer)

Next recital December 12, 8:15 p. m., by advanced students.

♯ ♯ ♯

MISS KINSOLVING'S MUSICALE

The following program will be given at Miss Kinsolving's Musicale at the Blackstone Hotel on December 9:

Enfant si j'etais roi..... Cui
Le sais-tu..... Massenet
L'oiseau le plus tendre..... Renaud
Chevauchee Cosaque..... Fourdrain
Paul Althouse

Pastorale Variee..... Mozart
Gavotte..... Gluck-Brahms
Ecossaises..... Beethoven
Josef Lhevinne

Aria—Ah, Fuyez, Douce Image..... Massenet
Mr. Althouse

Impromptu, F sharp major }
Valse, Op. 42 } ..... Chopin
Polonaise, A flat major }
Mr. Lhevinne

My Heart's Country..... K. Clarke
Do Not Go, My Love..... Richard Hageman
Song of Brother Hilario..... R. Cox
The Blind Plowman..... R. Clarke
Mr. Althouse

Nocturne (for left hand alone)..... Scriabine
Prelude, G minor..... Rachmaninoff
Rigoletto Paraphrase..... Liszt
Mr. Lhevinne

CHICAGO SYMPHONY ORCHESTRA,

Saturday, November 22

The concert of two weeks ago was a notable one, principally through the appearance of Leo Ornstein in the D Minor Concerto for piano, by Edward MacDowell.

This is a noble work, and as played by Mr. Ornstein it allows the hearer no feeling whatever that the Liszt E Major might be more brilliant or that either of the Concertos of Chopin could possibly be any more poetic.

Leo Ornstein has developed into one of the standard pianists of the world.

That freakiness of program selection and posing as a futurist composer has given way to the wonderful gift he always possessed for piano playing of the purest and most serene quality.

No pianist before the public has a clearer, more crystalline technic, and not one has a greater feeling for rhythmic flow and impelling tone quality.

The program otherwise contained a more or less uninteresting Overture by Bantock ("The Pierrot of the Minute"), the Beethoven Symphony No. 1, the very interesting Requiem of Rubin Goldmark, and the opulent "Marche Slave" (Tschaikowsky).

Saturday, November 29

This program was particularly beautiful in its presentation of the Symphony No. 4 of Glazounow and brightly frivolous in the Swedish Rhapsody, "Midsummer Wake" (Alfven), while the Mendelssohn "Fingal's Cave" Overture again proved itself a delightful piece of pure music.

Also there was much of the eccentric and mildly humorous to be found in the "Evocation," an extremely modern piece by Roussel and in the Introduction and Allegro by Ravel, and Symphonic Poem, Opus 35, by Carlos Salzedo, the last-named composer appearing also as harp soloist in the last two pieces.

Mr. Salzedo is an expert harpist, it is easy to believe, but he will certainly have to show Chicago his work in other and more directly appealing compositions before we can judge accurately on that point.

His poem is called "Enchanted Isle," and is, I suppose, intended to be poetic and atmospheric. It is the latter, all right, but far from being the former.

To me, almost all ultra-modern music is offensive, because of its very commonness—its vulgar cheapness.

Instead of the fanciful scene assigned this piece by the composer, its impression on my mind is indicated in the following analysis, which you will observe is strictly different from what Mr. Salzedo himself conceives his piece to be. The scene is a decrepit farm house, with a slovenly dooryard, adjacent to a barnyard, with a dusty road passing in front of the house and a hot July sun beating down on the whole picture.

Grunts and cackles emanate from the barnyard.

A woman emerges from the house with a pan of dishwater, which she throws into the yard.

A swarm of bluebottle flies arise and buzz angrily.

They settle down again.

An Automobile approaches in a cloud of dust.

In front of the house a tire explodes with a loud bang.

Man climbs out of auto, swearing a Blue Streak.

A solitary bird sits in a scraggly tree and croaks a few disjointed sentences.

Other birds (mostly jays) answer discordantly.

A cat yowls viciously in the distance and is answered by a sister, feline near at hand.

A boy comes down the road, spies a tin can, picks it up and gives it two bangs with a stick, drops it, kicks up a cloud of dust, vanishes. The dust settles down.

Nothing doing.

C. E. W.

♮ ♮ ♮

The programs for this week (Friday afternoon and Saturday evening) read as follows:

Overture to Der Freischutz..... Weber
Two Poems..... Bloch
Winter
Spring

Spanish Symphony for Violin and Orchestra, Op. 21..... Lalo
Allegro; scherzando; andante; rondo

Symphony No. 4, F minor, Op. 36..... Tschaikowsky
Andante sostenuto: moderato con anima
Andantino in modo di canzona
Scherzo: Pizzicato ostinato
Finale: allegro con fuoco

♯ ♯ ♯

SIBYL SAMMIS SINGERS

Friday evening of last week Sibyl Sammis MacDermid presented Juanita Wicker, first soprano; Drace Danis, second soprano; Merlyn Pococke, first alto, and Doris Doe, second alto, in a delightful program at Barnum Hall, Fine Arts Building. This quartet of girls has been making a great success in the concerts they have given. In the morning this four gave a Cadman program at the Arche Club, and this is only one of the fine concerts within the city this season. Part of the program was a Cadman of duets, quartets and solos, and they were delightful.

Miss Pococke was heard in the "Shanewis" aria and "Canoe Song," and she did them well. Miss Wicker used her fine lyric soprano well in Ring's aria from "Shanewis," and later in Bemberg's "Nymphes and Shepherds" she made a fine impression.

Miss Doe won enthusiastic applause in numbers by Poldowski, Spross and Gantvoort-Graves.

Miss Davis was fine in three songs from a Cadman cycle.

A lovely quartet, and Mrs. MacDermid may well feel proud of the excellent ensemble and lovely vocal style displayed.

♯ ♯ ♯

ST. JAMES' M. E. CHURCH

Program for the Festival Service on Sunday evening, December 7, 1919, at 7:45 p. m.:

Organ Prelude—American Rhapsody..... Pictro A. Yon
Anthem—
Let God Arise (Chorus)..... T. W. Surette
Burst Forth, My Soul (Quartet)..... Camille Zeckwer
List to the Lark (Quartet)..... Arr. by Dickinson
(Melody of Chimes in St. Martin's in the fields, London)
There Is None Holy Save the Lord..... Stevenson
(Tenor, Solo and Chorus)

Soprano Solo—Vox Invicta..... Mary Turner Salter
Organ Solo—Chant for the Dead Heroes..... Harvey B. Gaul
Offertory—Praise the Lord, O Jerusalem..... Maunder
Organ Postlude—Liberty March..... Frysinger

♯ ♯ ♯

Sundstrom—Miss Ebba Sundstrom played the Saint-Saens "Introduction and Rondo Capriccioso" at the Irving Park Lutheran Church on Thanksgiving evening.

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MORNING TELEGRAPH

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CLEVELAND, OHIO

On Monday evening, November 17, Mr. Sergei Rachmaninoff gave a piano recital at the Grays' Armory. This recital was Mr. Rachmaninoff's first appearance before a Cleveland audience. He was received with great enthusiasm, and his hearers were successful in recalling him for two added numbers at the end of the program, the second of these being the "Minuet" of his colleague, Paderewski.

The symphony concert presented November 20 by Mr. Sokoloff and the Cleveland Orchestra won for them added laurels. The Cleveland Orchestra, with Nikolai Sokoloff as its splendid conductor, is indeed making a name for itself in the East and Middle West.

Only three numbers were on the program Thursday night, the first being Mozart's Symphony in G Minor. The second number, the Mendelssohn Concerto, gave the soloist, Toscha Seidel, the young Russian violinist, opportunity to achieve great success, and after being called back many times he notified his audience that he was unable to give the much-desired encore.

In the third number the symphonic suite, "Scherazade," of Rimsky Korsakoff, Louis Edlin, the concertmaster, had several conspicuous solos. This last number was indeed a great contrast to the first, with its great crescendos and tonal pictures.

The next concert given by this orchestra comes Wednesday evening, December 3.

A new musical instrument was introduced at the concert given by Modest Atlschuler and his Russian Symphony Tuesday evening, November 18. This instrument, the "tympanon," was revealed to us through the skilled playing of Sasha Votichenko, the soloist of the evening. The program given was, with one exception, all Russian music and was altogether very pleasing.

Saturday night, November 15, Amelita Galli-Curci, gave her second concert of this season in the New Masonic Hall. This program was very different from any previous program, proving to her audience that she was a lyric as well as a coloratura soprano. Mme. Galli-Curci was recalled many times and very kindly gave her audience several encores. At the end of the program the enthusiasm was so great that, after being recalled seven or eight times, she sang "Home, Sweet Home" to her own accompaniment.

She was assisted by Manuel Berenguer, flutist, and it may well be added here that very often in the obligatos it was difficult to distinguish between the voice of the great soprano and the flute.

Homer Samuels, Mme. Galli-Curci's excellent accompanist, was also the composer of the song, "I Saw Thee Weep," which the soprano sang.

Thursday afternoon, November 20, Mrs. McGehee gave the second of the series of lectures on the rise of Italian opera from the time of Palestrina and Monteverde to the present day composers. Thursday afternoon she spoke of four great opera writers of the first half of the nineteenth century, Rossini, Bellini, Donizetti and Verdi. This lecture was given before the members of the Woman's Club in the beautiful parlor of the Woman's Club home on Euclid avenue. Mrs. McGehee was assisted by several ladies who sang arias from the greatest of the operas of these composers.

PRISCILLA WILLIAMS.

What Some of Harry Culbertson's Artists Have Been Doing, Are Doing and Will Be Doing During Season 1919-1920

Isadore BERGER Violinist	65 engagements booked; 15 engagements filled. December in Illinois, Indiana, Ohio. January in Illinois, Iowa, South Dakota.
Ernest DAVIS Tenor	75 engagements booked; 31 engagements filled. December in Ohio, Pennsylvania, New York. (Available only December 21 to 31.) January in New England states and Southeast.
Lillian EUBANK Mezzo-Soprano	Just secured. Now filling 20 weeks Chicago Opera Company. Spring tour being booked.
Harold HENRY Pianist	95 engagements booked from coast to coast and Canada to the Gulf. 20 filled. December 20 to 31, available in Middle West. January in Southeast Kentucky, Indiana, Illinois.
Frances INGRAM Contralto	85 engagements booked and 20 weeks with Metropolitan Opera Company. 31 engagements filled. Now with Metropolitan Opera Company.
Louis KREIDLER Baritone	70 engagements booked; 27 engagements filled. December in Texas, Alabama, Mississippi, Arkansas. January in Middle West.
Myrna SHARLOW Soprano	32 engagements booked, and season with Chicago Opera Company. October on tour with Chicago Opera Company. Now with Chicago Opera Company.
The ZOELLNER String Quartet	150 engagements booked. December in Arizona, Texas, Kansas. January in Missouri, Iowa, Nebraska, South Dakota.

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HARRIET CARTWRIGHT PLAYS A PIANO RECITAL

Everyone who attends the Tew Musicales is impressed by the graciousness and rare intelligence of his accompanist, Miss Harriet C. Cartwright, as well as by the fact that she is a splendid musician, and all these, and others, were glad therefore to have the opportunity, on last Monday evening, to come to that same studio to hear her play a distinctive and beautiful program of piano selections.

Miss Cartwright is cool, sedate and certain of herself.

She has an excellent tonal sense, a fine technic and rare musical intelligence.

Beethoven received kind treatment at her hands in his Opus 27, No. 2, and the melodious A Flat Ballade of Chopin was delightfully given.

Liszt was represented in his "Nightingale" (most charming of melodies) and the Polonaise in F, which, though not so often played as a decade or so ago, still remains a premiere bravoura selection.

MacDowell, found on every program today, to the credit of all American artists at least, was shown to advantage in his cunning "Shadow Dance," and the brilliant "Hungarian." Miss Cartwright was most enthusiastically received, was presented with flowers and compelled to add encores.

Midway of her program she paused in her solo work long enough to provide her usual authentic and musical accompaniments for Edwin Iles, a young artist pupil of Mr. Tew, who sang, with much surety and style, the Clay "I'll Sing Thee Songs of Araby" and the lovely lyric, "Eleanore" by Coleridge-Taylor.

C. E. W.

♯♯♯

EASTON, PA.

The music committee of the Women's Club of this city will present the following all-American artists on the following dates:

December 15—Paul Althouse, the great American tenor of the Metropolitan Opera Company, New York.

February 26—New York Chamber Music Society. An unusual artistic combination of instrumental music.

April 15—Albert Spalding, greatest American violinist, in joint recital with Ellen Rumsey, contralto.

The chorus has in preparation the beautiful cantata by Miss Frances McCollin, entitled "The Singing Leaves." The chorus is conducted by Mrs. George C. Macan, Jr.

AT THE MACBURNEY STUDIOS

A combination of good, rich voice, musical intelligence and fine stage presence with one of the excellent MacBurney programs, accompanied in his perfect way by Harold B. Simonds, could not fail to produce a delightful impression.

And this indeed was the feeling at the MacBurney recital of last Monday night, when Pauline Muehlhausen sang a list of twelve beautifully contrasted songs to an audience which filled the little theater and which expressed its approval of all that was done in no uncertain terms.

Miss Muehlhausen sang her entire program in English and introduced us first to two smooth old classics, "My Mother Bids Me Bind My Hair" (Haydn) and "As When the Dove" (Handel), the last named being a song so seldom heard as to be a genuine novelty.

The next group contained "Hymn to Night" (Campbell-Tipton), "Autumn" (Rogers) and "Mood" (Barnett), by way of novelty, and each proved a distinctively fine song in the handling of Miss Muehlhausen, these being followed by "Wind and Lyre," one of the most attractive of the entire output of songs by Rogers, and "The Skylark" (Gretcheninoff), one of the most charming songs ever sent us by Russia.

The last group, mostly American, comprised "Thy Heart" (Woodman), "Unmindful of the Roses" (Schneider), "Thy Songs" (D'Hardelot), "Serenade" (Branscombe), and that scintillant piece of work, "In Italy," by the Chicago composer, Jean Boyd. C. E. W.

♯♯♯

KONECNY IN VIRGINIA

One of the most delightful concerts of this season took place last night in the High School Auditorium, when Josef Konecny, the famous Bohemian violinist, assisted by Mary Tris, pianist, and Lola Murel Alley, soprano, made his appearance here. Throughout his whole program last night he held his audience enraptured, especially during the playing of the Bohemian dance by Sevcik.

♯♯♯

EFFA ELLIS PERFIELD

On Thursday afternoon, December 4, Effa Ellis Perfield gave a talk on "Pedagogy," with illustrative work, to the teachers of the Boston Normal School, corner Huntington and Longwood avenues, which is under the direction of John A. O'Shea, director of music of the city of Boston.

MARY HANSEN

At the Cosmopolitan School last Saturday morning, a musicale was given by violin pupils of Miss Mary Hansen. The program was throughout adequate proof of the

RICHARD COYLE

sound and thorough qualities of Miss Hansen's teaching, and revealed, in addition, some distinct talent among the pupils. The program began with the less advanced students and progressed through the higher grades to the Gabriel-Marie "La Cinquantain," played by Richard Coyle, Dorothy Anderson, Elizabeth Lombard and Miss Lewis, cellist, assisting, in which the intonation was perfect and the technical skill steady and well developed. All the numbers were most interesting and worthy of praise from the standpoint of sincerity and conscientious study on the part of both teacher and pupils.

Song to Spring
A Little Waltz
With Trumpet and Drums — Elizabeth Fyffe
Josephine Attick

Duet—Mermaid's Song from "Oberon" — Von Weber
Roy White-Dorothy Anderson

Trio—The Little Patriot — Krogman
Mary Judson-Miss Lewis

Minuet — Demuth
Edward Bohm

The Top — Carl Busch
Willard Larsen

Spring Song — Mendelssohn
Polish Dance — Scharwenka
Hortense Mendez

Serenade Badine — Gabriel-Marie
Marie Werner

Duet—Salut'd 'Armour — Elgar
Richard Coyle-Miss Hansen

Angel's Serenade — Braga
Dorothy Andersen

Loure — Bach
Le Cyne — Saint-Saens
Spanish Dance — Moszkowski
Elizabeth Lombard

Ensemble—La Cinquantain — Gabriel Marie
Richard, Elizabeth, Dorothy, Miss Lewis

M. C. W.

♯♯♯

Murdock—Lela Murdock, violinist, appeared before the Rogers Park Woman's Club on November 25, playing the Polonaise in D (Wieniawski), "On Wings of Song" (Mendelssohn), Minuet (Beethoven) and "Indian Snake Dance" (Cecil Burleigh). Miss Mora Murdock was accompanist.

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STORIES OF THE OPERA

"Rip Van Winkle," an All-American Grand Opera

(Reginald De Koven)

"Rip Van Winkle," one of the new operas to be produced by the Chicago Opera Company during the coming season, is truly and distinctly an all-American grand opera. It should be called the De Koven-MacKaye opera, as it is the outcome of the perfect co-operation of two master craftsmen—De Koven, composer of 'Robin Hood" and forty other American operas, and Percy MacKaye, the author of pageants like "Caliban" and "St. Louis Masque," witnessed by 150,000 people.

Mr. Reginald De Koven, speaking of the opera, said:

"This will be perhaps the first opera written in this country on a purely and distinctively American subject, and a subject, too, widely known by and of interest to the American public. There can, I think, be no question that, with the exception perhaps of New York, Boston, Chicago and Philadelphia, the American public wants opera in the vernacular, written by native composers. Rome was not built in a day, and a definite school of American opera is still somewhat in an embryonic stage, but American composers fitted to do this class of work are constantly turning more and more toward opera as a form of musical expression in order to bring their muse more in touch with the great music-loving public of this country. And I firmly believe that this great public is ready and willing to appreciate all honest effort in this direction, for this way—and this way only, lies the real development of American music, not only from the creative standpoint, but also from that of the cultivation of the popular appreciation and recognition of national artistic effort, which alone can beget a truly national art."

"Rip Van Winkle" may be said to be the first American legendary opera, and comes nearer to being like "Haensel and Gretel" than any other opera. It is a fanciful, poetic and picturesque story, and, with its children and its fairies, its phantom Dutch sailors, its suggestions of the supernatural, and its bubbling melody, will make a strong appeal to the children of our city and to the many grown-ups who have remained children at heart.

♮ ♮ ♮

"Le Chemineau" (Xavier Leroux)

Among the farm hands of farmer Pierre, a vagrant harvester, called Le Chemineau, is the best worker and the most cheerful, a favorite with his employer, with his fellow workers and especially with the women. He is loved by Toinette, a village girl, and because of her complete trust in him she is his wife in all but name. She beseeches him to marry her, but Le Chemineau is wedded to the open road and refuses. Even the offer of the farmer to place him in charge of his best farm will not induce him to change his mind, while he declines to take Toinette with him on his wanderings. Toinette is also loved by another farm hand, Francois, but she will not listen to him, and as Le Chemineau is starting on his wanderings Toinette reveals to Francoic that she has been Le Chemineau's mistress, and swoons as the distant song of the wanderer is heard across the fields.

The second act occurs twenty years later. Toinette and Francois are married, and the latter is now an invalid, while their son, Toinet, is the victim of some secret sorrow, Toinet is really the son of Le Chemineau, and Toinette knows his secret, and that he loves Aline, the daughter of Farmer Pierre. When Francois learns this he upbraids Toinette for having withheld the truth from him. Toinet tells him that Pierre has sworn that he would prefer to see his daughter dead rather than married to him, and Francois asks Aline to bid her father to come to his sick room. Pierre comes and commands Toinette and her husband to leave his farm and threatens to reveal to Toinet that he is illegitimate. Francois staggers to his feet to attack Pierre and falls stricken by paralysis.

In the third act Le Chemineau again appears, and learns from former friends who recognize him the plight of his old love, Toinette, and her husband. Toinet has been drinking to drown his sorrows, and is recognized by Le Chemineau as his own son. When Toinette enters seeking her son, she recognizes Le Chemineau, who promises to induce farmer Pierre to withdraw his objections to Toinet marrying Aline, after a powerful scene in which Toinette reproaches him with being the cause of her and her son's misfortunes.

The last act takes place in Francois' and Toinette's house on Christmas Eve. Toinet and Aline are happily married and are about to go to midnight mass. Le Chemineau offers to remain with Francois, now very old and infirm, if Toinette will accompany her son and daughter to church. She does so, after saying that she hopes that Le Chemineau will never again leave them. Farmer Pierre, who has also wandered in, tells Le Chemineau that everyone hopes he will marry Toinette when Francois is dead, for he is hopelessly ill. Francois, who has overheard the conversation, calls Le Chemineau to him and expresses the same hope, even offering the beloved vagabond his wedding ring. But Le Chemineau cannot endure the thought of settling down, and while the bells of Christmas morning announce the conclusion of mass, and the songs of the carrollers are heard, he steps out into the snowy night and once more takes to the open road.

GERTRUDE JEANNETTE POLK

Gertrude Jeannette Polk, whose successful appearance at Valparaiso, Ind., last week is mentioned in another column of this issue of Music News, is here shown in a costume that she wears in one of her costume recitals.

GERTRUDE JEANNETTE POLK

Miss Polk was the principal feature of the program on Thursday night, November 20, at Crystal Hall, North avenue, when a local chapter of the O. E. S. entertained several hundred guests. Miss Polk read a cutting from the recent New York success, "East Is West," and the enthusiasm of the audience was so great that she was forced to respond to many encores. She was immediately re-engaged to appear for the same organization at an entertainment in the near future.

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LEO ORNSTEIN WITH CINCINNATI ORCHESTRA

The young master of the keyboard, who appeared as soloist with the Queen City

LEO ORNSTEIN

orchestra at Huntington, W. Va., has just been engaged by this orchestra as soloist for the concert which Eugene Ysaye and his men will play at Philadelphia on December 10.

———♯♯♯———

Thatcher—Burton Thatcher, baritone, will give a recital Wednesday, December 10, in Ziegfeld Theater, at 11 a. m., under the management of Carl D. Kinsey. Mr. Thatcher is preparing an all-English program for his recital.

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APPEARANCE OF MOISEIWITSCH DELAYED

The dock strike in New York is responsible for the delay in the arrival of a number of musical artists who were to have made appearances in New York in the near future. The first to be affected is the Philharmonic Society, who were to have presented Benno Moiseiwitsch, the new Russian pianist, for his first American appearance. Originally Moiseiwitsch made arrangements to sail from England November 3 on the Saxonia. The strike on this side of the ocean has kept the Saxonia at her dock in this city. Then Mr. Moiseiwitsch transferred his sailing to the Mauretania, scheduled to sail last Monday, the 10th, but instead of receiving a cable that she was on her way it brought the news that her sailing was delayed until the 18th. Consequently Mr. Moiseiwitsch will make his debut in Carnegie Hall in a piano recital on Saturday afternoon, November 29, and not with the Philharmonic, as originally planned. A later date is now being fixed for him to play with that organization. It is also reported Mme. Tetrazzini is a passenger on the Mauretania.

Miss Florence Hinkle gave her annual song recital in Aeolian Hall on Monday afternoon, November 24.

The Elshuco Trio will give its first concert in Aeolian Hall on the evening of December 8.

Mr. Albert Spalding left New York on Monday evening last to play a number of engagements in the Middle West en route to the Pacific Coast. This Friday and Saturday he is playing with the Chicago Symphony Orchestra in Chicago. On the coast he will play with the Portland, Ore., Symphony Orchestra, the San Francisco Symphony under Mr. Alfred Hertz, and the Los Angeles Symphony under the direction of Mr. William Rothwell. In addition he will give fifteen recitals. His next appearance here will be in a recital in Carnegie Hall late in December.

———♯♯♯———

NO SUCH THING AS A "RUINED VOICE," SAYS ALBERT RUFF

Restoration of the vocal muscular system after it has deteriorated or been weakened through misuse is a specialty of Albert E. Ruff, the famous Chicago voice builder, who recently moved to New York and has opened a studio in Carnegie Hall.

Mr. Ruff contends that there is no such thing as a "ruined voice"; that is, one that is injured beyond redemption. Voices get into bad condition through being used improperly, through a wrongly set muscular system, and Mr. Ruff has shown in many cases which apparently were beyond relief that, by the application of proper scientific principles, such voices not only can be brought back to their natural state, but so improved and fortified that the singers never will have the same trouble again.

This applies not only to the singing, but also the speaking voice. Many actors, orators and preachers who abused the vocal system have had their voices under Mr. Ruff's guidance.—From an interview in the New York Press.

———♯♯♯———

Namara—Marguerite Namara will be the soloist with the New York Philharmonic Orchestra at Carnegie Hall on Wednesday evening, December 10, in the second of the Evening Mail series.

WELGE SCHOOL OF MUSIC

The second studio recital of the Welge School of Music will take place on Tuesday, November 25, at 8 p. m., at the school, 5819 Erie street.

Miss Bertha Caspers will sing several songs, accompanied by Mr. Carl Weiss of the faculty. Miss Caspers is a graduate of the Chicago Musical College, where she was a student of Mrs. O. L. Fox. The following pupils will take part:

Piano—Virginia Ayers, Bernie Carter, La Vern Hanson, La Rue Olson, Helen Miller, Gertrude Linden, Frances Meyers, Jennie Meyers, Helen Krontz, Florence Forch, Blanch Adams, Mildred Harrington and Marie Johnson.

Violin—Henrietta Hulseberg, Ruth Carter, Alois Haid, Josephine Gnatz, Virginia Hall, Elwyn Hubbard, Lucille Rouse and Gladys Cable.

Vocal—Laura Romer.

Dramatic Art—Dorothy and Helen Miller, Laura Zuttermeister and Gene Sahn.

Miss Gladys Welge, violinist, and Miss Dora Owens, reader, both members of the faculty, will give a program this Friday at Fort Sheridan, assisted by Mrs. Cardy, accompanist, and Miss Libbe, contralto.

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MILWAUKEE CONCERTS

Marion Andrews Bureau

Financially, the biggest event so far was the Galli-Curci concert, November 17, at the Auditorium, and the next two attractions announced doubtless equaled it in financial returns, as they are two of the biggest artistic attractions before the musical public today. Madame Ernestine Schumann-Heink, with Frank La Forge at the piano, November 28, at the Auditorium, and Jascha Heifetz, whose marvelous playing has enthralled his audiences this season more than ever, December 2, at Pabst Theater.

Twilight Musicales

For the benefit of the Milwaukee County Nurses' Club four Sunday afternoon recitals, under management of Margaret Rice, will be given at the Athenæum. The attractions and dates are:

Flonzalay Quartet, December 7.

Rosita Renard, pianist, December 14.

George Rasely, tenor, December 28.

Porla Frijsh, soprano, January 4.

Liederkrantz Club, Sunday afternoon, November 30, at Pabst Theater, Otto Singenberger, director; Alma Hahn, soprano soloist.

Lyric Club, evening of December 11, at Pabst Theater, Albert S. Kramer, director; Ethel Benedict, soprano, of Chicago, will be the soloist.

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GRANT HADLEY STUDIO

Miss Anna Brinda, pupil of Grant Hadley, sang "I Hear the Voice of Jesus Say" (Harris) at St. Paul's M. E. Church on November 23.

Mrs. H. E. Stone and Miss Pearl Hughes, sisters with very fine lyric voices, are preparing for professional work in duo form.

Mr. Hadley will be soloist at the Hawkeye Club on December 13, at the Hamilton Club.

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Ferrari—Leonora Ferrari, soprano, appeared very successfully in recital at Galesburg on November 14.

AUDITORIUM CONSERVATORY NOTES

Pupils of Mr. and Mrs. Karl Buren Stein and Miss Anna Weske, piano, will give a recital in the Auditorium Recital Hall, December 4. William Schwartz, tenor, pupil of Mr. Stein, will be the soloist at the November 28 meeting of the Ambrose Women's Club.

Emily Kortak, also a pupil of Mr. Stein, was the soloist at the Royal Arcanum Tuesday evening. Irving Schuster, pupil of Mr. and Mrs. Stein, took the leading role in the De Paul University play given Monday and Tuesday evenings.

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Jesty—Miss Harriet Grimen, pupil of Lelia Jesty, sang for the West Side Department of the Y. M. C. A. on November 2.

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CLAUDE WARFORD
ENTHUSIASTIC TEACHER OF SINGING AND COMPOSER

Last week I found a fitting opportunity to spend some time in Claude Warford's studio to listen to several of the lessons. This man's energy seems boundless! "Do you teach with this enthusiasm always?" I asked. "I think I do," he answered, "certainly I begin the day with my inward fires burning, so to speak, and—well, the other day one of my new pupils was forced to change the morning period and asked me if I could take her in the evening, that day. During the evening lesson she remarked, 'Heavens! you have just as much enthusiasm at night as you have in the morning.' 'And why not?' I asked, and she retorted, 'I don't know, only I really was curious to know if you kept it up all day.'" "Of course," Warford continued, "much depends upon the pupil, whether her interest in the work is genuine, but it takes only a short time to find that out and if the student is really serious the work becomes pleasurable and easy and every day becomes filled with joyous hours. Yes, several of the young artists are doing excellent work. Just now I should prefer speaking of them rather than of many well known singers who have coached with me, as, after all, it is a great satisfaction to build a voice and watch it grow, to feel that the student is breathing properly, which, of course, is the first consideration. Then the voice must be 'placed' and then one can begin building up a repertoire. I begin with the beautiful old Italian songs, the easy ones first, naturally, then by working in some European songs and, finally, oratorio and operatic arias. It all sounds very easy and rather like rapid progress, but it does take years to become an artist. This season some of my students are making many worth-while appearances. Tilla Gemunder, soprano, now under Annie Friedberg's management, has her season well booked; Edna Wolverton and Elizabeth Eckel, two other sopranos, are also doing gratifying work. Of the contraltos, Mary Davis and Lola Gillies are especially busy, the former being booked for several recitals and as soloist with the new Euphony Society (the same concert with Galli-Curci) and with the Arion Society; the latter has seven professional engagements between November 15 and December 2. Edna Peard, another contralto, and Carl Palmer and John Leahy, tenors, are also in the professional ranks. In the light opera field are Bert Gardner, baritone, who is singing the leading juvenile role in "Flo Flo" for the third consecutive season; Mary Gardner is also singing in that opera. Martha Voigt, after successes as Beauty in 'Everywoman' and with Mitzi in 'Head Over Heels' is touring in 'O, My Dear' and Caroll Lynn and George Fulton are touring with other companies. Carl Rupprecht, baritone, who has made a name for himself in New York, is making a tour in the west and is contemplating settling in Chicago.

"And Warford songs? Yes, they are doing very well, thank you. Perhaps the 'Dream Song' and 'A Rhapsody' are the 'best sellers' because they are especially grateful for the soprano voice and, as we all know, there are more sopranos than any other kind of singers, but 'Pieta' is being programmed much this season as well as the children's songs, 'If I Could Fly' and 'The Stork.' For men's voices perhaps 'Earth Is Enough' and 'Waiting' (Japanese Sword Song) are the favorites; I'm certain the former is for tenors, as the programs I receive from time to time let me know that, but—I must stop; you have let me ramble on and have led me on and I have done little else but talk about my work. However, I'm more interested in that than in anything else and—that's what you came to see me about, isn't it?"

H. M.

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SECOND WEEK OF OPERA

Forrest Lamont Scores in Two "Butterfly" Performances—"La Boheme" Provides an Effective Introduction for Evelyn Herbert—Felix Borowski's "Boudour" a Sensational Success —Gall, Maguenat, Dufranne, Warnery and Others of the French Contingent Make Successful Re-entry in a Beautiful Performance of "Le Chemineau"—Mary Garden Scores in "Cleopatra," Excellently Supported by Fontaine, Maguenat, Eubank and Noe—"Aida" Given on Saturday Night to Enormous Audience

By CHARLES E. WATT

Repetitions of "Butterfly"

On Monday night, owing to illness of some of the singers in the "La Nave" cast, or for other reasons—"Butterfly" was repeated, and the same opera was presented at the special Thanksgiving matinee on Thursday

In both these the work of Forrest Lamont as Pinkerton was again exceptional, Miura pleased as always, and the balance of the cast was good.

"La Boheme"

It is not likely that the entire season will offer a more delightful bill than that of Tuesday evening, when "La Boheme" was given its first performance of the year and Mr. Felix Borowski's ballet, "Boudour," came to its world's premiere with great pomp and circumstance.

"La Boheme" was notable in the fact that it provided the debut of a new and very young American singer who, up to that time, had never appeared in any grand opera whatever and whose training has been wholly American.

And—beyond any question, she was the most convincing Mimi we have had on the Auditorium stage, and this was not alone because of perfectly intelligent and beautiful singing of the score, but also because in looks, dress and characterization she was the very Mimi of the story come to life again.

Such an achievement is notable and should go into history as a red letter event, for it proves so many things that are worth while and refutes so many false ideas as to what is possible in opera that it provides food for a thousand editorial articles.

For—if Miss Herbert could make this pronounced success under these circumstances, then it is folly to say that no other American girl could do the same.

Bonci was the Rudolph, and in his work with Miss Herbert provided an absolutely sympathetic ensemble and a perfect foil.

No Mimi and Rudolph in memory have ever worked together so beautifully or accomplished half so much.

The two arias (tenor and soprano) in the first act, with the following duet, were at a point of vocal perfection hard to realize.

The entire personnel of the cast was good —Lazzari sang the "Farewell to the Coat" very beautifully and joined with acclaim in the fun making of the four friends of the story, while Trevisan as Alcindaro raised that fussy part to a point of absolute art it has not often attained.

The opera was reasonably well put on—the tricky second act being well managed

MARY GARDEN

and even the snow scene having a semblance of verisimilitude it does not often attain.

The manipulation of the lights in the first act was done so badly as to be inexcusable. Such mishaps as occurred along that line would not be tolerated in any fourth-rate theater.

The beautiful orchestral score was treated very well by De Angelis—much better than he has treated any other score, and yet he frequently drowned out every singer except Bonci.

"Boudour"

Another American triumph was "Boudour," for, in spite of its oriental setting and dress, it was strictly "made in Chicago."

The participants were all of the opera company and all residents of Chicago—the costumes and scenery were made here, and the music, as you already know, was written by Felix Borowski, president of the Chicago Musical College.

And—beyond any question it was just as good music as any we have had from any source whatever devoted to this particular line of work, and the production in dressing and treatment was at a point of royalty never exceeded in this city—not even by the performances of the famous company from Russia, which so delighted us a few years ago.

To describe the gorgeousness of the setting or the beauty of the dancing adequately would be impossible, and, it is unnecessary, anyway, for every lover of such things will certainly see this one before the season ends, and it is safe to say that not one of these thousands will be disappointed either with the glitter and the glory of the miming, the dancing, and posing, or the dressing, nor will any lover of music at its most comprehensive best as regards appropriateness and synchronization with stage picture feel aught but joy in listening to the wonderful score written by Mr. Borowski.

"Le Chemineau"

Chicago is righly proud of "the French wing" of the Opera Association, and it is easily to be imagined that no better performance of French opera could be given anywhere in the world than was that of the wonderful opus by Xavier Leroux on last Wednesday evening.

The story of this opera is like a smoldering fire—it burns steadily but extremely slowly for many minutes at a time—but, every now and again it leaps up into a very wonder of flaming passion.

Not to detail the story any more than is to be found in another column of this issue of Music News, it yet seems in place to comment a little more on the wonderful second act.

Here Mlle. Gall, as the grown-up Toinette, is shown in the most homely of surroundings, doing the most ordinary of household labor the while she converses quietly with her bed-ridden husband.

This scene drones along for many minutes—but, finally the passionate entrance of the son (the wonderfully talented and potent Edmund Warnery) brings a gust

SYBIL COMER, Soprano
Management Louise Quealy, Cable Building WABASH 1853 CHICAGO

of excitement to the scene, and this grows in intensity with the wild outburst of his sweetheart Aline, and, still more, in the brutality and vulgarity of the accusations of her father.

The sick man listens to all this without word for a long time, but finally, though

FORREST LAMONT
as Tonio in "I Pagliacci"

supposed to be unable to move—he gets up from his bed and with terrible imprecations and curses on the slanderer of his wife, totters to the middle of the stage, where he falls headlong, spent and apparently lifeless as the curtain goes down on the act.

It is a wonderful scene, and that special gift and development of the French artists—pantomime, is drawn upon heavily for its completion of colors.

The music of this opera is of remarkable fibre. It is unusually attenuated in bulk and yet is handled with utmost of effect.

There is absolutely nothing of the melodious about it in any old-time acceptance of that term, and yet each tiniest phrase fits the scene absolutely.

To sing such music and at the same time to portray such character is almost an impossibility, and yet Mlle. Gall, on her first appearance of the season, did it perfectly and again proved herself a consummate artist.

The re-entry of Hector Dufranne was no less propitious, and he, too, covered himself with glory, while Warnery, always artistic to the finger tips and a great favorite in Chicago, completed a trio of exceptional worth.

Nicolay played Thomas to the full power of that character for bucolic impressiveness.

Louis Hasselmans conducted with great skill and again showed those delightful qualities which made him so immediately a favorite conductor last year.

The scenic investure of the piece was admirable, and the stage management was seemingly perfect.

Amelia Conti, Harpist

A feature of the superb orchestra which attracts attention frequently and is productive always of keen pleasure is the beautiful playing of the harp in the orchestra by Mme. Amelia Conti, who is an artist in her line with few rivals.

In the beautifully meditative prelude to the second act of "Le Chemineau" on last Wednesday evening the playing she put forth was compelling and illuminative, while the harp solo which serves as an intermezzo between two of the acts of "Lucia" was on the Saturday evening performance of the first week so beautifully done as to win for this artist a great round of applause which she was compelled to acknowledge by rising and bowing her thanks.

"Cleopatra"

It is quite the fashion to say that "Cleopatra" is all right for occasional perform-

FELIX BOROWSKI
Composer of "Boudour"

ance, but the reason for such a statement seems very indefinite to this writer.

The Massenet music is no more disjointed than that of "La Nave" or "Le Chemineau," for instance, and beyond question immensely more melodious than either of those scores, and if one argues that this constitutes the real objection and that the music is, in truth, too saccharine, it still seems to me that this is a far-fetched conclusion, for cursory hearings of the opera disclose nothing of the sort, but on the contrary a sturdiness of motif and a brilliance of music color which are indeed rarely to be found in any opera.

And as to the story, it is thrilling (respects to one William Shakespeare), and as for the Chicago production of the work, nothing but the most elaborate of praise can be accorded, for it is brilliant, logical and effective to the end.

The performance of Thanksgiving night, witnessed by one of the largest as well as the most fashionable and, likewise, enthusiastic audiences of the season, brought the first appearance of Mary Garden for this season.

Such was her effectiveness that we hope to have her in a great many performances during the season, and we predict, easily, that she will be more popular this year than ever.

Cleopatra is a great part for Miss Garden. Part of the time it demands those elaborate costumes with the voluminous folds which she so loves to swish about the stage, and part of the time it provides her those opportunities for extensive undress, in which she so revels.

Then, it is a tragic story, with plenty of thrills, gasps, groanings, and the fiendish chuckle of which she is past mistress, and so, altogether, including the sensational feeding of the asp, it is one in which her magnificent equipment and variety of talents find full scope.

And, no matter what any teacher of voice who believes in restricted method may say, nor what any voice student who, as yet, thinks that just one way is "the only way to sing," may think, it yet remains true that Mary Garden, on last Thursday, sang with a power, variety and effectiveness which were amazing, and that at every moment of the opera she not only maintained the proper status of the character and the play, but that she also enveloped it throughout with luscious or sardonic vocalism, just as the passing moment suggested, and in so doing proved herself anew mistress of the vocal as well as the histrionic art.

No more handsome or dramatic figure walks the Auditorium stage than that of Alfred Maguenat, and he is also a superb singer.

His work as Marc Antony was an absolute companion piece to that of Mary Garden as Cleopatra, and in saying that no higher praise can be given.

Charles Fontaine, also a handsome man, is yet, in this opera, chained to dull colors and disagreeable action, rather than allowed the attractive heroics and stunning dress of the Maguenat part, but nevertheless his voice rings out with magnificence as well as

VITTORIO TREVISAN
The incomparable comedian of the Chicago Opera Company

artistry, and his action is, at every moment of the opera, truly consonant with the emotion and the scene.

A very colorful part is that of the Inn Keeper, and this was done, as before, in perfect style by Constantin Nicolay.

Last spring, when "Cleopatra" was put on in New York, and in a hurry (as a big benefit of some sort), Mary Garden asked for Emma Noe in the part of Charmion, and the young Chicago singer went to New York especially to play that part.

The preference of Miss Garden for this

YVONNE GALL
Who scored a big success in "Le Chemineau"

young artist was not difficult to understand when viewing her work last Thursday. She looks the part, she dresses and plays it perfectly, and her voice is both ample and beautiful for the score.

The Octavie of this performance was Lillian Eubank, who proved to be a great improvement, vocally, on the singer who has taken the part previously in Chicago.

Miss Eubank, though a contralto, has a voice which ranges throughout the soprano scale and which is not alone powerful at that altitude but is also clear and sweet.

She looked the part also, and though it is not a particularly grateful one, her performance drew much sympathetic approval from the enormous audience.

The same eccentric dances used last year, and very popular with most people, were again put on and again won approval, though to me they seem unnecessarily outre and angular.

Charlier made his first appearance of the season and conducted with authority, style and finesse.

"Thais"

At the Saturday matinee an exceptionally large and responsive audience heard Mary Garden in "Thais" with the same splendid support previously given her in this opera.

The orchestra did beautiful work throughout and was encored in the "Meditation."

"Aida"

After a week preponderantly French with two performances of the Japanese-American "Butterfly," the Italian wing of the opera company again came in evidence on Saturday evening and delighted an almost capacity audience with a splendid performance of "Aida," the cast being identical with that put forth many times in the past.

"Aida" was, you remember, the opening opera of our first season ten years ago, and it was put on at that time in unexampled splendor. We still have the scenery and the costumes intact, and though somewhat shop worn, they still make a brave show. The audience registered complete satisfaction.

Masked Ball

An extra performance was given on Sunday afternoon and for this "Masked Ball" was chosen for repetition, with a somewhat changed cast, Marie Classens doing the contralto part of Ulrica and Lillian Eubank, who sang that part at the first performance, being presented at this time as Amelia, the biggest part in the opera.

The part is a good one for her and Miss Eubank walked away with a decided ovation.

This singer, beautiful to sight and splendid in action, is the possessor of voice which, although listed as contralto, is most

AMELITA GALLI-CURCI
Who made her re-entry this week

certainly and emphatically mezzo-soprano to perfection and on Sunday proved itself dramatic soprano as well.

The lower tones were full and rich but the upper ones were thrilling in intensity and power, and especially in the concerted numbers, the trios, quartets and larger ensembles with which the Verdi score abounds she proved herself a magnificent artist.

Other Operas

On tomorrow (Saturday) afternoon Chicago will witness the first performance of the three short operas by Puccini which have been promised for a long time and about which great interest centers.

These are "Suor Angelica," "Gianni Schicci" and "Il Tabarro" called "The Puccini Tryptach" by the New Yorkers and which created a sensation on their first performance there last season.

In the evening, at popular prices, Mary Garden will give her first performance of the season in "Carmen."

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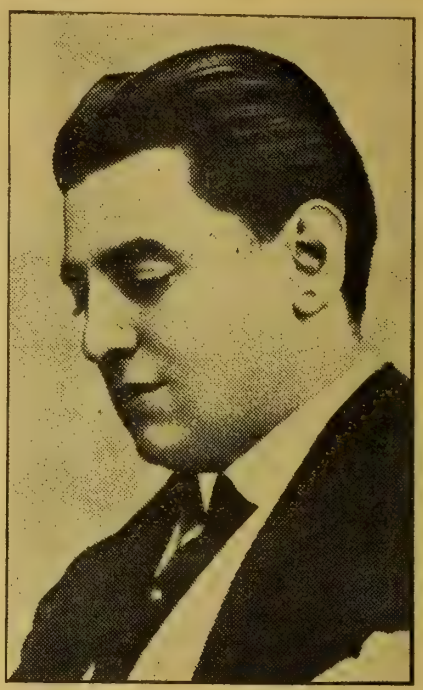
Clark—Charles W. Clark will go to Albion, Mich., on December 17 to sing "The Messiah."



TITO SCHIPA
Who made a phenomenally successful debut this week

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AMERICAN CONSERVATORY NOTES

Ruth Ray's appearance with the New York Philharmonic Orchestra at Carnegie Hall, Wednesday evening, November 19, under the personal direction of Conductor Stransky, proved a brilliant success. She chose the Lalo Concerto, in which number she fully demonstrated her interpretative and technical mastery. This engagement was a direct result of the complete success of her debut in Carnegie Hall, November 4. Miss Ray has already been engaged for various orchestral concerts in other parts of the country.

Advanced piano students of Heniot Levy, violin pupils of Adolf Weidig, and vocal pupils of Charles La Berge will appear in recital Saturday afternoon, December 6, at Kimball Hall.

Silvio Scionti gave a recital at Notre Dame College, South Bend, Ind., Monday, November 23.

The nonresident students of the American Conservatory were the guests of President and Mrs. John J. Hattstaedt at a social gathering at the conservatory, Friday evening, November 21. A short musical program was presented by Earl Blair, Louise Winter and Ramon Girvin, members of the faculty, followed by dancing. The conservatory was crowded with students, who had a delightful time.

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EBBA SUNDSTROM

A trio for violin, piano and organ, written by Ebba Sundstrom, violinist, will be performed at Concordia Lutheran Church on Sunday evening, December 7. Miss Marion Levin will play the violin part, Mrs. G. A. Elliot the organ, and Miss Sundstrom herself will play the piano part. Several other trios for this combination of instruments will be performed at this occasion, which is a special musical service given by the choir.

BLACKSTONE MORNING MUSICALE

The musicale given on Tuesday morning, November 25, at the Blackstone was one of the most interesting and the most vitally important ever given on the Kinsolving Course. Two artists of widely different type participated, Mme. Nina Tarasova, contralto, a great interpreter of Russian folk songs, and Maurice Dambois, who is one of the greatest cellists before the public today. Dambois plays with a richness and limpidity of tone which is almost uncanny. In the upper registers it suggests very strongly the violin in its lyric beauty. And yet there was abundance, too, of imagination and of strength in the group containing the Bach "Aria" and the Schubert "Berceuse," and nothing could have surpassed the delicacy and artistry of his own compositions, of which he played two, "Reminiscence" and "Caprice Russe."

Of Mme. Tarasova's work there were many and varied opinions, but to the writer it appeared as a thrilling and vital message from a people whose life is teeming with passion and emotion still in its primitive and elemental form of expression. Tarasova is not only the mistress of a voice of great power and typically dark color, but is a wizard from the dramatic standpoint. Her interpretation of the harsh, passionate Russian folk lore, as sung to her by her nurse, was compelling, fascinating in every respect, and it seems to me that those among the audience who conceived her art as coarse and unrefined are sadly out of touch with the Russian point of view, in all mediums of expression, for it is always unfamiliarly but wondrously intense and passionate. Tarasova's reading of the group of English songs she gave was remarkably dramatic in no less degree. Mana-Zucca's "Great Bear" was cunning and childlike and "My Laddie" was never invested with more dramatic meaning. She is an individual artist in every sense of the word.

MARY CARVER WILLIAMS.

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Andrus—Bessie Andrus was soloist at the Illinois Athletic Club at a Thanksgiving party. She sang the "Swiss Echo Song" and a group of old English songs and was warmly received.

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Fraser—Arthur Randolph Fraser presented a program of Old Christmas Carols at Chicago Commons on Tuesday afternoon, being assisted by Lyman Eldredge, soprano, and Elizabeth Harris, pianist.

VIRGINIA VAN RIPER

Virginia Van Riper, a dramatic soprano of great charm, sang on Sunday afternoon, November 30, at the Chicago Athletic Club. She opened her group with the favorite aria of Meyerbeer, "Roberto o tu Cheadoro," which is an adequate test for any soprano. Her voice bespoke itself plainly as of dramatic caliber, with that vibrant ring which grips with its brilliance, and a clarity which makes it sparkle. These same qualities were evident in the "Song of the Soul" (Carl Breil), a song excellently suited to her voice; "Clover" (William Stickles), "Sweet Little Woman o' Mine" (Bartlett), and the Veracini "Pastoral" from "Rosalinda" were all more simple in requirements and interpretation. She did each one with proper thought for its individuality and meaning, and conveyed much in facial expression and dramatic manner, as well as in the vocal reading. "What's In the Air Today" (Eden) served as a fitting and brilliant climax to the group, which was chosen with taste and ample consideration of variety.

Recent engagements of Mrs. Van Riper include an appearance at the Woodlawn Presbyterian Church, a recital with Amy Neill at the Woodlawn Methodist Church, a recital at the South Shore Country Club, and appearances at Pontiac and Port Huron. Mrs. Van Riper is both deserving and achieving success—a happy combination.

MARY CARVER WILLIAMS.

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MacDonald—Harriet Bacon MacDonald, who is spending part of this month in San Francisco, writes that she expects to return to Chicago by Christmas.

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By S. W. MOUNTZ

The opening of the musical season is well begun. Great interest was elicited in the Philharmonic Orchestra organization and its director-conductor, Walter Henry Rothwell, who has proven his ability as an organizer and a skillful batonist. The ensemble numbers ninety-two players, with each department head a musician of high artistic skill and experience with assistants of much merit as players. A half dozen or more specialists from the East have been engaged with the excellent available experienced talent willing to unite with an aggregation with such high aims and the support given by its founder, Mr. W. A. Clark Jr. Their first program presented Dvorak's "New World" Symphony No. 5 in E minor, op. 95. Its finished rendition left no doubt in the minds of a critical audience that a success was assured. Liszt's "Les Preludes," symphonic poem, Weber's "Oberon," overture, and Chabrier's Rhapsody "Espana" were the other selections. No soloist was introduced in the premiere program. The entire seating capacity of Trinity was sold out on the Saturday evening repetition of the program. A great ovation was given Conductor Rothwell. Mr. Clark Jr., the founder, and the orchestra, repeatedly arose at the beck of their leader and bowed their thanks. The second program gave Beethoven's Fifth Symphony in C minor Opus 67, Tschaikowsky's "Capriccio Italien," Opus 45, and Berlioz's Rakoczy March.

Clarence Whitehill, baritone, was the soloist and gave Verdi's "Credo" from "Otello" and an aria from Bizet's "La Jolie Fille de Perth." His singing was masterly and met with much favor. The second "pop" of the Philharmonic was equally enthusiastic, Tannhauser March opening the program. The soloist was our well known Dutch pianist, Brahm van den Berg, who played the Grieg "A minor Concerto." The concertmeister, Sylvain Noack, gave two solos, "The Deluge" (Saint-Saens), and the Bizet Suite from "Carmen." The first orchestra concert by Director Rothwell to high schools was a crowning success.

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The Zoellner String Quartet, of which it can be said it is the equal of the very best, has opened its second course series of ten concerts to Los Angeles given at the Ebell Club House. The Haydn Quartet, Opus 76, No. 4, Sinding's "Serenade," Opus 92, and a quartet by Edgar Stillman-Kelley were presented at their second appearance. They merited a much larger patronage. The concerts are given alternate weeks. The third included Mozart's "Quartet in D minor," "Romantic Serenade" by Jan Brandts-Buys, a great work of color, quite modern type; Sinigalia's "Etude de concert" (first performance), and Rubinstein's "Malto Lenti," Opus 17, No. 2.

Mr. A. F. Fuller gave his twenty-first concert at the Gamut Club Auditorium to a large audience. His own part in songs and piano selections would have made enough for a program alone, but he had the assistance of the unique and popular entertainer, Miss Freida Peycke, in her genre songs and pianologues. The music was of her own composition, skillfully applied by her artful playing, with facial expression and song recitation.

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The whistling chorus of thirty ladies, directed by Agnes Woodward, their instructor, was most heartily enjoyed. There was dancing by Anna Bess Carson in "Huntress just after the chase," and "Beau Marie." Sadie Halperin at the piano. Mr. Fuller presented his new piano prelude, No. 2, in A minor, for the first time. Explanation was given of the meaning of the composition, which harmonized with the auditory musical effect given out by the author at the piano. He also gave a Moszkowski number and Sydney Smith's "Dance de Fantomes." Six vocal solos were presented, and several encores. Handel's "In the Battle Fame Pursuing" from "Deborah" was a fine musical rendition; Ward-Stephens' "Dawn of an Indian Sky," Cadman's "Doe-Skin Blanket," Guion's "Hopi Indian Cradle Song," Spross' "Robin Sing to Me" and Metcalf's "Twilight Pale" were sung in good diction and color. The accompaniments were skillfully played by Miss Lillian Steeb, sister of the pianist, Olga Steeb. She absorbs some of her genius as a pianist and promises fine adaptability as an accompanist. Besides Mr. Fuller's bodily affliction, death has entered his home, his wife passing away about one month ago. He has many warm friends and they render kindly assistance to sustain his high aims in his music work.

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The Music Teachers' Association held its monthly session October 20, the topic being "Music in City High Schools." Mrs. Gertrude B. Parsons talked on "Organization"; Mrs. Charles Edwards, "Co-operation of the Music Teachers' Association With the High Schools"; Miss Edna Ames, "An Artist's Course for the Students"; Miss Verna Blythe, "Music and Text Suitable for Chorus"; Miss Ida Bach, "High School Voice"; Miss Evelyn Stone, "Scope of Study." These talks were quite illuminating and productive of salutary results in unification of the private and outside work with that of the better organized work of the school session. The Association held a social session Halloween at the Flower Apartments to welcome the many new musicians who have come to our city this summer and autumn. Mr. Raymond Harmon, a very pleasing tenor from Chicago, sang a group of songs. Mr. Charles Ferry, a composer and pianist, of Cleveland, Ohio, who recently made his home here, played a finished accompaniment to his own songs sung by Mr. Harmon, and playing a piano work of his own composition. Mr. Van Pelt, baritone, gave a group of three songs, Mrs. Van Pelt being at the piano. They were well received.

The November meeting introduced special talent in a concert. Miss Ruth Hutchinson, soprano, the prize singer of the National Federation of Women's Clubs; Mr. Arthur Perry, composer and pianist, spoke on "Student Membership"; Mrs. Ruth Graham Putnam, "Reminiscences of Edward MacDowell, and the Peterboro, N. H., Pageant," and the president, Mrs. Abbie Norton Jamieson, who was president pro tem. at the same meeting, added pleasant incidents of the work done the past summer.

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Miss Ruth Hutchinson, the prize winner, has been greatly in demand since her return from the Peterboro, N. H., convention. Miss Maude Howard accompanies with skill.

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Mr. John Smallman, conductor of L. A. Oratorio Society, has greatly enlarged its membership and quality, and will soon present some of the great works. "Messiah," "Elijah" and "Hiawatha's Wedding Feast" are listed for a hearing. He has been taking several tours in recitals through the state with Charles W. Cadman, composer-pianist, and they have had enthusiastic receptions. The Cadman-Tsianina recital was most interesting and educative through the explanations given by Mr. Cadman. His Indian music was finely interpreted by the Princess "Red-feather" in mezzo-soprano songs characteristic of the Indian music. The second part of the program was devoted to the opera "Shanewis," which had its second year's presentation at the Metropolitan Opera House in New York. The fine audience testifies to the high appreciation of Mr. Cadman as a musician, artist and composer.

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The Woman's Lyric Club in its first concert of the sixteenth season opened very propitiously at the Trinity. The club has eighty select voices, under the baton of Mr. J. B. Poulin, who has been their continuous training master since it organized as the "Treble Clef" Club of Los Angeles. The program was one of excellence. Schubert's "God in Nature" opened the list, with Miss Ruth Shaffner at the organ, followed by G. B. Nevin's "Cradle Song," which had a repetition in encore call; Schindler's "Three Cavaliers," with Miss Annis Howell in the solo and obligato, which met with such favor it was repeated. The beautiful words of Charles H. Towne "To the Spirit of Music," setting by P. R. Stephens, was most effectively sung. The blending of voices and the emotional content was feelingly expressed. "Page Road Song," by H. O. Smith, was equally well rendered. "When I Walk in the Garden," by Schumann, a delicate recitative style, was beautifully distinct in enunciation, warm and romantic.

A special combination Instrumental Trio, Mr. Jay Plowe, flute; Mr. Robert Alter, violoncello, and Mrs. M. H. Robinson, piano, who also is the accompanist of the club, rendered a selection by R. de Boisdeffre, in three movements. It was a gem, artistically presented by these able musicians. Rossetter G. Cole's "Ashes of Roses," charmed in Alla Capella's rendition, as did also T. B. Aldrich's words "Sonnet" set by E. Horsman. The great effort of the program was the offering of Henry Hadley's Cantata, "The Nightingale and the Rose," a masterly composition for chorus for ladies' solo voices and in which the trio took part. Mrs. Helen Brown Read, soprano, was soloist. The high setting makes it somewhat an ungrateful task for the soprano voices. Mme. Read, a trained artist of large attainments, effectively essayed the role of the Nightingale. An event several weeks prior to the concert, in which all the officers of the club met and invited the press

representatives to discuss plans to make the work of the club more effective and get the different viewpoints, assembled at a great Round Table, in the conter of which rested a bank of the choicest flowers. A bounteous luncheon was supplied at the Clark Hostelry. Mrs. L. J. Moyse was chairman. Mrs. Walter Goodfellow is president, and Mrs. Edith Wing Hughes press chairman.

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The joint recital of Clarence Whitehill, baritone, and Winifred Byrd, a young pianist of wonderful technique and interpretative skill, was a great musical delight. The group of Chopin established her virtuosity. The second group was from Liszt, the final group from Grieg, MacDowell, and closing with the Schubert-Tausig "March Militaire." Each group had an encore. Mr. Whitehill's opening group was from Franck Massenet, given in French text. Mrs. Gertrude Ross, our popular composer-pianist, essayed the accompaniments with poise and adaptability, giving the soloist full liberty to interpret to the full extent. The second group, Duparc, Rachmaninoff and Gretchaninoff, were sung in fine taste, closing with four English songs. "My Madonna," by Mrs. Ross, words by Robert Service, was repeated in encore, and closing with Clay's "Gypsy John" in a superb full voice. Mr. Whitehill's in-breath and voice placing has his vocalism in full control, at times the faintest pianissimo. The double recital drew a large audience, full of genuine appreciation.

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The Ellis Club opened its twenty-fourth season with a very interesting list of male chorus numbers, representing Sullivan, Protheroe, Schultz, Dekoven, Lester, Vorgrich, Boscovitz, Lighter's "Possession" and Wagner's "All Praise to God." Each season opens with Sullivan's "The Long Day Closes" in memory of Charles James Ellis, founder of the club in 1888. The audience reverently stands throughout its rendition. The soloist on this occasion was Maurine Dyer, mezzo-soprano, who made a fine stage presence. Her great effort was in Bemberg's "Aria" from Jeanne D'Arc. Gunsaulus' "Castilla" was well given. "Ballad of the Golden Sun," solo and obligato by Miss Dyer and chorus, was a fine selection.

Miss Modesta Mortensen, violinist, gave with fine artistry "Rigaudon" by Signy; the Bach "Air" for G string and Dvorak-Kreisler Slavonic Fantasy in B minor. Miss Dyer's second group was from Fox, Cadman and Gilberte. Bass solo by Mr. Edmund S. Shank in the Wagner number, with Mr. Ray Hastings at the organ, was an effective postlude to a finely prepared program; J. B. Poulin, director, and Mrs. Robinson the effective accompanist.

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The Gamut Club banquets have a flow of soul and fellowship; they are a continuous delight, and always a joy to be present; they are an agreeable surprise.

A reception was given the new musicians of the orchestra, Conductor Rothwell, the founder, W. A. Clark Jr.; Vladimir Drucker, the trumpeter from Russia; Ilya Bronson, the cellist (the solo artist at home and abroad). Mr. Clifford Lott, in baritone songs, with his musical wife at the piano. Rosita Renard, accompanist to Farrar; Noack, concertmeister; Mr. Rhodes Ellis, tenor; Miss Hilda Nolte, piano virtuoso. Miss Trowbridge, accompanist to fine violin solos of Mr. Saunders. Miss Irene Mason, child protege in piano playing of classic music.

The Behymer Birthday Anniversary of 57 Varieties; woman's night; fines if you failed to bring wife, or lady. Arrested at the door if caught alone; taken to court presided over by Lady Judge. Quizzed to the limit; fined for contempt of court, if too impertinent or disorderly. Fund for good cause.

Turning the gavel to woman president, Mrs. Lobinger, who so wittily introduced the speakers and artist guests.

The fine program of local artists was in compliment to President Behymer and stranger guest artists. The ladies only occasionally are privileged to be with us, by special invitation, as it is primarily a man's club. Mrs. Levengoods' solos, with Mrs. Robinson at the piano, were entertaining. The Male Quartet, Messrs. Tibbits, High, Stone, Goldwater; Silvius at piano. The violin playing of Mary Goodrich Read was wonderful. Her mother presided at the piano. Ruth Hutchinson's, lyric-soprano songs; Raymond Harman's tenor songs; Harry Ershoff, beautiful baritone songs; Russian character songs by Eugenie Boyko. Last, but not least, enjoyable treat, the Merry Dance, where elderly and the youthful all take a swing and be happy. Who would not be glad for the recurring monthly gathering of the Gamuters?

Cadman and his Indian Princess in characteristic tribal songs. These make for fellowship and "camarderie" and friendship. The power of music in its wonderful harmony to make the world more human and life more worthy—to it full endowment.

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A LETTER TO MR. RESSEGUIE

We were very much pleased with Miss Lowenberg's recital and the general opinion was that she was the best singer we have ever had for a tea. Her program, her voice, enunciation, manner and appearance were all most satisfactory, and the large audience was delighted with her, and proclaimed her a "find."

The low ceiling of the Gold Room and the poor piano furnished by the hotel might have seriously hampered some singers, but Miss Lowenberg was most gracious about these inconveniences, and by her personality and charming voice made the audience forget that all the conditions were not perfect.

Very cordially,
(Signed) RUTH BEACH HOWES,
For Peoria Amateur Musical Club.

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ELIAS BREESKIN TO BE A MEMBER OF ELSHUCO TRIO

Elias Breeskin, the Russian violinist, has a very busy season ahead of him, for in addition to his recital and orchestral engagements, he will be a member of the Elshuco Trio, together with Willem Willeke, cellist, and Aurelio Giorni, pianist. He has just been engaged as soloist with the New Haven Symphony Orchestra, David Stanley Smith, conductor, on January 20.

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Lake View Musical Society—Monday December 15, at 2:30 p. m., at the Wellington Avenue Congregational Church, 617 Wellington avenue, there will be an organ recital given by the active members of the Lake View Musical Society. Mrs. John P. Annen and Miss Alice R. Deal, organists, with Mrs. George B. Nelson, harpist, and Mrs. Permelia Gale, contralto, assisting.

THE UNEXPECTED ALWAYS HAPPENS TO OLIVE NEVIN

Word has just come that Olive Nevin is filling two new roles, as usual, on an hour's notice, and continues to fill them creditably and well and satisfactorily to all concerned. The first she was called upon to fill is that of head of the voice department in a college.

OLIVE NEVIN

This came through the sudden and unfortunate breakdown of the former head, and, being a former student of the Pennsylvania College for Women before her four years at Wellesley, Olive Nevin jumped into the vacancy and is still taking charge there and teaching some fifteen voice students herself as well as keeping up her own concert work. Then, the second role is that of choral director. The Glee Club at this college does work far above the average college glee club, and a great deal is expected of them for the life of the college. This Olive Nevin is well fitted to do from much experience of her own along that line.

She says it keeps her jumping to add all this to her already filled time, but she is thoroughly enjoying herself. She was heard to great advantage not long ago in the big Seria Mosque, where she lent her services to the big Christian Citizenship week held there. All this time she is preparing for a big December in and near Chicago, as well as a detour to Huntington, W. Va., where she is to be soloist at a big Elk mass meeting.

She tells us that by far the most interesting thing she has done lately has been her work for the mental patients at the Military Hospital at Park View. "There is lots more intelligence there than we know about!" she stoutly declares. She and Miss Mackensy gave the very first concert to these newly established soldier patients there, and it is due to their work in making the boys sing that they now have, three times a week, a regular song leader for them. Olive Nevin says that having made those boys sing is "the best job she ever did." It surely is a proof as to her ability as a choral director, and bids well for the success of the Pennsylvania College Glee Club this year.

AURORA, ILL.

Edison Symphony Orchestra Gives Memorable Concert, With Paul Althouse as Soloist — Musical Friends and Haunts of Aurora

Reviewed by MARY CARVER WILLIAMS

On Monday evening, November 24, the Edison Symphony Orchestra gave a concert under the management of Mrs. Theodore Worcester, with Paul Althouse as soloist.

The evening found the Fox Theater filled to every available seat with an audience which responded warmly if somewhat conservatively to the interesting program presented. The orchestra was in finer fettle than when they presented some of the same

MELITA KRIEG

numbers in Chicago last month, in spite of the fact that they were playing under the disadvantage of too small a stage for their numbers. The Elgar "Pomp and Circumstance" was done with great breadth, and the ballet music from "Faust" was full of color and delicate fancy. Mr. Eastman is especially sympathetic in his reading of numbers of this type, and they are especially adapted to the abilities of his orchestra—better adapted in the brilliant, effervescent qualities than the "Tosca" selections which followed. There is no doubt, however, upon repeated hearing, that Mr. Eastman is a conductor of talent and is fitted in a peculiar way for the work that he is doing.

Paul Althouse, who sang with them, did the "Celeste Aida" aria with distinction and a group of American songs with great charm. His voice is of fine timbre, and combines rare qualities of the lyric and the dramatic, and his personality is one which immediately wins. He was accompanied by Isaac Van Grove, than whom there is none better. Mr. Althouse's songs were Campbell-Tipton's dramatic "Crying of Water" and Hageman's appealing masterpiece, "Do Not Go, My Love," "My Heart's Country" (Clarke), written especially for Mr. Althouse, and the popular "Christ in Flanders" of Ward-Stephens.

ARTHUR BOARDMAN
TENOR
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1536 E. 65th Place Hyde Park 6137

GILDEROY SCOTT Contralto
Recital Kimball Hall, Dec. 14, 3:30 p. m.

Columbia Conservatory of Music

A visit with Mr. Detweiler served to assure us that the Columbia Conservatory, like all other musical and educational institutions, has never enjoyed so successful a year as this. Musical enthusiasm in general, and especially enthusiasm for the study of music has been steadily on the increase in Aurora for the past year, making it necessary to increase the faculty of the school and filling the time of every teacher to the limit.

Faculty

On the faculty of the Columbia Conservatory are several names familiar to Chicago. Among these is Rollin Pease, who

HARRY DETWEILER

was engaged this fall to fill the vacancy left by Lemuel Kilby on his departure for France. Mr. Pease, it is reported, has instantly won the hearts of his pupils and is meeting with great success, with a class which has exceeded all expectations.

Others on the faculty are Melita Krieg, Lucy Spencer, Rhoda Miller, Ruth Burnett, Margaret Hancock, Maude Bonslough, Ruth Breytspraak, Louis Shults, Milton Meigrath, Harriet Waterhouse and Margaret Rasmussen.

Melita Krieg

Miss Melita Krieg is a concert pianist of remarkable gifts, and is a holder of the certificate from the State Music Teachers' Association. Miss Krieg lays great stress on the value of class work for her piano students and conducts classes including work in theory, harmony, interpretation and appreciation.

Maude Bonslough

Miss Maude Bonslough is one of the very successful younger teachers of Aurora. She possesses a beautiful soprano voice and is one of the few voice teachers in Illinois holding a certificate issued by the State Music Teachers' Association for excellence in passing a comprehensive examination. Miss Bonslough also makes a feature of the class lesson in her work.

RICHARD DE YOUNG

The De Young Studio Triangle Club held its annual Thanksgiving dinner Wednesday evening, November 26, at the Brownleigh Club rooms, 151 North Michigan avenue. After a most elegant repast a program was given, which served to demonstrate the versatility and thorough schooling of the artists taking part. The following program was given:

What's in the Air Today.....Eden
By the Waters of Minnetonka.....Lieurance
Carmena.....Wilson
Esther Gielo
Without Thee.....d'Hardelot
The Nightingale has a Lyre of Gold.....Whelpley
Chrysanthemum.....Salter
Mabelle House
Ah! Love but a Day.....Beach
Were My Songs with Wings Provided.....Hohn
Margarete Smetacek
My Mother Bids Me Bind My Hair.....Haydn
Now Sleeps the Crimson Petal.....Quilter
Mildred Orne
Shipmates o' Mine
William G. Wood
The Sailor's Wife.....Burleigh
O Bocca Dolorosa.....Sibella
Ravishing Butterfly.....Maley
Myrtle Lee Huffman
Open Thy Blue Eyes.....Massenet
The Star.....Rogers
Love, I Have Won You.....Ronald
Anna Pocius

CRAVEN STUDIO NOTES

Miss Corinne Simpson, contralto, who has been in concert work for forty weeks under the Radcliffe management, has returned to Chicago to resume her voice work.

Miss Helen Flack has been engaged to sing the soprano role in Sullivan's "Prodigal Son" holiday week in Ironwood, Mich.

Alfred Cushing, baritone soloist of the Emmett Briscoe Company, is singing this week in Des Moines, Iowa.

Miss Louise Breitweiser was engaged as contralto soloist in the quartet at Woolley Memorial Church Thanksgiving Day.

Mary Camp-Twyman, coloratura soprano, made a trip in the East, singing in Montclair, N. J.; Bayside, L. I., and Whitestone, L. I..

Miss Edna Worrell, contralto, has just returned, having given two recitals in Bellesfontaine, Ohio, and special soloist for three Sundays in First Presbyterian Church; one song recital and special soloist for one Sunday in the First Methodist Episcopal Church and special soloist for the county convention of the W. C. T. U. in Cygnet, Ohio.

LUCIE LENOX STUDIOS

Miss Harriet Krauth, soprano, will sing "Chinese Mother Goose Rhymes and Other Songs" at the Little Theater next Saturday morning and afternoon.

At the Hospital Auxiliary Benefit at the home of Mrs. G. A. Kreis, 5945 Washington boulevard, December 9, Miss Harriet Geiger, soprano, will give two full groups of songs, one miscellaneous and one of Japanese in costume.

Miss Hazel Meisterling, mezzo, sang the part of Celia in the production of "Iolanthe" at the Warrington Opera House in Oak Park Wednesday evening last.

MUSIC TO COME

Friday, December 5

Orchestra Hall, 2:15—Symphony Orchestra Concert.

Saturday, December 6

Ziegfeld Theater, 11—Chicago Musical College Concert.

Chicago Piano College, 2:15—Recital.

Kimball Hall, 3—American Conservatory Concert.

The Auditorium, 2:15—Three short operas by Puccini.

Orchestra Hall, 8:15—Chicago Symphony Orchestra.

The Auditorium, 8—"Carmen."

Sunday, December 7

Orchestra Hall, 3:30—Sophie Braslau in Recital.

Fullerton Hall, 3 and 4:15—Chicago Concert Ensemble.

The Auditorium, 3:00—"Lucia."

Monday, Tuesday and Thursday

The Auditorium, 8—Grand Opera.

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In the Theaters

The Playhouse—Pictures and Music.

Woods—"Up in Mabel's Room."

Olympic—"Tillie's Nightmare."

Studebaker—"Take It From Me."

Garrick—"Tumble In."

Princess—"Thirty-Nine East."

State-Lake and State-Congress—Vaudeville and Pictures.

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HENRY T. POLK

Henry T. Polk, well-known pianist and organist of Valparaiso, Ind., has extended his teaching to Chicago, and is located at 602 Fine Arts Building. Mr. Polk is a thoroughly fine musician, a former student of Victor Heinze and Eric DeLamarter, and has had great success in imparting his knowledge to pupils.

Mr. Polk and Gertrude Jeanette Polk, dramatic reader, of the American Conservatory faculty, have recently given their operalogue programs before several Chicago clubs and in the following cities: Fort Wayne, La Porte, South Bend, Columbia City, and Auburn, Ind., and combination organ and dramatic recitals in Flint, Bay City, Schoolcraft, and Lansing, Mich., and Clinton and Nevada, Mo.

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F. WIGHT NEUMANN ANNOUNCEMENTS

Miss Jeanette Larson, Swedish soprano, will make her first appearance in Chicago in song recital Thursday evening, December 18 at 8:15 at Kimball Hall under the direction of F. Wight Neumann.

Serge Prokofieff, the Russian composer-pianist, will give another recital at Kimball Hall, Sunday afternoon, December 28 at 3:30 under the direction of F. Wight Neumann.

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Swarthout—Gladys Swarthout, Chicago soprano, will be soloist with the Minneapolis Symphony Orchestra Tuesday, December 9.

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Paulist Choir—The Paulist Choristers of Chicago, Leroy Wetzel conductor, will give a concert at Orchestra Hall Friday evening, December 12.

ALEXANDER NAKUTIN PRESENTS PUPILS IN RECITAL

On last Sunday evening there was a capacity audience present at Kimball Hall to hear the fine concert given by the Nakutin pupils and to reward the participants with enthusiastic applause and many flowers.

The style of a Nakutin concert is always good; the stage is managed perfectly; the young women who appear are always in gala dress; the accompanist (Mischa Kottler, an artist pupil of Levy) is superb, and last, but not least, the choice of program is of remarkable variety and worth.

The current program was printed in Music News of two weeks ago, and will not be repeated here, but some special mention needs to be made of certain compositions.

True to his usual plan, Mr. Nakutin presented many Russian compositions, among them well-known works of Glinka, Korsakoff, Tschaikowsky, Rachmaninoff, Cui and Zimbalist, as also a very unusual and new

ALEXANDER NAKUTIN

song by Bagrinofski, all of these being done with splendid feeling for text and mood, and with true understanding also of the Russian musical mode.

There were also standard arias from the operas of Thomas, Mozart, Verdi, Massenet and Delibes; American songs by Lydia Coonley Ward, Clay Smith and others, and a miscellaneous lot of songs by composers of various nationalities, including "V' Shom'rn" in Hebrew (A. W. Binder) and short pieces by Pasternack, Brogi, Grodski, Mattei, Finden, Xavier, Campbell-Tipton, Jacobson, Podlowsky, and Charpentier.

All this made for infinite variety, as well as constant musical effectiveness, and to say that the Nakutin pupils had ample facilities and feeling for this varied repertoire and that he had trained them intelligently and well in the interpretative detail is but to express the actual truth of the matter.

Mr. Nakutin is fortunate in the fact of having so many talented as well as sincerely interested students as were in evidence on Sunday night, and the audience, a very large one, and also keenly alive to art and musical feeling, was thoroughly responsive to all that was presented.

Rose M. Panek, soprano; Helen Golden, mezzo-soprano, and Roy Bush, lyric tenor, the first three of the program, made nice premiere appearances, each showing good voice, and the English pronunciation and enunciation of each being exceptional, as indeed was the case with every pupil on the program.

Dorothy and Margaret Irvine, soprano and alto, were perfectly charming in some well-chosen and well-learned duets, each singing also well-chosen and beautifully given solo groups, and Mary M. Cassidy, a soprano with bright tone, proved her versatility in singing Hebrew text with authority, as well as doing some excellent English.

H. H. Hauge, a bass of good quality, and Matthew Power, a resonant baritone, added some masculine quality to the program.

Rose Bensing, soprano, had a well-chosen group, which she presented with skill, and Rose Tilska, a lyric soprano, was also very much liked in her unusual selections.

Minna Ysaeva, a dramatic soprano of remarkable power and intelligence, proved to be extremely popular, and Grace Judlin, a mezzo-contralto, not only showed very nice voice, but also distinguished herself by the unusual purity of her English.

June Sofye Schauls displayed a wonderfully sweet quality and good style, and Fannie Levin (another soprano) scored a very decided success.

Genevieve Schrader, an artist pupil who is already well under way in the professional world and who is the possessor of a remarkably broad and refined contralto voice, sang "Evocation" (Rimsky-Korsakoff), "The Song of the Robin Woman" (from Cadman's "Shanewis"), and "The Steppes" (Grechinoff) in a way to emphasize the good impressions made at other appearances.

Sarah Lessick, programmed as a lyric-dramatic soprano, proved that she has both qualities in unusual degree, and that her studies have advanced to the point where she is distinctly of professional style; indeed, her teacher has announced that before the winter is over she will be presented in professional debut.

The program ended, brilliantly and musically, with the duet from "Lakme" (Delibes), sung very beautifully by Rose Tilska and Genevieve Schrader.

Altogether, the evening provided by Mr. Nakutin was one of unusual achievement and very great delight.

C. E. W.

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HELEN HAWORTH

Helen Haworth, mezzo-contralto, was special soloist at Dr. White's church in Englewood last Sunday, singing in the morning "How Lovely Are Thy Dwellings" (Liddle) and in the evening "The Voice in the Wilderness" (John Prindle Scott).

Mrs. Haworth sang at a banquet at the Sherman House on December 3 and will on Sunday afternoon, December 7, be soloist at the Twilight Musical at the Edgewater Beach Hotel.

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White—Lida Browning White played before the Gary Musical Society in November, using the Chaminade "Faun" and her own Caprice.

LELA LOWE-PIERSON

At the Brownleigh Club recently Lela Lowe-Pearson was heard in several groups of intensely interesting numbers, played with sanity and the comprehension of a thorough musician. The first selections included Borowski's reverential "Adoration" and Serenata Amorosa (Leyton Potter), into which the artist instilled much warmth and color. Mrs. Pearson has a beautifully sustained tone in melody work and has great imagination in all her work. This was shown in the Hauser Hungarian Rhapsody and in the Carter "Caprice." Her feeling for tempo was singularly marked in the Serenata of Moszkowski and "Melody" (Dawes), and she is in every way a most finished artist as well as a gentle and ingratiating personality.

MARY CARVER WILLIAMS.

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CARL D. KINSEY ARTIST RECITALS

Burton Thatcher, baritone, will give a recital in Ziegfeld Theater next Wednesday at 11 o'clock, under the management of Carl D. Kinsey. Edgar Nelson will be the pianist.

The complete program follows:

Come Blessed Cross, from St. Mathew Passion....Bach
Che Fiero Costume....Legrenzi
Lungi dal Caro Bene....Secchi
Pensee d'Antomne....Massenet
The Buccaneer....Adolf Weidig
- The Sailing
- The Meeting
- The Wooing
- The Marriage
- In the Sunrise
- The Parting

A Maid Sings Light....MacDowell
Long Ago....MacDowell
Your Voice....Laura D. Harris
King Charles....White

♮ ♮ ♮

Vera Kaplin-Aaronson, pianist, will give a recital Wednesday, December 17, at 11 o'clock in Ziegfeld Theater under the management of Carl D. Kinsey.

♮ ♮ ♮

Rudolph Reuter, pianist, will give a recital in Ziegfeld Theater Wednesday, January 7, at 11 o'clock under the management of Carl D. Kinsey.

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ERNEST DAVIS

Following is a list of the December bookings for Ernest Davis, tenor. He has filled twenty-seven engagements since October 1:

December 1—Columbia, S. C., recital.
December 2—Fairmont, W. Va., recital.
December 5—Indianola, Iowa, recital
December 8—Minot, S. D., recital.
December 9—Valley City, N. D., recital.
December 10—Aberdeen, S. D., recital.
December 11—Mankato, Minn., recital.
December 12—Northfield, Minn., recital.
December 13—Yankton, S. D., recital.
December 14—Brainard, Minn., recital.
December 16—Brookings, S. D., Messiah.
December 18—Delaware, Ohio, Messiah.
December 19—Mansfield, Ohio, recital.
December 21—Montgomery, Ala., Messiah.

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Johnson—Mrs. Lilian Barr Johnson gave a group of French songs before "The Cercle Francais" on the 18th, and also sang with great success Maunder's "Song of Thanksgiving" on the 23rd at the Woodlawn United Presbyterian Church, where she is soloist. Miss Jessie Edwards, pupil of Mrs. Johnson, is soloist at the Episcopal Church of Waukegan and also appeared before the Commercial Club of that city recently.

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Lighthall-Dressler—The review of the Lighthall-Dressler recital at Edgewater Beach Hotel will appear in Music News next week.

———♯♯♯———

Columbia—At Columbia College Conservatory of Music, Columbia, S. C., the thirty-fourth recital by students was given on December 1.

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Faassen—Frederick Faassen, organist at the Temple in Zion City, was married on November 25 to Grace Carol of Zion City. Congratulations and good wishes.

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Polk—Henry T. Polk presented his piano pupils, Mildred Sedgwick, Mary Cowdry and Beatrice Bornholt, in recital at the Polk residence in Valparaiso, Ind., on November 29.

YEATMAN GRIFFITH ARTIST PUPIL, HAZEL HUNTINGTON, SCORES SUCCESS ON TOUR

Hazel Huntington, an artist pupil of Yeatman Griffith in New York, has just completed a short tour in which she gave fifteen concerts in twenty days. That she was successful is indicated by the following press comments:

"Miss Hazel Huntington of New York possesses a coloratura voice of remarkable range and beauty, which she uses with great skill, and it is to be hoped that she will

HAZEL HUNTINGTON

favor Ancon people with further opportunities to enjoy her singing. She comes from the studio of Yeatman Griffith of New York."

"Miss Hazel Huntington won the applause of all with the exquisite sweetness of her voice. The solos rendered by Miss Huntington were pleasing and well selected, penetrating every part of the house."

"It is impossible to put into words the charm of Miss Huntington's voice, which is clear and full of an indescribable quality that thrills one through and through. The people of the Isthmus have been fortunate in having Miss Huntington with them for a short time, and she will carry back to the States the well wishes of a host of friends."

"The program was closed by Miss Hazel Huntington, a visiting artist. Her voice is a coloratura soprano of unusual range and sweetness, and the purity and accuracy of her high tones are remarkable. She interprets with exquisite taste and vocalism, and was enthusiastically received."—Panama Star and Herald.

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Groom—Lester Groom will give an organ recital at the Church of the Ascension on next Tuesday evening, December 9, playing a splendidly arranged program including numbers by Handel, MacDowell, Bach, Franck and Goldmark. He will be assisted by Blanche Trelease, contralto.

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Vance—Mary Hesselgren Vance, soprano, was soloist for the Pennsylvania Club in its annual banquet at the Morrison Hotel on November 19, and sang on Monday evening, December 1, at the meeting of the Junior Auxiliary of the Birchwood Musical Club at the Woman's Club in Rogers Park.

FRANK LA FORGE AND HIS AR TIST PUPIL, CHARLES CARVER

Charles Carver, the man whose wonderful voice attracted the attention of Frank La Forge a year or so ago and who has since been steadily a pupil in the La Forge studios, is a young American for whom great things may be predicted.

Mr. Carver and Mr. La Forge gave a joint concert at Rockford, Ill., last week and scored one of the finest successes on record in that musical city.

The headlines of the Rockford Republic call the event "a triumph," and the review reads:

A return to his boyhood home is always the signal for an enthusiastic gathering of music lovers and admirers of Frank LaForge, celebrated pianist-composer-accompanist, but never has he won a greater personal triumph here than that of last evening, when Mendelssohn hall fairly resounded with thunderous applause accorded Mr. LaForge and his protege, Charles Carver, gifted young basso. This was the first program in which Mr. LaForge has contributed so liberally in the role of soloist in this city, and his playing was positively unexcelled.

Seldom does an artist of the piano command such rapt attention through every passage of his numbers as does Frank LaForge, and his is a true mastery of the instrument. Whether in the simple group of the Bach Gavotte, Haydn's Minuetto and Beethoven's Dance, or the delightful romance of his own composition and Liszt's magnificent Rhapsodie XII with variations on the theme, Mr. LaForge held his audience in a veritable trance as he gave expression to his genius.

Later in the same article (a column in length) we find this comment on Mr. Carver:

Charles Carver's initial appearance in this city was unquestionably a distinct success, and he enjoyed a great share of the honors of the evening. His voice is an exceptional bass, of a rich, refined quality, and especially delicious were his lower tones. He has an exuberant temperament and his facial expression is remarkably in sympathy with the song. The opening group included the Handel "Come Beloved," the Invocazione di Orfeo, by Peri, sung in Italian, a cheery Beethoven number, "The Kiss," Mozart's aria from the "Magic Flute," and an attractive "Warning," of Mozart. Of a more serious theme was the Rachmaninoff "Christ is Risen" and a note of passion was reached in "After the Battle," by Moussorgsky. More frivolous numbers were "Marie at the Lattice," by Franz, "Maidens are Like the Wind," by Loewe, and especially beautiful were the Brahms "In Summer Fields," "Marie at the Lattice," by Franz, and Jensen's "By the Manzanares." He was obliged to return, responding with "By the Waters of Minnetonka," by Lieurance.

A group of French songs also served to display his vocal acquirements and were given with splendid French diction. Mr. Carver's perfect enunciation is a pleasure. The "La Procession," by Cesar Franck, folksong "En Passant par La Larraine," and the unique "Alger le Soir," arranged by Julien Tiersot, and "Chevauche Cosaque," by Fourdrain, one of the most modern of French composers, won for him an ovation and he added an eighteenth century "Le Tambourineur," by Jean Baptiste, arranged by Weckerlin.

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Mr. Carver is to give a recital at Aeolian Hall in New York on December 22 and at that time he will have the invaluable assistance of Mr. La Forge at the piano.

The accompanying picture shows Mr. La Forge and Mr. Carver in the New York studio of the former.

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MAE GRAVES ATKINS

Two recent successes are to be attributed to Mae Graves Atkins, the popular Chicago soprano.

The first of these was in recital before the Freeport Woman's Club, and the second was in concert of the Community Series at Aurora. In reference to the last named appearance the Aurora Beacon-News states that one thousand people heard the concert, which was the best ever presented in the series.

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The Chicago Mendelssohn Club, Harrison M. Wild, conductor, will give the opening concert of its 26th season Thursday evening, December 11, in Orchestra Hall. The entire program for this concert will be made up of compositions dedicated to the Club.

The assisting artists will be Theo Karle, tenor; Orpha Kendall Holstman, soprano; Madame Margaret Jiskra, harpist, and Carl Singer, cellist. A novelty on this program will be "The American Ace," written for the Club and Theo Karle, with harp and cello accompaniment.

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Streator—"Messiah" is to be sung at Streator on Sunday, December 21, among the soloists being May Wall and Walter Allen Stults.

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Goodsell—Pupils of Victoria Goodsell will play a piano recital at the Clarendon Beach Hotel on Saturday afternoon, December 6, at 2:30.

IRENE SKINNER

Miss Irene Skinner, who is well known as a successful reader, teacher and coach, has returned to her activities this fall with even more vigor and animation than usual. A summer of study in Boston and New York has, to use her own words, served on the one hand to replenish along literary, cultural and historical lines, while on the other the privilege of witnessing the rehearsing of several professional productions, not to mention the association with artists engaged, and incidentally catching a novelty number for Lyceum use, gave the ever needed modern inspiration. Judging from the attention which her own productions are arousing, her ever alert receptivity has absorbed from the two extremes.

Miss Skinner's report for the fall is that there is an increased appreciation for the value of amateur dramatics. Therefore, an increased demand will be the marked difference between this and other years.

In spite of many discouraging conditions the

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NEW FIRST CONGREGATIONAL CHURCH

The United Choirs (280 singers) of the New First Congregational Church, George L. Tenney, director, announces four great festival evenings.

"The Messiah" will be sung on Tuesday, December 16, and on Friday, December 19, at 8 p. m., by the United Choirs and Elsa Harthan Arendt, soprano; Lucy J. Hartman, contralto; John B. Miller, tenor; Frank H. Collins, bass, and Philip Manuel, organist.

The pageant of "The Nativity" will be presented on Thursday, December 18, and on Sunday, December 21, by the United Choirs and Adelaide B. Tenney, soprano; Lucy J. Hartman, contralto; Walter Diederich, tenor; Rollin Pease, bass; Dr. W. O. Campbell, tenor; William Morse, baritone, and Philip Manuel, organist.

There are five beautiful tableaux. The music is inspiring and the story of the Christ Child is unfolded in a most reverent and impressive way.

Admission is by free ticket, which may be had by sending self-addressed, stamped envelope to Mrs. Frances Somerville, New First Congregational Church, Ashland and Washington boulevards, Chicago.

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CLEVELAND, OHIO

The second organ recital by Edwin Arthur Kraft was given on Monday evening, November 24, at Trinity Cathedral. Miss Joyce Banerman, soprano soloist, sang two numbers.

The second chamber music concert was given on Tuesday evening, November 25, in the ballroom at the Hotel Statler. An error was made in the last issue. These concerts are under the auspices of the Chamber Music Society of Cleveland, which Mrs. Franklyn W. Sanders organized in this city one year ago.

This second concert was given by the New York Chamber Music Society, Carolyn Beebe, pianist and director. The program presented by the society proved that its members are musicians of distinction.

PRISCILLA WILLIAMS.

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PRIZE FOR AMERICAN COMPOSER

Edwin Franko Goldman, conductor of the New York Military Band, offers a prize of two hundred and fifty dollars for the best composition for band by an American composer. The composition must be an original one and one that has never before been played in public. No transcriptions or new arrangements of published works in other forms will be considered. The composition must be conceived originally for band and may be in the form of an overture, grand march or suit in three short movements.

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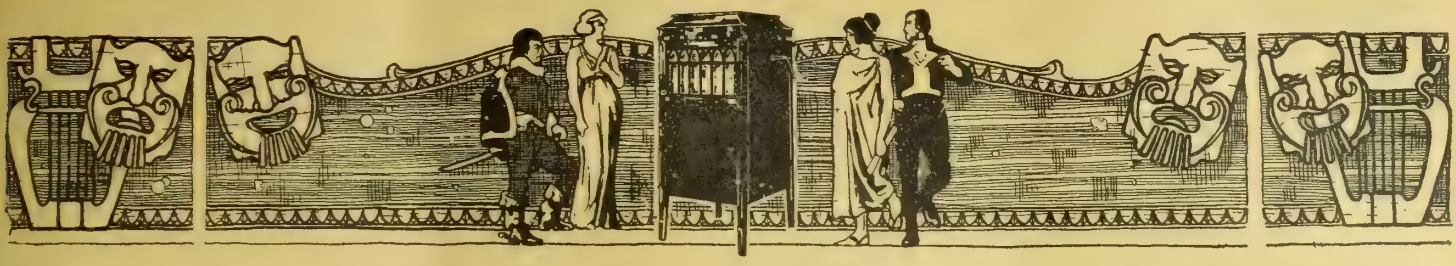
GERTRUDE POLK

On Thursday evening, November 20, Gertrude Jeanette Polk was the dominant feature of a program given by a Chicago chapter of the O. E. S. for several hundred guests at Crystal Hall, North avenue. Miss Polk gave a splendid reading of the recent New York success, "East Is West," and the enthusiasm of the audience was so great that she was obliged to respond to several encores. Miss Polk was immediately engaged for their next program, which will be given in the near future.



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RECITAL BY STUMPF PUPILS

The piano pupils of Miss Aimee Stumpf gave a recital at the First Swedish Baptist Church which, as usual when she invites her clientele, was attended well and vastly enjoyed by the audience.

Miss Stumpf has a special knack in attracting small children and in the quick development of their talents, and at this time —as always in her recitals—there were present many bright youngsters and much good piano playing, while musicianship was evident in everything that was done.

The following played well chosen pieces for children in a thoroughly appreciative way and with fine display of developing and developed technic, throughout doing much credit to Miss Stumpf: Florence Huegel, Rose Lewi, Teddy Peterson, Irma Huchberger, Eleanor Oeler, Mildred Schaefer, Bernice Wexberg, Margaret Miller, Stanley Dettlebach, Ruth Nieman, Dorothy Graham, Dorothy Feeger, Rhoda Zimmerman, Allan Dellheim, Adrienne and Arloa Springs, Virginia Berggren, Harriet Prosser, Elsa Soderlund, Clarence Lang, Edwin and Dorothy Ritter and Jane Gloor.

The numbers played by these pupils ranged through Rogers, Rubinstein, Grant-Schaefer, Merkel, Dvorak, Poldini, Massenet, Nevin, Lack, Grieg, Chaminade and other composers.

At the close four girls appeared who, a little more mature in years than most of the others, showed also a more settled technic and, naturally, a stronger musical conception of their numbers.

These four were exceptional in accuracy, style and finish and were a great credit to Miss Stumpf.

They were Marjorie Craft, who played the "Venitienne" (Godard); Edith Prosser, in Leschetizky's "Two Skylarks"; Dorothy Padden, playing the brilliant "Tarentelle" of Heller, and Lucy Shaw, who was heard in the C Sharp Minor Prelude by Rachmaninoff, playing it very well.

Assisting this large class of piano pupils was Irma Stead, a young soprano, who made a fine success in the "Caro Nome" from "Rigoletto" to the fine accompaniment of Aimee Stumpf.

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Holmquist — Gustaf Holmquist appeared as soloist with Arpi Male Chorus, Minneapolis, Minn., November 21. Mr. Holmquist has been engaged to sing the bass solo parts in "The Messiah" at Duluth, Minn., December 30.

LUCY J. HARTMAN

CONTRALTO

CURRENT DATES

Nov. 19 Concert, Swedish Club, Chicago.
Nov. 21 Concert, Catholic Woman's League, Chicago.
Nov. 24 Concert, U. S. Grant Post 28, G.A.R., Chicago.
Nov. 25 Concert, So. Congregational Church, Chicago.
Dec. 14 Messiah, Cornell College, Mt. Vernon, Iowa.
Dec. 16 Messiah, New First Congregational Church, Chicago.
Dec. 18 Messiah, New First Congregational Church, Chicago.
Dec. 19 Coming of the King (Dudley Buck), Tableaux, New First Congregational Church, Chicago.
Dec. 21 Coming of the King (Dudley Buck), Tableaux, New First Congregational Church, Chicago.
Jan. 18 Austin Ave. Woman's Club, Recital.
Jan. 24 Oak Park Woman's Club, Recital.
Feb. 10 North Austin Woman's Club, Recital.

WESTERN CONSERVATORY

Thursday evening voice pupils from the class of H. W. Owens, assisted by piano pupils of E. H. Scott, gave a recital at Kimball Hall. Mildred Davedson, a capable accompanist and pianist, was heard to good advantage in numbers by Chopin and MacDowell. Harry Berning has made much progress in piano work and was fine indeed in the Liszt Polonaise.

Edith Baughman and Mary Miller gave good support for the voice pupils. Comment upon the work of each will be made at some future date, but one can easily say they are working along good musical lines, and these recitals are the thing to develop ease and assurance before the public. Mr. Owens chooses always the best from the song literature, as will be noted by a glance at the program. Special mention must be made regarding the work of Mr. Alban in Handel's "Why Does the God of Israel Sleep?" His voice is of fine quality and he sings with understanding.

Mr. Grant was also musicianly and sure in Handel's "Sound an Alarm."

Miss Woods' work was effective in "With Verdure Clad."

The program in full was:

In Italy ..... Boyd
Mrs. H. Vognild
Somewhere, Sometime ..... Leighter
Eugenia Sokoloski
Piano—
Shadow Dance ..... MacDowell
Etude No. 5 ..... Chopin
Mildred Davedson
I Love You ..... Sobeski
Edith Baughman
One Fleeting Hour ..... Lee
Alma Magnuson
Mysotis ..... Dunn
Toney McLean
The Kiss ..... Arditi
Isabelle Merriell
Honor and Arms ..... Handel
Russell Evans
Starlight ..... Lohr
Blodwen Jones
Till I Come Back to You ..... Gottschalk
Irene Storment
Piano—Polonaise in E ..... Liszt
Harry Berning
Sound an Alarm ..... Handel
Andrew Grant
With Verdure Clad ..... Haydn
Mary Woods
Why Does the God of Israel Sleep? ..... Handel
Theophilus Alban

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GODFREY, ILL.

The following program was given at Monticello Seminary by Cecil Fanning, with H. B. Turpin at the piano, last week. One of the encore numbers was "Smilin' Through" (Penn):

Old French—
Air from Anaceon (1797) ..... Gretry
Air from Le Roi et le Fermier (1762) ..... Monsigny
Air from Joseph en Egypte (1807) ..... Mehul
Three songs ..... Grieg
Springtide (Svenje)
With a Water Lily (Ibsen)
Kid Dance (Garberg)
The Clock ..... Loewe
Edward (Percy's Reliques) ..... Loewe
Folk Songs—
Le Petit Bois d'Amour ..... Old French
Le Cycle du Vin ..... Old French
Meet Me by Moonlight Alone ..... Old English
My Man John ..... Old English
Three Poems by Cecil Fanning—
The Doeskin Blanket ..... Charles W. Cadman
Then Speak ..... Fred W. Vanderpool
To You I Send My Heart ..... Geoffrey O'Hara
Gesu Bambino (Martens) ..... Pietro A. Yon
The Sands of Dee (Charles Kingsley) ..... Frederic Clay
March Call (written for Mr. Fanning) ..... Francesco De Leone

GEORGIA HALL-QUICK

Georgia Hall-Quick, well-known pianist, gave a concert in Peoria, Ill., on Friday, November 28, Alma Peterson, Milwaukee singer, and member of the Chicago Grand Opera Company, being the other artist on the program.

Mrs. Quick, who recently gave a concert in Janesville before the Apollo Club, received an ovation on her appearance, as she is well known in this part of the country as an artiste par excellence.

The Janesville Gazette, in commenting on her performance, said "Mrs. Georgia Hall-Quick's playing of the Liszt E flat Concerto was the sensation of the evening. It was given with orchestral accompaniment and was played with masterly interpretation, and brought a response from the audience.

"Mrs. Quick, as a performer, is fluent and finished. She is master of the singing pianissimo, as well as the more robust selections. The audience longed for more of her playing."

Mrs. Quick, besides winning an enviable reputation as a concert performer, has also endeared herself to many Wisconsinians as an entertainer of real merit, giving many recitals in private homes.

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WELGE SCHOOL OF MUSIC

The second of a series of monthly concerts by pupils of the Welge School of Music, 5819 Erie street, was given Tuesday evening, November 25. A program of piano, violin, vocal and reading selections was heard by an audience that, as at last month's concert, showed enthusiastic approval, which reached its high mark when Miss Caspers, vocal teacher of the faculty, sang splendidly a group of four songs.

That these recitals will be among the most popular of the season's musical events is indicated by the large attendance, which was a gratifying tribute both to the school and to Mr. Welge and Miss Gladys Welge. After surrounding themselves with a faculty of exceptional excellence, these two Austin teachers have established a school equipped to teach any branch of music and dramatic art. The Welge School has at once taken rank among the best, offering to Austin and Oak Park students the advantages of a complete organization and studio.

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RODA MARZIO

Following her great successes in Brooklyn, New York and Elizabeth, Roda Marzio, the young American soprano, sang the role of Santuzza in "Cavalleria Rusticana" with the Newark Grand Opera Company at the Orpheum Theater, Newark, on Sunday night, November 30, under the direction of Maestro Carlo Paroni of the Scotti Grand Opera Company.

Miss Marzio, who is only twenty-two years old, literally jumped into fame overnight at Brooklyn, as prima donna soprano with the Lyric Italian Federation at the first performances of "Cavalleria" and "Pagliacci," and is one of the real "finds" of New York's current musical season.

The last appearance of the young prima donna in New Jersey was at the Elizabeth Benefit Opera for the Italian War Refugees, wherein she repeated her earlier triumphs. Early in the new year Roda Marzio will give her song recital at Aeolian Hall, after which she will make a tour of the South, and later visit Italy.

LEO BRAUN RESUMES TEACHING

After a short respite at Lake Trip, Maine, from a long and strenuous season, Mr. Leo Braun, the well-known teacher of voice and repertoire, reopened his studios on October 15 in the Metropolitan Opera House, New York.

Last season his services as vocal teacher and coach were in such demand that by working even from early morning until late in the evening he found he could not make time for the constantly increasing number of students.

He was compelled to resign his post as conductor with the Society of American Singers early last spring, and devote himself entirely to teaching, and judging from the activity already prevailing in the studio, the coming season is going to be even busier than the past.

Mr. Braun was fortunate last season in having a great many students studying operatic repertoire in addition to tone placing and voice production, and he took advantage of this opportunity by forming operatic ensemble classes, which proved to be very popular, and of great value to all participating. These students had the rare opportunity to familiarize themselves with entire operas at the studios and to sing their whole parts together with other singers, like at a professional grand opera rehearsal, and at the end of the season they found that the concerted work had greatly improved their general musicianship. Owing to the many applications received, these classes are being continued this season.

Among Mr. Braun's pupils who are scoring successes before the public are: Leola Lucey, now filling a country-wide tour booked for her by the Edison Phonograph Company; John Merkyl, who played the leading role in Hammerstein's "Sometime" last season at the Casino, and is engaged this year for the leading tenor part in "The Magic Melodie"; Carmela Ponselle, the talented sister of Rosa Ponselle, dramatic soprano sensation of the Metropolitan last year; Helen Donahoe with The Society of American Singers; Nonette, prima donna with "Somebody's Sweetheart," Yolanda Pressbury with "The Love Mill," Hazel Washburn with "Ziegfeld Follies," Louis Spaulding with "Glorianna," Kathryn Yates, Minerva Coverdale, Adelaide Mesmer, and many others.

MILWAUKEE, WIS.

The Chicago Symphony Orchestra's first concert of the season consisted of "Patrie" of Bizet, the Eroica Symphony of Beethoven; Petite Suite, Debussy; Intermezzo for Strings by Grieg, and Overture to "Tannhauser." They were accorded an ovation from a practically sold out house, much credit of which is due Margaret Rice as manager with the fine list of guarantors.

Needless to say, the same high standard was maintained throughout.

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Mme. Charlotte Peege, contralto, and former resident of Milwaukee, gave a recital December 4.

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The Arion Musical Club is one of the oldest choral organizations in the city and for years devoted itself almost exclusively to the giving of oratorio at its concerts. The last few years that has been abandoned for part-song work, and one soloist of note assisting. While having narrowed their sphere somewhat to public taste in that direction, there is no one organization doing just the same amount or kind of musical work in the city. A large body of children are trained each week in sight-reading and all elements which go to make up chorus work, in other words, doing what they can to remedy the lack of musical instruction throughout the city schools. Probably no large city in the country is so negligent of this work in schools.

The Arion interests have also extended to the point of organizing an orchestra for young people, which is directed every week by William Jaffe, concertmeister of the Milwaukee Symphony. They will all be heard in concert at the Pabst Theater in the early spring.

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Mme. Galli-Curci, under the direction of Marion Andrews Concert Bureau, sang to a sold out house last evening. She gave a more typical recital program than in former hearings and is proving herself master in that field as well as opera. Many numbers were done in English with remarkable fluency. It is still with her remarkable execution and tremendous breath control that she astounds.

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The second Chicago Symphony concert of this week was enhanced by the solo work of the harpist, Carlos Salzedo, who gave great pleasure in his artistic playing.

I. B. W.

CHRISTINE LANGENHAN HEARD AGAIN IN AUGUSTA, GA.

This well known soprano, who was heard last April in Augusta, Ga., appeared again in that city on November 10th, at the Auditorium. The soprano delighted the capacity audience with her beautiful and clear voice and her interpretative power. She was obliged to respond after each group with an encore, besides the repetition of many programmed selections. A. Walter Kramer's "The Faltering Dusk" found most favor with the audience and had to be repeated by the artist twice. Floral tributes have been awarded to the artist.

The program follows:

Oh! How Pleasing.....Haydn
Trust in the Lord.....Haydn
The Faltering Dusk.....A. Walter Kramer
Little Brown Baby.....Basset
Swing Low, Sweet Chariot.....Burleigh
Dream Tryst.....Cadman
In French—
L'Heure Delicieuse.....V. Stanb
La Pavane.....Bruneau
Au Printemps.....Gounod
Aria, "La Gioconda" (in Italian).....Ponchielli
After the Ball (In Russian).....Tschaikowsky
La Girnometta (In Italian).....Sibella
Norwegian Echo Song (In Norwegian).....W. Thrane
Retreat.....Frank La Forge
Irish Mother's Lullaby.....M. R. Lang
Little House o' Dreams.....J. W. Metcalf
Think Love of Me.....Frank H. Grey

♯♯♯

NEW ENGLAND CHURCH

The second musical service of the season was given on Sunday evening, November 30, with Hans Hess, the cellist, as special soloist. The following program was splendidly presented:

Prelude—
Meditation .....Bach-Gounod
The Swan .....Saint-Saens
Andante from A minor Concerto.....Goltermann
Mr. Hess
Anthem—O, Give Thanks Unto the Lord....Sydenham
Offertory—
Andante .....Gluck
Sonata No. 4.....Marcelle
Adagio; allegro; largo; allegro
Mr. Hess
Duet—Watchman, What of the Night?.....Galbreath
Messrs. Shipp and New
Postlude—
Berceuse .....Godard
Nocturne .....Chopin-Klengel
The Dream .....Schumann
Mr. Hess

The quartet consists of Elsa Kressman, soprano; Clara Spalding, contralto; Clark Shipp, tenor; Clarence L. Neu, bass. Irene Belden Zaring is organist and musical director.

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STUDIO NOTES, ESTELLE L. PERSHING

Mrs. Lucille Hayley has been re-engaged as soprano at the First Baptist Church, Oak Park. For the past year she has been singing at Pilgrim Congregational Church. On Sunday evening she appeared in groups of songs at the residence of Mr. Bumstead, Oak Park.

The Choral Club is rehearsing every evening at 915 Kimball Hall. A feature of the meetings this year has been soloists. Miss Clara Shapiro, a pupil of Mr. Philip Schaeffer, played two numbers at the last meeting which were very much enjoyed. The club is now known as the Pershing Choral Club, the change from Russell Choral Club being a courtesy to their director. They have filled two successful engagements since October. They sang at Ormond, Ill., November 25, and will sing on the northwest side December 9.

Mrs. Pershing has accepted the junior choir at Temple Sholom.

Miss Mildred Fash was soloist at West Side Masonic Temple Saturday evening, November 15.

Mr. Harry O. Johnson, Grace Lutheran Church annual banquet.

The choir of Normal Park Methodist Church are arranging for special musical service December 7. Mrs. Pershing will have the assistance of the Choral Club.

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Gilderoy Scott—Mme. Gilderoy Scott will sing on December 7 at the People's Church, Pantheon, her number being "I Will Give You Rest" (Cowen); December 11, Birchwood Musicale, a group comprising Duparc, Rimsky-Korsakow, Cox and Cyril Scott; December 14, in joint recital with May Mukle at Kimball Hall (afternoon).

———###———

Children's Concert — Second children's concert by the Chicago Symphony Orchestra, Frederick Stock conductor, will be given at Orchestra Hall Thursday afternoon, December 11, at 4 o'clock.

BERTHA ANN COOPER

Bertha A. Cooper has a coloratura soprano voice of unusual purity and sweetness.

She possesses great aritistic ability and sings with distinct enunciation and exquisite shading. Having studied under the most celebrated masters of this country, she has been recognized by musical critics and the public as a concert singer and oratorio singer of exceptional merit.

Miss Cooper recognizes the growing appreciation of Americans for good music, and has joined the belated move of English songs for English-speaking people.

The beauty of Miss Cooper's singing lies in the unusual bell-like quality of her voice, that in its every note thrills her hearers. There sounds through it all a freedom and spontaneity seldom equaled. One can only compare her singing to that of a bird, in its clear ringing tones and naturalness. There is no straining after effects. The exquisite shading and phrasing show the real artist.

One cannot refrain from comenting upon the charm of Miss Cooper's manner. She is wholly unaffected and natural, simple and unassuming. At the same time the mood of the music she sings is transferred in a most subtle, delicate and effective way to her audience. She puts into her voice all the meaning of the composer. It is difficult after hearing her program to decide whether one likes her best in the joyousness of an April song, the haunting melody of "Madame Butterfly" or the passionate, wild notes of the "Lorelei." It is rare indeed to find a singer of Miss Cooper's artistic worth.

———###———

Sterner—A most interesting pamphlet which has just come to hand lists the opera, concert, oratorio and church singers who, now professionals, were pupils of Ralph Leech Sterner at the New York School of Music. The list contains something like a hundred names, and many of them are known in a widely extended field.

INDIANA, PA.

Devotees of good music were given a delightful two hours' entertainment in Normal Chapel last evening by Miss May Peterson, one of the stellar artists of the Metropolitan Opera Company of New York City. Possessed of a personal magnetism that attracted her hearers to a marked degree, of a charming disposition that quickly won her audience, and a commanding stage presence that worked for the wholehearted attention of followers of things musical, Miss Peterson's debut in Indiana (for she is coming back again some time) was marked with that degree of success which is seldom accorded artists even before large Metropolitan audiences. At once she held her audience with breathless attention, and the spontaneous applause with which her various numbers were greeted attested the supreme enjoyment of those in attendance.

Like all her Norse ancestry, her voice was pure, clear and bell-like; singing with an ease of expression and with perfect enunciation. Never a false note was heard, and at all times the volume of her tones was suited to the capacity of the chapel. The full power of her voice, which has charmed audiences in large auditoriums, can readily be realized. Miss Peterson can be looked on as an athletic singer. Her love of good physical exercise was manifested in her splendid physique. She boasts of the fact that for five years past she has had from sixty to eighty appearances each season, and not one had to be canceled on account of illness—a remarkable record.

Perhaps the most interesting number of her program was the aria "La Gavotte" from "Manon" (Massenet). In this number she showed her remarkable range in disposing of one of the most exacting themes known to operatic singing. The first numbers of the evening were of the more classical nature, and included numbers of Mozart, Wekerlin, Spohr, Widor and Sjogren. Part two of the program was devoted to the more familiar airs, including the ever-popular "Songs My Mother Taught Me" (Dvorak), "The Three Cavaliers" (Dargomijsky), "De Ol' Ark's a-Moverin'" (Old Negro Spiritual) (Guion), and "I'm Wearin' Awa', Jean" (Old Scotch). Miss Peterson was lavish with her encores, giving a number of dainty little bits of composition and ending with the true finale to every concert, "Comin' Through the Rye."

In fact, it was a most wonderful evening for those fortunate enough to hear Miss Peterson, and audible satisfaction was expressed by everyone.

The first number of the artists' recital course reflects great credit to those who sponsored it, and many are waiting for the concluding numbers.

A word must be said for the sympathetic and exacting work of Miss Peterson's accompanist, Stuart Ross, at the piano. An artist of accepted ability, Mr. Ross played with precision and exactness, rendering splendid support to Miss Peterson.—Indiana Evening Gazette.

———###———

Hanna Butler—Mme. Hanna Butler, the delightful soprano, sang a group of songs for the Musicians' Club of Women last Monday and won the enthusiastic approval of the audience. Her numbers were by La Forge, Wilson Loewe, Herold, Decreus and Leroux.

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WILLIAM REHER, VIOLINIST AND CONDUCTOR

William Reher is a young violinist and an efficient conductor, who won recognition in southern California not only in the above capacities, but also as a musician of exceptional ability. Mr. Reher is a pupil of the famous Sevcik and is an excellent violinist whose tone is virile and the technic almost perfect. He has appeared in all the European capitals as concert master and violinist with the famous orchestra organizations. He has appeared abroad as soloist in the principal cities of Europe. In California he was known in the musical circles and there he organized a quartet, whose concerts were distinctly appreciated. As a conductor Mr. Reher has experience; at present he is located in New York in the capacity of first violinist with the New Symphony Orchestra, Mr. Arthur Bodansky conductor. It is his aim to establish in any musical community, and willing either to conduct an orchestra or to form a new organization under his leadership.

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MABEL CORLEW SMITH

Mabel Corlew Smith, soprano, was soloist at an organ recital given by George C. Bender at Stamford, Conn., on November 13.

She has accepted a regular engagement as soloist at Plymouth Church, Brooklyn. Bruno Huhn, organist.

Mrs. Smith gave a short song recital at the Mannes School, New York, on November 28, and is to give a recital at Aeolian Hall on Friday afternoon, January 30.

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Mary Garden

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"Tenors are paid better than baritones. Therefore most of the male singers aspire to be tenors. Result, they are not paid at all; their voices are ruined by being pulled beyond their range."

"Temperament is often replaced by artists with temper. It is not the same."

"The song does not create the singer; the singer creates the song."

"Some sopranos are pretty and cold. I prefer them less cold."

"It is not bigness of voice that an audience pays for, but quality; yet the opinion still prevails that only people with a large volume of voice should take up vocal study."

"Rossini said, 'Three things are necessary to be a good singer: Voice, Voice, Voice.' That may have been true then; nowadays the three necessities are Voice, Soul and Appearance."

"Don't be satisfied with the usual applause you get in a concert hall. Some of the audience are your friends, some are polite, and the majority may be looking on in surprise. Get a storm with every hand-clapping."

"We teachers are dragging our pupils to the top of the ladder. When they get there they throw us down. Don't blame them, that is human. There are only a few exceptions."

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WATERBURY, CONN.

A new type program. Fred Patton, popular singing bass, is always surprising his audiences with something new. His latest is the attached program, which for novelty of caption certainly is unusual, and his audience liked it. The expression on their faces can easily be guessed. This program was used at a recent welcome home celebration at Waterbury, Conn.:

ABOUT THREE GIRLS—
a. Charming Chloe ..... E. German
b. Leezie Lindsay ..... Old Scotch
c. Kitty of Coleraine ..... Old Irish

THREE ANIMAL SONGS—
a. My Menagerie ..... Foster
b. Give a Man a Horse ..... O'Hara
c. The Big Brown Bear ..... Zucca

THREE GEOGRAPHIC SONGS—
a. On the Road to Mandalay ..... Speaks
b. Rolling Down to Rio ..... E. German
c. Off to Philadelphia ..... Old Irish

THREE YOUNG MEN—
a. Young Tom O'Devon ..... Russell
b. Paddy McShane ..... Trehame
c. Tommy Lad ..... Margetson

THREE NEGRO SPIRITUALS—
a. Satin's a Liar ..... Guion
b. Wait Till I Put on My Robe ..... Reddick
c. I Want to Be Ready ..... Burleigh

The Trumpeter ..... Dix
Ring Out Sweet Bells of Peace ..... Roma

———♯♯♯———

Garton—Samuel B. Garton, director of the Earlham College Conservatory of Music, presented the Imperial Male Quartet on November 21 as the first number on the Artist Recital Course. The audience, which completely filled the college chapel, was very enthusiastic over the varied and interesting program which the quartet gave. The second number will be presented in January by Clarence Eidam and Mrs. Elsa Harthan Arendt.

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Durno — Jeannette Durno, the pianist, will make a recital tour to the Southwest next week, appearing at Roswell, N. M., Tulsa, Okla, and Des Moines, Iowa.

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MISS MACBETH JUSTIFIES NAME OF NIGHTINGALE

Still more striking successes attach themselves to the record of our great little American nightingale, Florence Macbeth, the youngest and most charming of all our native singers. Capacity audience after capacity audience greets her on her pre-opera tour with unfailing consistency, and everywhere she finds a growing enthusiasm that would turn the head of any but a sensible daughter of Columbia. Her latest triumph was at Denver, where in the Auditorium, packed to the door with 5,000 musical enthusiasts, she was acclaimed as a real nightingale. The local papers were impressed beyond ordinary, and one of them, the Denver Times of November 5, 1919, said in part:

"Dainty as the human doll in the 'Tales of Hoffman,' tiny Florence Macbeth made her bow last night at the Auditorium before a gathering of music lovers. Dressed in a lace beruffled blue silk dress with almost hoop effect, the prima donna from the Chicago Opera Company was easily one of the most attractive singers Denver has had the pleasure of hearing.

"Miss Macbeth is heralded as the Minnesota nightingale, and is quite worthy of being classed with that popular warbler. Her delicate handling of notes at the very top of her voice was artful, and whether fortissimo or pianissimo apparently was of no consequence to her—she played no favorites, showing a wonderful control of her tones.

"The program opened with an old Italian number, 'Quell Ruscelletto,' by Paradies, of the 1710-1722 period, and was followed by a lovely smooth number, 'Posate, Dormite,' Bassani, 1657-1716 period. A Mozart number closed this group, 'Con Vezzi Con Lusinghe,' from 'Il Seraglio,' and Miss Macbeth responded with a charming encore.

"Old English numbers, 'What's Sweeter Than a New Blown Rose?' from Handel's oratorio, 'Joseph,' 'Plague of Love,' by Dr. Arne, and 'Lo, Here the Gentle Lark,' by Bishop, were Miss Macbeth's next offerings. To this group Miss Macbeth responded with Cadman's 'The Land of the Sky Blue Water,' accompanied on the municipal organ by Mr. Whipp."

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Johnson—Jennie F. W. Johnson will sing on December 3 at Winnetka. Miss Rosevear, a pupil of Miss Johnson, will sing at Masonic Temple, Irving Park, on December 3, and Miss Mary Hunt, another pupil, sang, on November 28, at the Church of the Covenant.

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LENORA SPARKES FILLING MANY CONCERT ENGAGEMENTS

Notwithstanding Christmas activities and her performances at the Metropolitan Opera House, December will be a busy month for Lenora Sparkes. On the 4th she gave a joint recital with Phillip Gordon, pianist, as the second number in the Premier Concert Course at Carbondale, Pa. On the 9th she will be soloist with the New Haven Symphony Orchestra, under the baton of David Stanley Smith, in whose oratorio, "Ode to Saint Bernard," she created the soprano part when the work had its premiere at the North Shore Festival, Evanston, Ill., two seasons ago. On the 14th she will be the soloist with the Philharmonic Orchestra of Gloversville, N. Y., and on the 28th she sings the soprano part in the performance of "The Messiah" to be given by the Mendelssohn Choir of Greensburg, Pa., with Bertram S. Webber conducting. A second performance of the Handel opus will take her to Reading, Pa., on January 26. Miss Sparkes will give her first New York recital at Aeolian Hall on January 9.

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LA GRANGE, ILL.

Emmanuel Choir of La Grange, sixty boys and men under the direction of William Ripley Dorr, sang a musical service in St. Andrew's Church, Downers Grove, on the afternoon of November 16. The largest congregation that ever assembled in the church turned out to hear the choir, and so many people were turned away that the rector immediately re-engaged the choir to come back after Christmas for a concert in a local theater. The Downers Grove Reporter said of the concert: "Those who gained admission to the edifice were rewarded by hearing some beautiful chorales exquisitely sung by a band of men and boys whose every measure showed the effects of arduous rehearsing under a skilled conductor."

Emmanuel Choir has just been engaged to give sacred concerts in the Union Church of Hinsdale on December 7 and in St. Elizabeth's Church in Glencoe the Sunday following, December 14. Special cars on the Burlington and Northwestern Railroads will convey the organization from La Grange to Glencoe.

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J. WARREN ERB

An interesting recital was recently held in the studio of John Warren Erb, in New York, the well-known conductor, accompanist and song coach. Considerable talent was shown by the singers, who included Alice Madden, soprano; Steel Jamison and Harold McCall, tenors; Franklin Ford, baritone, and also two artist pupils, Maud De Voe and Vida Milholland, sopranos.

One of the guests, Kitty Cheatham, delighted the audience with several characteristic interpretations, which included "Lullabye" (Gaevert), "Fairies in Our Garden" (Lila Lehmann), and "With Verdure Clad" (Haydn).

At the concert given by the Society of Musical Optimists at Chalif's Auditorium on November 23, Mr. Erb played the accompaniment for Cecil Burleigh, composer-pianist. They played Mr. Burleigh's "Ascension Sonata," followed by "Halloween," "Hills" and "Heave Ho!" As an encore, Messrs. Burleigh and Erb gave an admirable performance of the former's delicate little composition, "Coloring."

GENEVRA JOHNSTONE BISHOP

Friday evening of last week Genevra Johnstone Bishop presented her pupil, Ednah T. Marxmiller, soprano, in recital at Chicago Musical College. Mary Wharton played good piano accompaniments.

Mme. Bishop is a teacher with singing experience to back up the work in the studio, and it is of great help to those who plan on the public platform. Mrs. Marxmiller displayed well-controlled vocal gifts and a surety and easy manner that counts in the singing of songs. Only two groups could be heard because of other concerts, but they were convincingly given.

"Pace, Pace mio Dio" (Verdi) was fine in dramatic work and good vocal control. A group by Huerter, Cator and Brown found Mrs. Marxmiller versatile and musically alert.

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ALMA BIRMINGHAM ON THE PACIFIC COAST

Following are some press comments on the work of Alma Birmingham in San Francisco, where she recently appeared in joint concert with her mother, Lillian Birmingham, one of the best-known contraltos on the Pacific Coast:

San Francisco Examiner: Miss Birmingham has a tone of notable beauty and a technic both fluent and sturdy. Her dynamics are well controlled and her attack is assured and masterly. Her tone coloring is warm and her interpretations reveal a positive temperament.

San Francisco Chronicle: Miss Birmingham played accompaniments with utmost taste and facility. As a soloist she has facility and warmth of interpretation and evidenced an elasticity of style and capable readings.

Pacific Coast Musical Review: Miss Birmingham is unquestionably a serious artist. Her touch is flexible, yet firm; her technic is fluent and clean, and her phrasing judicious and tasteful. She succeeds in accentuating the poetry of Chopin as well as the power of Schuett and the color effects of Debussy. Indeed she is a real pianist and as such is well worthy of the success she has attained. —Adv.

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ANNA GROFF-BRYANT

Anna Groff-Bryant, director of the School of Three Arts, Lombard College, Galesburg, Ill., and local concert manager, spent the Thanksgiving vacation in Chicago and at the opera.

The concert activities of the fall series were closed by the Sistine Chapel Quartet, which gave the last number of the series of concerts, which included Madam Galli-Curci, Madam Schumann-Heink, Jascha Heifetz and the Sistine Chapel Quartet.

The winter series of artistic activity is a new subscription series to be known as the Galesburg Musical and Allied Art Series, which shall have for its object the giving of the best in music, art and literature, for the greatest number of people, at the lowest possible cost.

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Wilson—Making his first recital appearance in this city recently under the auspices of the Music Club, Raymond Wilson, the young American pianist, attracted an audience which filled the large auditorium of Purdue University. The pianist presented a program devoted principally to modern compositions, including the MacDowell Sonata, "Eroica," and a Russian group, which met with particular favor. Mr. Wilson had a most enthusiastic reception, the audience refusing to depart before several extra numbers had been granted.

ALHAMBRA THEATER, MILWAUKEE

Music again played an important part with special feature, "Blind Husbands" last week, a picture of gripping interest and beautiful photography. A special orchestra score accompanied it and besides this, which was very well done by the orchestra under George Lipschultz, a very unusual organ program was played by Frederic Rowley.

The numbers included were:

Christmas in Sicily.....Yon
Kammenoi Ostrow.....Rubinstein
Angelus.....Albert Renaud
Garden of Iram (Persian Suite).....Stoughton
Symphonie (two movements).....Edw. S. Barnes
At Twilight.....Ethelbert Nevin
Solitude on the Mountain.....Ole Bull
Bon Jour.....Reiff
Cathedral } Reverie } .....Debussy
Eu Bateau }
The Swan (arr. for organ by Frederic Rowley).....Alex. MacFadyen

Particularly beautiful was the "Kammenoi-Ostrow," its real depth and color finding expression through the organ and Mr. Rowley plays it with an originality that makes it more than ever attractive. He keeps an undercurrent of verve in the rhythm with a kaleidoscopic play of color that revealed new beauties in this composition. Of a different mood were the three Debussy numbers. "En Bateau," with its gentle wave motion and sustained chords, which no pedal can ever produce on a piano, was perfectly satisfying on the organ.

The Renaud, Yon and Stoughton numbers were as beautiful for the performance given them as they are for their composition.

The new Barnes "Symphonie," of which two movements were given, sounds interesting enough to desire better acquaintance.

Two exquisite little numbers were Nevin's familiar "At Twilight" and the Ole Bull piece arranged from a violin solo.

A new piece by Alex. MacFadyen for piano has been arranged for organ by Mr. Rowley and has a calm, dignified grace suggestive of its title.

Mr. Rowley plays with style and finish and does not resort to the "fakery" and flash many organists think is good enough for the picture house. He takes it for granted his audiences want the best and he gives it in selections and performance.

The Alhambra is by far the most comfortable and attractive theater in Milwaukee and a better place for an hour's rest and enjoyment has not been discovered in the entire city by the writer. Rest accompanied by good music cures any case of brain or bodily fatigue and there is always variety enough at the Alhambra to excuse attendance several times per week.

F. VAN K.

LELA LOWE PIERSON

The past month has been a very busy one for this popular violinist. On November 20 she was soloist at a salon musicale at the home of Mrs. Hal C. Bangs of Glencoe. She was ably accompanied by Miss Marian Lychenheim. Other dates as follows: November 10, musical at La Salle Hotel; November 11, Woodlawn Woman's Club; November 12, Congregational Church, Rogers Park; November 13, Southern Woman's Club; November 22, Rogers Park Woman's Club; November 23, musicale at the home of Mrs. Clarence Hough, Oak Park; November 26, 27 and 28, soloist at Dearborn Theater.

AMERICAN CONSERVATORY CONCERT

The concert of last Saturday afternoon enlisted the expert services of Renzina Teninga at the organ and of John Sheehy, a young baritone of good voice and an intelligence which will unquestionably result in a continuance of satisfactory growth.

Miss Teninga is an honest and serious musician. She plays in a straightforward manner and with a whole-heartedness that is refreshing.

Her technic is admirable, her musicianship away beyond the average of young artists, and her musical conceptions are always fine.

For her opening numbers she played a Vivaldi Concerto, arranged for her by her teacher; some canons on the choral, "Our Father Who Art in Heaven" (Mendelssohn), which were distinctly fine, and a group of brilliant concert pieces, as detailed in Music News last week.

The Concerto involved a great deal of advanced technic and a wealth of intelligence in registrations, which were amply supplied by Miss Teninga, and in the canons she gave an exhibition of serious musicianship not often equaled by a young player.

C. E. W.

"Stories of the Great Music Masters"—A work which is having much vogue as a textbook in schools and which is eminently fitted to be used for Christmas present purposes is "Stories of the Great Music Masters," by Mary Houts Flagg, herself a teacher in public schools and thoroughly en rapport with the mind of childhood.

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SEATTLE, WASH.

By AGNES BELDON

The Seattle Concert Season opened brilliantly November 7 with the first of a series of ten Symphony and nine Popular Concerts, given by the reconstructed Seattle Symphony Orchestra of seventy men, under the baton of Mr. John Spargue, a very capable and earnest conductor, who is working indefatigably with his clever band of players at a number of the works of the greatest composers, to be presented on alternate Friday and Saturday evenings. Meany Hall, the spacious and imposing building on the beautiful campus of the University of Washington, has been chosen for these concerts, while the city car authorities are co-operating finely with the management, to provide a constant service of cars for the fifteen minutes' ride from and to town. Music News representative was one of the large throng of citizens who cheerily made their way out to the University district last Friday on a beautiful, springlike, Pacific Coast night, to be a warmly interested auditor and listener to the excellent program given by "Our Orchestra," as citizens proudly say. The well-filled bright hall; talented, alert and vigorous conductor; earnest, clean cut, energy-filled band of players; enthusiastic audience, made up a most pleasing, inspiring ensemble—and Music News correspondent wishes to thus publicly convey most hearty congratulations to Mr. John Spargue on the admirable results of his efforts for the cause of music in Seattle. Daily most strenuous rehearsals may be mentioned, as showing the true grit and faithfulness of Mr. Spargue and his men, thus attaining to the necessary co-ordination and smoothness requisite in great ensemble work. The excellent analytical program notes, contributed by Carl Presly, are thoroughly interesting and greatly appreciated. The great "Jupiter" Symphony, Mozart, exquisite "Frolic of the Waves," from Debussy's "Sketches of the Sea," and Bruneau's Symphonic Poem, "The Sleeping Beauty of the Woods," constituted the orchestral numbers; and Mr. Henri Scott, a baritone robusto of much vigor and power, appeared in Verdi's Recitation and Aria, from "Don Carlos," and "Air du Tambour Major" from Thomas' "Le Caid," rouisng salvos of applause, especially in the last, which suits his individual temperament far better than "Evening Star" Romance, Tannhauser, or the sweet strains of the "Toreador, non guard thee"—both were lacking in the requisite sentiment. So great and tragic an aria as Verdi's "Ella giammori m'amo" also did not convey the depths of pathos and hopelessness necessary, though Mr. Scott's rendition was very fine, and the orchestral accompaniment most able. The gem of the evening's program was Debussy's lovely sketch, and Mr. Spargue's poetical reading made it a genuine treat. "Old Triton Winding His Wreathed Horn," and gathering the sprites of the deep to gayest dancings, till the soft gong of Night disperses the revellers, came to mind while following this exquisite tone painting. These aesthetically beautiful numbers are "things of joy" to the hearers, and Mr. Spargue's poetical choice of such is greatly appreciated. Music News representative will be chronicler of the future concerts, and then have space to mention in detail the various notable qualities of the talented men Director Spargue has gathered together—meantime particularizing the sterling artistry of concertmaster Albany Ritchie, leading violinist, and Francis Armstrong, formerly pupil of the famous Hans Becker; the beauty of tone and rendition of the fine leading violoncellist, Mr. George Kirchner, one of famous Julius Klengel's brilliant pupils, and the excellent work of Mr. E. Hellier-Collens, as leading viola player. Manager C. E. White and assistants genially and most ably managed the thronging crowds. A goodly number of the faculty of the University were present, and of the city's most representative people, many of whom are solid guarantors that Seattle shall have the opportunity of hearing these concerts—and earning its legitimate right to be called a thoroughly musical city, able to appreciate to the utmost, and permanently to support, the Symphony Orchestra of the "Queen City."

Another interesting affair was the concert November 19 at the Norwegian Immanuel Lutheran Church, a beautiful little sanctuary with its white and gold decorations, and fine altar, in which a gracious figure of the Christ is enshrined. Mr. Arville Belstad, organist and choirmaster, had arranged an excellent and distinctive program, in which his fresh-voiced, youthful, attractive choir figured most creditably, especially in the alla capella "Prayer Perfect" by Stenson—a gem of sacred music—and fine Te Deum by Dudley Buck. Mr. Robert Reynolds Edgar has a sweet-toned tenor voice, of great promise, and an attractive manner and stage presence. His songs were artistically given, and beautifully supported by Mr. Belstad's excellent accompaniments. One of Mr. Edgar's best high notes was finely displayed in "Daybreak" by Daniels; while in "Pleading," by Elgar, he showed much of the requisite emotion, and temperamental qualities.

A genuine delight were the Sibelius and Grieg songs given by Miss Hildur Levida Lindgren, formerly of Chicago. A true Lieder singer, of very fine vocal powers, and bright personality, of whom her Chicago friends will be very pleased to hear—she is leaving soon for California. Much appreciated were her lovely songs; also the violin solo of Miss Frances Tanner, and Mr. Belstad's Organ Fantasia. He is to be congratulated on his earnest work and solid musicianship. Pastor and Mrs. Stub are a sincere, unaffected, charming pair, reminding one of fine characters in a Bjorson story—rememberable, gentle, and genial personalities, doing their life's work devotedly and happily, in their beautiful little church near the pretty harbor of Lake Union.

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Myrtle Masonic Temple—At Myrtle Masonic Temple on this (Friday) evening a concert will be given by the orchestra under direction of George Dasch with Carl Brueckner, cello, as soloist.

F. WIGHT NEUMANN

Merwin Howe will be heard in a piano recital, Monday afternoon, December 8, at 3 o'clock at Kimball Hall under the direction of F. Wight Neumann. Mr. Howe's program is as follows:

Fantasy, Op. 17 ..... Schumann
Allegro molto appassionato. Maestoso, sempre con energio. Lento portamento
Etude, Op. 8, No. 3 ..... Scriabin
Etude, Op. 8, No. 8 ..... Scriabin
Canzonetta, Op. 30, No. 2 ..... Oldberg
Rhapsody, Op. 30 ..... Oldberg
Barcarolle, Op. 60
Etude, Op. 25, No. 7
Etude, Op. 25, No. 1
Polonaise, Op. 53 ..... Chopin

Mme. Frieda Hempel, coloratura soprano, will give a song recital Sunday afternoon, December 14 at 3:30 at Cohan's Grand Opera House under the direction of F. Wight Neumann. Mr. Coenraad V. Bos will be the accompanist; August Rodeman, flutist, and the program in full is as follows:

Arioso from Cantata con Stromenti ..... Handel
Sweet Bird, from Il Pensieroso (with flute obligato ..... Handel
French songs—
Pauvre Jacques ..... Rameau
Guitares et Mandolines ..... Saint-Saens
Fetes Galantes ..... Hahn
La Fee aux Chanson ..... Bemberg
The Linden Tree ..... Schubert
Whither? ..... Schubert
The Trysting Place ..... Sibelius
Song to Spring ..... Wolf
Grand Aria di Bravura—A vous dirai-je, Maman (with flute obligato) ..... Mozart-Adam
Vesper Hymn ..... Old English
Invocation to the Sun God (Zuni Indian traditional hymn) ..... Troyer
Lullaby ..... Lieurance
Arietta from La Rondine (first time in America) ..... Puccini

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PROGRAM TO BE GIVEN BY MAY MUKLE AND GILDEROY SCOTT

Kimball Hall, Sunday afternoon, December 14:

Cello—Sonata in A ..... Boccherini
May Mukle
Songs—
Le Temps des lilas ..... Ernest Chausson
Nuits de Juin ..... Violet Holmes-Tidy
L'Abbesse ..... Frederic d'Erlanger
D'une Prison ..... Hector Panizza
Gilderoy Scott
Cello—Variations sur un theme rococo ..... Tschaikowsky
May Mukle
Songs—
Time's Garden (by request) ..... Goring Thomas
None but the Weary Heart ..... Tschaikowsky
(With cello obligato)
Gilderoy Scott and May Mukle
Songs—
Lilacs ..... Rachmaninoff
Sea Pictures:
In Haven ..... Sir Edward Elgar
Where Corals Lie
When I am Dead, My Dearest ..... Felix Borowski
Joy ..... Walter Kramer
Gilderoy Scott
Cello—
Sussex Mummers' Christmas Carol ..... Arr. by Percy Grainger
Two Fancies:
The Light Wind ..... May Mukle
The Hamadryad ..... May Mukle
Elfin Dance ..... Popper
May Mukle

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CHICAGO CONCERT ENSEMBLE

The following program will be given by the Chicago Concert Ensemble, George Dasch, conductor, on Sunday, December 7, at 3 and 4:15 p. m.:

Overture—Masaniello ..... Auber
Largo e Mesto (from Sonata, Op. 10, No. 3) (arr. by Mr. Dasch) ..... Beethoven
Serenade ..... Saint-Saens
Ballet Egyptien ..... Luigini
Love's Dream ..... Czibulka
Love's Joy ..... Kreisler
Tarantelle ..... Bohm

MARGARET O'CONNOR

Margaret O'Connor, the talented young harpist of Galesburg, recently achieved marked success in Pasadena, Calif., where she had a number of exceptionally fine appearances. Miss O'Connor has a splendid technic and a love for her instrument which is rare. She plays with great sympathy and artistic comprehension.

The following are quotations from press comments which she received during her stay in California:

Harp Music to Be Feature of Play—Miss Margaret O'Connor Will Play During Performance of Community Drama

Miss Margaret O'Connor, a gifted harpist, will furnish the music for the Community Players next week at the Community Playhouse. Miss O'Connor is visiting here and is deeply interested in the Community movement. She expressed her delight in having the opportunity to be identified with the Community movement of Pasadena.

The music of the harp to be heard next week during the presentation of "The Passing of the Third Floor Back" will add greatly to the carrying of the message of the play, the harp having been chosen best to express that message.

In the overture the rich, soulful arpeggios foretell the bigness of the message of kindness. The "Message of Spring" and "Song Without Words" glimpse the joy that is to be brought by the Stranger. Then follows the beautiful prayer of Hasselman's "Priere," which falls like a benediction upon the changed viewpoint of all of the lives before the passing of the "Friend"—a "Stranger" no longer.

MARGARET O'CONNOR

"Believe Me if All Those Endearing Young Charms," as played by the harp, gives the audience the sweet assurance that all have started life anew.

Miss O'Connor Is Favorite Harpist

Miss Margaret O'Connor, daughter of Mr. and Mrs. Mart O'Connor, 715 Jefferson street, who is now visiting in Pasadena, Calif., has won much praise for her talent and splendid ability as a harpist. On Easter Sunday evening Miss O'Connor played at a musical program given by the best musicians at the Methodist Episcopal Church and won the highest commendation for her work.

She is now preparing to take an active part in the musical program to be given during the performance of the community drama and the Pasadena Star-News says of her:

"Miss O'Connor has already been proclaimed a favorite in musical and social circles in Pasadena."

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BRUNETTE WALTER

The song recital given in Bissing School of Music Kimball Hall studio last Friday evening reflected a careful training on the part of the voice teacher, Brunette Walter. The latter part of the program brought forth several opera numbers. Miss Walter told briefly the story of each opera represented, particularly the events leading up to and including the numbers used, which added to the enjoyment of them. Pupils from the violin department will present the next program of this school the last of December.

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THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Frederick Gunster, Tenor, in Recital, Lakeview Musical Society, Chicago

Mr. Gunster, whose work has won him favor in the East, is the possessor of a voice of natural beauty, carefully schooled and skillfully used. It inclines rather to the suave, the ingratiating and the soft than to the robust, the resonant and the aggressive, but it is none the less a voice of good power and capable of effective dramatic expression.

Heard yesterday in a group of French songs and in five Grieg selections, he proved himself an interpreter of excellent parts. His diction is clear and accurate, yet free from exaggeration and affectation; his handling of the musical phrase discloses good musicianship and taste, and he grasps the poetic meaning of the text and makes it potent with his hearers. All in all a singer possessed of fine abilities, and one listened to with sincere satisfaction.—W. L. Hubbard, Chicago Daily Tribune, November 11, 1919.

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Iowa Boy Joins Seattle Orchestra

Frederick Heizer Jr., son of Mr. and Mrs. Frederick Heizer of Sioux City, has been appointed second concert master of the Seattle Symphony Orchestra of seventy members.

Mr. Heizer canceled an engagement with a string quartet playing under the auspices of the Philharmonic Society in Honolulu to accept the Seattle position, preferring to remain in the United States. Mr. Heizer belongs to the Sons of the American Revolution. He served in the United States Navy the entire period of the late war. He is a graduate of the Heizer Music School in Sioux City and of the American Conservatory of Chicago, where he had training under Adolf Weidig. He has been heard in Des Moines upon many occasions and has a national reputation as a violinist of unusual ability.

Miss Letha McClure, a cousin of Mr. Heizer, also an Iowa musician, born at Burlington, heads the musical department of the Seattle public schools.

Mr. Heizer and Miss McClure are grandchildren of the late John Harper, a pioneer school teacher, who came to Iowa in 1841.—Des Moines Register.

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Votichenko

The finest musical treat of the season was given Wednesday night in the Hamilton Theater by the Russian Symphony Orchestra before a large and most appreciative audience. At times the applause lasted several minutes. One heard only the most complimentary remarks. Each performer showed skillful training and one of the most pleasing features was the quiet manner in which Modest Altschuler conducted.

Sasha Votichenko, who introduced in this country the most fascinating instrument ever heard—the royal tympanon—a unique instrument of the XVII Century, was greeted most enthusiastically. Votichenko played in a very clever manner. The Stieff piano, which is the official piano of the orchestra, was used.—Lancaster Examiner, November 13th.

The country is engulfed in a wave of musical events, and Lancaster is fortunately enveloped in the breakers. The audience that assembled last evening to hear the splendid program given by the Russian Symphony was eager with enthusiasm awaiting the treat that was to be theirs.

It is seldom one hears so excellent an orchestra. One could never listen to a performance of compositions of Slavic origin played more admirably. Mr. Altschuler gave us Russian music as only Russians can play it and only as a sincere idealist can conduct it.

♮ ♮ ♮

Tollefsen Trio Heard

Brooklyn music lovers were given a rare treat last night when the famous Tollefsen Trio gave a concert in the Music Hall of the Academy of Music. Through an association of severel years, the Tollefsen Trio has attained a unity and understanding that reaches almost to perfection and thoroughly delighted the large audience.

The program opened with the greatest of Dvorak's trios, the "Dumky," Op. 90. This work is given the four movements, Lento Maestoso Allegro, Andante, Andante Moderato and Allegro-Lento Maestoso Vivace, and is remarkable for the depth of feeling expressed.

Boellmann's superb "Variations Symphoniques," one of the greatest masterpieces of cello music, was played by Michel Penha. The wonderful ease and grace of his playing and the fire and intensity of his interpretation delighted his hearers.

Several solos for the piano, embracing a wide variety of subjects, were next played by Augusta Tollefsen. At the close of her impassioned rendition of "Allegro Appassionata," by Saint-Saens, she was accorded that greatest tribute among musical audiences—a complete half second silence, followed by a tremendous outburst of applause. Mrs. Tollefsen also played Bruno Oscar Klein's beautiful romance "In the Forest." Her splendid technique was shown to advantage in the brilliant "Etude de Concert," by Edward MacDowell, one of the greatest American composers.

Carl Tollefsen played as a violin solo d'Ambrosio's "Romance," a work of great depth of emotion. Mr. Tollefsen reached his greatest heights, however, in Aulin's "Gavotte and Musette." Though light, the work abounds in brilliancy and charm, depending more upon perfect technique and delicate, subtle shading for its appeal.

The program closed with a trio, Schutt's "Fairy Tales," Op. 54. The trio consisted of three movements, all in waltz form. The Tollefsen Trio was at its best in this fanciful, graceful piece.—Brooklyn Times.

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Harold Henry's Most Recent New York Success

Harold Henry is no stranger to New York. Of the younger American artists of the pianoforte he is distinctly one of the most satisfying, especially in regard to the straightforward nature of his style, his poise and his musical intelligence.—H. E. Krehbiel, Tribune.

Harold Henry made an unconventional programme for his recital yesterday. Such rearrangements are positively revolutionary and altogether delightful. Mr. Henry played with beautiful tone and fine feeling. —Henry T. Finck, Evening Post..

It is notable that in each successive event he registers a more profound understanding of his art and the fulfillment of his early promises. The performance of a long and difficult programme resulted in considerable satisfaction to his hearers. He gave force and vigor to consequential passages. The poetic moods were disclosed with delicacy and taste.—American.

Tense earnestness and real enthusiasm characterized the playing of Harold Henry. He has more than the average imagination and poetry, moreover he is equipped with an excellent technique which serves as an admirable medium for his interpretative powers. His programme was an exacting one but he measured up to it. We should like to hear something more of Harold Henry.—Morning Telegraph.

He played a diversified programme with good show of technical skill and force. There was brilliance in Mr. Henry's technical display. He played with fine, even, finger technique.—Herald.

He showed sincerity and intelligence. Displayed dynamic power, dash in style and tonal variety.—Sun.

Is an earnest, sincere and capable pianist.—Globe.

Is a sound artist of fine technical ability, and plays in easy and convincing manner.—World.

He has dazzling speed and astounding digital dexterity.—Evening World.

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Konecny at Raleigh

In spite of the competing attraction at the Auditorium, the recital by Josef Konecny and assisting artists at Meredith College drew a considerable and evidently a satisfied audience. The concert, which was both popular and artistic, was thoroughly in accordance with the Meredith standard.

Mr. Konecny is a serious, dignified man whose style of playing corresponds to his expression. In spite of his brilliancy and fire he is of the classic, intellectual type. His vibrato is little in evidence, and his vigorous temperament is under thorough control. It would have been interesting to hear what he would have done with Bach and Handel.

But the program was mostly modern, with not a bar of Bach, Haydn or Mozart, and with Beethoven and Schubert only in the extra numbers. Among Mr. Konecny's most interesting numbers were Paganini's Caprice No. 13, for violin alone; Schubert's Ave Maria and a Bohemian dance arranged by Mr. Konecny's teacher, Sevcik. Mr. Konecny prefaced the last of these with a brief introduction in which he recounted the part played by the Czechs in the destruction of Austria's military power.—Raleigh (N. C.), News.

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May Peterson at Newport News

Those who attended the delightful concert given at the Academy of Music last night under the auspices of the Peninsula Music Club were indeed fortunate. The artists for the evening were Miss May Peterson and Louis Graveure, two delightful artists, and their success was insured from the first.

Miss Peterson displayed much taste in her selections and won her audience immediately. She possesses a beautiful voice, splendid breath control and great charm. "Allelujah," "I'm Wearin' Awa' Jean," and Crepuscule" showed splendid work. The final group was one by Miss Peterson in which she scored heavily, playing her own accompaniment in the last. Miss Peterson is a real artist. Her work showed an ability to interpret all she wished to express.—Daily Press.

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Chicago Notices of Raymond Wilson

Beginning on a low emotional level (Fantasie in C minor, Mozart) it was some little time before the fact that Wilson really functions in a highly efficient manner, both digitally and cerebrally, became apparent. This was accomplished with a Nocturne and Scherzo, by Chopin, and with the MacDowell "Sonata Eroica."—Edward C. Moore, Chicago Daily Journal.

Everything he plays is nice, neatly executed and well-bred. In passages asking for a subdued tone his touch is very pleasing and the sentiment is gentle and refined.—Herman Devries, Chicago American.

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A Vocal Triumph Achieved by Mabel Corlew Smith at Stamford

A very remarkable vocal triumph was achieved also, at this recital by Mabel Corlew Smith, a young lady from New York and Chicago. Her voice is a true soprano of most brilliant quality and remarkably wide range. This was particularly demonstrated in the aria "Here the Smugglers Dwell," from "Carmen." Equally pleasing were her two later numbers, "Morning Hymn," Henschel, and "The Awakening," Spross. Her voice is wonderful, exceptionally beautiful in the middle register, correctly placed and trained; and,

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governed as it is by artistic intelligence, it gives its possessor a high rank as a vocal artist. The city has seldom heard a greater vocalist. Her success last night justifies all the fine things the Chicago music critics have said about her. Her work was of a character to substantiate their laudations, for she certainly can measure up to the most critical demands of the art to which she devotes her talents.—Stamford Advocate, Stamford, Conn.

♮ ♮ ♮

Gustaf Holmquist

A splendid audience attended the inaugural concert of the Women's Musical Club season, yesterday afternoon at the Fort Garry Hotel.

The artist for the occasion was Mr. Gustaf Holmquist, singing five groups of songs. In his first two numbers, "Hear Me! Ye Winds and Waves" and "Where'er You Walk," by Handel, Mr. Holmquist seemed to give a very pleasant demonstration of his style and power. His voice is rich and appealing, his tendency ever to love and elaborate the piano passages.

Mr. Holmquist is adorable in the simple ballad. He floods the hall with soft melody—wraps the audience about with sweet tones.

His singing is of the most finished type, his enunciation always strikingly pure.—Manitoba Free Press, Winnipeg, Canada.

Singing with rare interpretative power and remarkable richness of tone, Gustaf Holmquist, basso, captivated his audience at the First Presbyterian Church last night. There were few vacant seats in the big auditorium when the singer made his initial bow and before the first numbers of the program had been completed, every seat had been taken and many late comers had to stand to hear the concert.

Mr. Holmquist's program selections were happily chosen. They gave him an opportunity to reveal in full his artistic talent. Compositions by Handel, requiring unusual voice power and range, were sung with the same ease and interpretative ability that the artist displayed in his delightful renditions of Scandinavian folksongs.

"Where'er You Walk" (Handel), gave Mr. Holmquist ample opportunity to reveal his unusual range and voice power. He rose to the heights in that little gem "Eventide," by Backer-Grondahl, captivating his audience. "Boatsong," by Ware, was greeted by a roar of applause.—Everett Daily Herald, Everett, Washington.

♮ ♮ ♮

May Mukle

May Mukle, the English cellist, was acclaimed with enthusiasm by the entire New York press at her Aeolian Hall recital on Thursday afternoon, November 20, 1919. Extracts from the principal papers:

A revelation. With perfect poise and control of apparently limitless resources, she proved the cello a most versatile instrument, capable of appeal in every form of artistic expression.—Evening Mail.

A player of unusual distinction and fine skill.—Richard Aldrich, Times.

Not only the best of English violoncellists, but the best of her sex anywhere. Throughout the afternoon she displayed her rare technical skill and artistry; her ingratiating tone, including the exquisitely limpid harmonics; her avoidance of excessive vibrato; her full-toned arpeggios, and her thrilling double stops.—Henry T. Finck, Evening Post.

The cello portion of the work stood out in all its pristine beauty.—Tribune.

Her playing is distinguished and her taste is admirable.—Evening World.

♮ ♮ ♮

May Peterson in Home Town

Oshkosh, Wis.—As one manner of paying tribute to their former "fellow-townswoman," Oshkosh business men and professional men donned formal evening dress when they went to attend the homecoming recital by Miss May Peterson under the auspices of the Oshkosh Musical Club. But the tribute which Miss Peterson most appreciated was the fact that the "old town folks" received her just as if she had been away to college or to work in some other city for a few months or years rather than as a grand opera star with a long record of American and European triumphs.

"The baggageman said 'Hello, sister,' and almost broke my arm shaking my hand," she said. "Next morning the milkman craned his neck out of his wagon and called 'Hello, May,' across the street to me.

"If musicians are to belong to the public they must belong to the whole public, not just some little clique," she declared. "That means the plainest folk along with the rest.

"Some of the finest tributes are paid by men and women who have no musical education. They just say they like the singing. A man who had no program asked me after a concert about the number I had sung just after 'Down in Old Virginny.' He was quite taken aback when I told him it was by a man whose name he could not pronounce—quite put out at having admired something classical. But that is just the way we can educate the people to know and appreciate better music—sing what we know they like and what they know they like, and also show them that the classical is just as enjoyable if they will try to listen with patience and understanding."

Since her school days in Oshkosh Miss Peterson had trials and triumphs. She had little money when she went to Europe, but plenty of courage. She came back a star. She has proven herself in opera, oratorio and recital and as soloist with America's largest orchestras. Her concert tour will be broken several times this winter when she returns to New York to sing five roles she is contracted for with the Metropolitan Opera Company: Lakme, Violetta in "Traviata," Michaela in "Carmen," Mimi in "La Boheme," and Manon in Massenet's "Manon." These she has sung more than fifty times during the seasons 1913-1914 in leading opera houses in Europe. The last two named are her favorite roles. She has sung with Caruso, McCormack and other great stars. This was learned not from Miss Peterson, but from her manager.—Wisconsin Journal.

♮ ♮ ♮

The Musician Is Worthy of His Hire

Only the other day a Baltimore minister emitted a wail that is still going around the land. He objected to "hired" (as if singers were taxicabs or hacks) choristers and soloists in the church, on the ground that they should donate their services to the congregation and the Lord. Without commenting on the absurdity of this archaic argument (advanced by a "hired" preacher), we turn to the article written by a prominent choirmaster and organist. This gentleman goes farther than the divine; he wants choirmasters and organists to receive a salary equivalent to that of the minister, on the ground that they are just as valuable to the cause of religion as the pastor. This is indeed a retort to the protest of the Baltimore foe of "hired" musicians.—Musical America.

♯ ♯ ♯

Anne Gulick in Chicago Recital

Wednesday morning in the Ziegfeld theater, Anne Gulick, a pianist from Boston, gave an interesting and enjoyable piano recital. The young woman has a well developed technique, her scale and finger work being especially limpid and clean. The tone she wins from the instrument is lyric and unfailingly ingratiating, and she displays excellent taste, sympathy and musicianship in interpretation. She presented a Ravel sonatine with fine appreciation of its individual style, and in a large group of Chopin selections showed powers that included sane sentiment, poetic mood and excellent taste.—W. L. Hubbard, Chicago Tribune.

Miss Anne Gulick revealed one shining attribute among others that please—Miss Gulick treats her piano sanely. For that especially, I laud her.

I heard the young Bostonian pianist in the Bach English suite in A minor and in Ravel's Sonatine, in both of which she displayed the intelligence, sincerity and lack of mannerism that promise well for her advancement.

Miss Gulick possesses a facile and correct technique and her tone is of lovely quality.

Reverence was the satisfying keynote of her interpretation of the Bach suite. As for the cleverly written Ravel number, Miss Gulick lost none of its values.—Herman Devries, Chicago Evening American.

Anne Gulick proved herself mistress of a genuinely musical touch and in a Bach suite played all the notes with glibness and a nice sense of phrase. In the Ravel sonatine she showed a tendency to be poetic and gave real pleasure by her careful performance.—Henriette Weber, Herald-Examiner.

Miss Gulick in a group of Chopin pieces including the Variations Brilliantes, three etudes from Opus 25, the C sharp minor Fantasie-Impromptu, and the F major ballade, lately much in vogue among pianists, disclosed a sane musical judgment, a clear notion as to interpretative ideals, a technique which was adequate for her program, and a taste which is refined more than sentimental and orthodox as to musical feeling.—Maurice Rosenfeld, Chicago Daily News.

♮ ♮ ♮

Lois Johnston With Chicago Apollo Club

Her "Hear Ye, Israel" contained exquisite moments.—Herald-Examiner.

She sings with command of vocal resources and proved a find.—News.

Her voice is one of uncommon freshness, pure and warm, well schooled and used with fine musicianship and intelligence.—Tribune.

♯ ♯ ♯

Edgewater Beach Hotel—Miller, Resseguie & Tufts announce the Edgewater Beach Twilight Musicale Sunday, December 7, will be given by Helen Haworth, contralto; Lorraine Earnest, violinist, and Beulah Taylor Porter, accompanist.

JASCHA HEIFETZ RECITAL

Mr. Heifetz made his initial appearance in Chicago for the season on Sunday at Orchestra Hall. The community took up its pleasant task just where it left off last spring. That task consists in filling every available inch of space with people, who listen with breathless intensity, as if under a spell, to the exquisite loveliness which drops from that marvelous violin and then applauds frantically, remaining unappeased when finally driven from the building.

Small wonder, even if one resents the excess of the ecstasy which pays no heed to the physical limit of an artist of intense temperament and insists on more and more after a generous program and many encores.

Into the presence of Mr. Heifetz there should be carried by the appreciative auditor a species of reverence for such a surpassing outpouring of the gifts of the gods. For, no matter what training and study have done, he is a player by the grace of God, one of those blessed mortals who have a heritage which sets them apart as of the elect. For such playing there is small need of analysis, discernment or comment. The voice to express emotion does not follow any set order—it has its own method, its own form, its own tone, its own color. And he is wise who does not seek for reasons for submitting to such a musical message, but accepts the new tones of voice in old phrases or enjoys the newer phrases with keen and grateful pleasure.

Mr. Heifetz was in every way admirable on Sunday, and whether in the elucidation of the lovable theme of the Cesar Franck Sonata or the pulsating, compelling rhythms of the Bruch Scotch Fantasie found exactly the right nuance to make moving the beauties of these two great works. They made up the major portion of the program and evidenced the most devoted care and feeling for the music itself. Again and again the sense of personality was lost and the music pursued its delightful course, carrying the fancy into fields of romance and fantasy unlimited. The graceful curves of the chief theme of the Franck were caresses with tenderness unbelievable, and the sweep of the cantabile of the Bruck of commanding yet enduring sweetness.

In the lighter pieces closing the program the impeccable tonal purity during the most extravagant dexterities remained phenomenally sure. All the tricks in a violinist's box are in the possession of this gifted man, and he has a lot of his own in addition. They win him favor and approval and are legitimately used. But they are not to be measured in the same breath with his remarkable warmth and tenderness and the singing tone which flows so surely, sanely, so enduringly lovely.

But why try to say anything. Why not better ask the gods and fates to be good to him still and keep him in physical perfection so that his days may be long in a land that needs him much. The mixture of all sorts and conditions of men in his audience shows how his message touches human hearts. Whatever he did was easily understood by critic or neophyte. He has the commanding simplicity of genius.

Another recital is announced by Wessels & Voegeli for January 18.

ALBERT COTSWORTH.

♯ ♯ ♯

The South Shore Music Club met November 24 at the home of Miss Lois Cook, when a fine program was given.

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EDWARD ATCHISON

During the busy season of Edward Atchison, tenor, two orchestral engagements are listed, the Detroit Symphony Orchestra at Detroit on November 30 and the Minneapolis Symphony Orchestra at Minneapolis on December 28. These two unusual appearances are accompanied by three "Messiah" engagements and two recitals, making the aggregate as follows:

November 30—Detroit Symphony Orchestra at Detroit.

December 21—"Messiah" at Dubuque, Iowa.

December 23—"Messiah" at Mason City, Iowa.

December 25—"Messiah" in Auditorium, Minneapolis.

December 28—Minneapolis Symphony Orchestra, Minneapolis.

January 1 and 2—"Messiah" at Winnipeg, Canada.

January 6—Recital at Dubuque, Iowa.

January 11—Recital at Evanston University Club, Evanston, Ill.

Mr. Atchison recently had the privilege of singing the title role of Handel's Militant Oratorio, "Judas Maccabaeus," in the famous Mormon Tabernacle in Salt Lake City, Utah, upon the occasion of the State of Utah's memorial services given to their soldiers. The following press comments are the result:

"Edward Atchison, the tenor, proved his musicianship with his opening recitative and aria, and grew in favor with the audience as the succeeding numbers for tenor were given. His voice is resonant, clear, pure and his interpretation keenly intelligent. The aria, "Sound an Alarm," was strikingly rendered in true military spirit."—Salt Lake Tribune.

"Mr. Atchison has a remarkable dramatic tenor voice. His familiarity with oratorio was in ample evidence from the opening recitative to the close, and he was entirely at home in the most difficult requirements of the evening."—Deseret Evening News.

Mr. Atchison is tenor soloist at the Fourth Presbyterian Church, Eric De Lamarter organist, and John Timothy Stone pastor.

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Josef Hofmann in Recital

So many musical events as that of the week ending November 23 New York has never witnessed. Besides the revival of "La Juive" at the Metropolitan and several other concerts, the brilliant Polish pianist appeared at Carnegie Hall on Saturday before a capacity house, which was sufficient proof of Mr. Hofmann's popularity. Not until the lights were dimmed did the audience leave the hall. And he played as only he knows how. It is superfluous to analyze his pianistic feats. Hofmann is today one of the world's masters of the keyboard. His program consisted of Schumann's Sonata in F minor, a Chopin group consisting of Nocturne in F, Polonaise in A, Mazurka in B, and the Scherzo in E. Besides, he added the Chopin waltzes in A flat, and the "Maiden's Wish." Then he offered Dvorsky's "Penguine," "East and West" and "Sanctuary." And again he gave us Strauss' "Bat," Rachmaninoff's Prelude, C sharp minor, Military, G minor, and compositions by Stojowski and Moussorgsky. I did not count the encores, but they were many. The recital was one of the early season's joys. The ovations, applause and demonstrative approvals of the audience reminded one of an eventful operatic debut a la Patti.

C. E. S.

♮ ♮ ♮

Nina Tarasova gave another recital at Carnegie Hall on Saturday evening, November 22.

♮ ♮ ♮

Sergei Prokofieff in Recital

This recital was the end of a perfect week. Operas with its debutants, several symphonic concerts, English opera at the Park, concerts and recitals of all sorts and qualities—can anyone complain of monotony in busy New York? And more, the audiences flocked in large numbers to greet their favorites, even if they are not so considered by the newspaper scribblers. How can we economize paper print if New York today gathers the world's greatest artists and musicians? The metropolis is the artistic mecca of the world. Whether you come for money's sake or not, many artists are welcome to reap the benefits. One of them is Sergei Prokofieff, the young pianist-composer. Someone whispered to me that young Sergei had a sore thumb, but his playing didn't show it. His speed is breathless and his technic is non plus ultra. As an interpreter he employs certain conceptions which are his own, nevertheless artistic. He is conventional and unconventional. More "un" when he composes. In the great chain of pianoforte manipulators this Russian pianist brings his own individuality. His program enlisted compositions by Schumann with his "Carnaval," a character sketch by Moussorgky called "Goldenberg and Schumyle," compositions by Borodine and Glazounoff. Mr. Prokofieff played his own "Toccata," "Grandmother's Tales" and "Sonata." The Aeolian was packed.

J. DE V.

♮ ♮ ♮

Constantino, Tenor, Dead

Florencio Constantino, the widely known Spanish tenor, died at Mexico City on November 19, after a long illness. The tenor sang for many years in the United States. He was a member of the San Carlo Opera Company, under Russell of the Boston Opera Company, and the Manhattan Opera Company, under Oscar Hammerstein.

♮ ♮ ♮

Elizabeth Gutman gave a song recital at Aeolian Hall on Wednesday, November 19.

♮ ♮ ♮

William Zerffi Pupil Sings

It would not be just to comment in professional tones about the singing of Miss Emlie Spalding, contralto, until this young singer makes her debut in the professional concert hall, but there is so much promise about her that, without any extensive comments, one can predict for her an unusual career if she pursues her studies with great devotion. She is the possessor of a voice of excellent quality, and what is more, she is a capable interpreter of songs. The excellent schooling was also one of the pleasurable features. This is due to that splendid teacher, William Zerffi, whose abilities are beginning to be appreciated in the musical world. Recently established in New York, he already enjoys a following. Miss Spalding is an intelligent exponent of his method. The following program was interpreted by the singer, who was capably assisted at the piano by her teacher:

Aria—Voce di Donna (La Gioconda)..... Ponchielli
From the Depths..... Coombs
In the Dark, in the Dew..... Rogers
The Star.....
A Remembrance..... Hemblen
Gypsy Lullaby.....
The Bells of Youth..... Speaks
The Faltering Dusk..... Kraemer
Rest..... Forsyth
Stride la Vampe..... Verdi

♮ ♮ ♮

The French Theater

With the opening of the French Theater, New York has completed its milestone of entertainments. The French Theater bears the title, "Theatre Parisien," and the performances take place at the old Belmont, on West Forty-eighth street.

Monsieur Robert Casadesus is the director. Until the management lowers the prices, which are rather high for the masses, the attendance will be limited. For the opening week "Main Gauche" (Left Hand) was given, and followed by "Chonchette," a musical bouffe in one act from the pen of G. A. Caillavet and Robert de Flers, with music by Claude Terasse. Chonchette, a pretty laundress, is courted by a trio consisting of a photographer, a viscount and a baron, but Chonchette desires to embrace the theater, while in love with her photographer. The question to be decided lies between the stage and love. The latter triumphs, and so Chonchette marries her photographer. The music by Terasse is agreeable, and the comedy is wholesome. Lucien Weber played and sang the role of the photographer with skill and infectious comedy. Robert Casadeus, as the comedian who persuades Chonchette for the stage, was adequate vocally, and gave occasion for hearty laughter. Lucienne Debrennes as the Laundress disclosed a light but agreeable timbre. Felix Barre and Gustave Degreziane were both adequate as the ardent courtiers. The music was directed by Oscar Lifshey. Comments on the acting of "Main Gauche" by Pierre Weber is deferred for a later issue.

J. DE V.

♮ ♮ ♮

The "Yeomen of the Guard" at the Park Theater

Is Arthur Sullivan's "Yeomen" a comic opera? Hardly. To me it is grand opera, rivaling the best of the Latin repertore, and positively above many of the Italian modern works. There is some comedy, but very little of it. The pathetic death of the jester is positively emotional, though compensated by the reunion of the Colonel and his wife. The "Yeomen" is a jewel, and is the most serious composition that came from the genial and prolific pen of Arthur Sullivan. Since "The Daughter of the Regiment," by Donizetti, and "Martha," by Flotow, plus other works of similar genre, are on the boards of the Metropolitan, I believe that the "Yeomen" would not be out of place in Mr. Casazza's repertoire. Arthur Sullivan's music, interpreted and sung with good voices, would be as enjoyable as any of the bombastic Italian operas. In the performance of the "Yeomen" I enjoyed John McGhie's conducting more than anything else. The batonist showed us that there are many treasures in the score, and they were brought out so beautifully and so effectively that some of the mediocre singers were forgotten. Gladys Caldwell is being "starred" without a voice, and on this occasion she proved her inefficiency to conclusive points. Mr. Brainard, as the Colonel, sang agreeably. Frank Moulan, as the Jester, is adapted for the genuine comic operas, but not for serious parts. William Danforth again showed cleverness as a comedian. The balance of the cast consisted of

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Cora Tracy, Kate Condon, Peacock—always mediocre—Waterous, and others. A large audience applauded and made the principals repeat the various songs.

C. E. S.

♮ ♮ ♮

The Philharmonic Concert

The second concert of the Philharmonic Society was given on Thursday evening, November 20, at Carnegie Hall. Mr. Stransky conducted effectively the unfinished symphony by Schubert. A very interesting execution was Ravel's "Valses Nobles et Sentimentales," which was given for the first time at these concerts. Mr. Stransky was happy in his interpretation. Unlike in the past, he proved his familiarity with this French composer. Liszt came in with his bombastic Symphonic Poem, "Les Preludes," which was also played, and it seemed that the audience liked it. Eddy Brown, violinist, played Beethoven's Concerto in D, Opus 61, for violin and orchestra. In spite of his numerous appearances, the violinist has not yet arrived where one could compare him with the capable fiddlers of the day. His intonation was uneven, his tone, at times, too small for Carnegie Hall, but he showed some interpretative ability.

C. E. S.

♮ ♮ ♮

Bertha Riviere, soprano, gave a recital at Aeolian Hall on Thursday evening, November 20.

♮ ♮ ♮

Sasha Votichenko on Tour

Reports come in which inform us that the brilliant composer and exponent of the cymbalon is meeting with unusual success on his tour with the Russian Symphony Orchestra. Wherever he made appearances the press has paid him glowing tributes. When we have at hand the complete reports we shall be in a position to give a detailed account of his successes.

♮ ♮ ♮

Vanderpool's Songs Gain Popularity

At Burley, Idaho, Henry Scott, baritone, featured at the Burey Theater, on November 9, the popuar dramatic song, "Values," by Vanderpool. On this occasion "The Golden Crown" (Negro Spiritual), by Gantwort, was also appreciated. We are informed that the baritone also featured the same songs at the Ogden Tabernacle on November 7.

♮ ♮ ♮

Theaters

"Nightie Night" at the Princess

Are risque farces a stimulus for the box office? "Nightie Night" is one. Will a risque farce provoke the sensibilities of the so-called reformers of the world?

I do not believe that a sensible public considers these farces a source of demoralization to habits and good morals. The wholesomest entertainment is the farce, when it is cleverly arranged. It has no pretense of philosophizing over problems, and it searches not for solutions. A farce has no moral to offer. A good farce is worth hundreds of comedies written by so-called moralizing authors. Adolphe Klauber presents "Nightie Night," and it may be said without reserve that it is the most entertaining play farce now running, as it gives more food for laughter than a half dozen of exaggerated successes. Whether it is copied from some French farcical writer or not, Martha Stanley and Adelaide Matthews deserve praise for evolving it. Francis Byrne, "the victim of circumstances," moves many a listener to forget his own troubles. Dorothy Mortimer, as the suspicious wife, acted capitally. The balance of the cast was satisfactory.

J. DE V.

♮ ♮ ♮

Gala Performances for the Prince of Wales

To honor the presence of Albert, Prince of Wales, a gala performance was given on Tuesday evening, November 18, and on this occasion over four thousand people from all walks of life attended the performance, which enlisted many of the Metropolitan principals. Enrico Caruso, Florence Easton, Morgan Kingston and others contributed to the operatic excerpts, which consisted of "Samson and Dalila," "Pagliacci," "La Forza del Destino," a ballet and the national hymns of America and England. Robert Moranzoni and Giuseppe Banboschek conducted.

♮ ♮ ♮

Rosa Symon gave a successful piano recital at Aeolian Hall on Tuesday afternoon, November 18.

♮ ♮ ♮

Concert of the American Music Optimists

A well chosen title. The active founder and president is Mana Zucca, composer and pianist. The indefatigable Lady is promoting the welfare of the much neglected American composer and his works. It is well to call this society "Optimists" because its organizer has always on her radiant face a smile which would win the most apathetic individual. I do not mean to be rude or destructive, but I hope that Miss Zucca will choose more capable soloists than the vocalists of Sunday afternoon, November 23. The concert was the eleventh one since the society had birth some three years ago, in the midst of troublesome days. The Chalif salon was the chosen location and it seems that the convenient hall, easy to reach from the farthest point, was a factor in attracting some five hundred music lovers. The program was opened by the excellent violinist composer, Cecil Burleigh. He played his own sonata "The Ascension" and again excelled with his formidable execution. Superb accompaniment by J. Warren Erb. Violin and piano never harmonized so well Mr. Nicola Zan, basso, had difficulty in recuperating from nervousness. Under normal conditions he may have disclosed a voice when he sang songs by C. Linn Seiler, Frank La Forge and Ralph Cox. I advise good vocalists to sing the Tirindelli songs; they are certainly worth it. A girl recited "Un segreto" and "Berceuse d'Amour." The composer proved to be an accompanist par excellence. Cecil Burleigh returned to the platform with "Halloween," "Hills" and "Heave Ho," dignified compositions for every respectable fiddler. And Warren Erb again delighted with his admirable accompaniment. Arthur Hadley, a tenor, sang

(Continued on page 42.)

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OCTAVE DUA, TENOR

Mr. Octave Dua, formerly tenor of the Chicago Opera Association, is now at the Metropolitan Opera House. Mr. Gatti Casazza, the journal director of the Metropolitan Opera, could make no better acquisition for the French repertoire than when he selected this excellent Belgian artist. I believe that the management of the Metropolitan Opera House has been looking for him for some time, and now we expect an improvement in the interpretations of the French operas. At the Chicago Auditorium he has made himself noteworthy through his various appearances in the characteristic roles of the French and the Latin repertoire. When I made my home in Chicago I attended the opera per-

OCTAVE DUA

formances more often because of Mr. Campanini's love for the Gaelic music. I can't say exactly how many operas I have heard there, but some of the performances are still fresh in my memory, and it happened that this Belgian tenor was cast. For instance, in his appearances in the performance "Dinorah" he excelled not only through his charming voice and his splendid method of vocalization, but his acting was a delight to those who appreciate the art of acting drama and comedy on the operatic stage. And I also remember his splendid singing of the aria from "Herodiade," which was given by the tenor in a Hebrew text. This showed the young artist's versatility. On another occasion I remember his unique impersonation of Mime in "Siegfried." The part established him as one of the most valuable artists of the Chicago Opera Association. I don't care to know the reason of his leaving the famous Chicago organization, but I do know that in his departure from the company the manager of the Chicago Opera has lost one of the most valuable character artists not only in America, but in Europe. Somebody has to benefit, and therefore Mr. Gatti Casazza is the winner. At the time of the writing he has not yet appeared with the Metropolitan Opera, but shortly we shall have the opportunity to listen not only to his former successes, but to new ones too. Octave Dua was a pupil of Leo Van Der Haejhen, professor

at the Gand Conservatory of Music. He studied under this famous master for two years when he was only 17 years of age. At 19 he took all the first prizes for comedy and singing. He had the honor to receive a prize of 5,000 francs from the Belgian government for his splendid achievements. He was selected among 46 candidates. At the age of 20 he went to Paris and studied with the celebrated baritone, Melchissedec, returning to Gand, where he had his first opportunity—merely a casual one—to sing in this opera house. He was called to substitute the regular tenor, and immediately achieved success in the role of Jose in "Carmen." Up to the age of 29 he was a member of the great Belgian Opera House, the Theater of La Monnaic. Later he appeared at Covent Garden under the management of Higgins. He would have remained there if the war had not interfered with the Muses. Mr. Campanini heard him in 1914 and immediately engaged him for the Chicago Opera, and he would have remained there if not for the engagement at the Metropolitan Opera House. It will be indeed a pleasure to hear him at the operatic temple of Broadway, and there is no doubt in my mind that he will bring prestige to a house which sadly neglected the French element. We will have the opportunity to review his performances.

J. DE V.

LEO-TALLARICO

At the home of Alice Boynton last Sunday afternoon Ralph Leo baritone, appeared in groups of songs, accompanied by Robert Mokiejs, who has been heard previously by the writer in very sympathetic accompaniments. Another participant in the musicale was Pasquale Tallarico, pianist, of Indianapolis. Both Mr. Leo and Mr. Tallarico are popular artists and musicians of the first rank.

MACBETH FOR FESTIVALS

Florence Macbeth is likely to get little rest during the summer of 1920 because her managers, Messrs. Winton and Livingston, are finding that she is in great demand for summer festivals. "Now do take this one" they phoned her the other day, "the committee is so anxious to have you that the fee is of no consideration." "Very well," she said, "but I shall have to split my holidays in half." And three days later her managers rang up again, "very sorry, but the Festival Committee of Bowling Green, Ky., has heard you have promised to go to——— about the time they wanted you, and now won't take no for an answer." "Oh, well, if that's the case, then I must go. I must call it my holiday and have a few days there. And where is there a sweeter place than beautiful Kentucky to spend a holiday?" she added. The latest bookings are at Macon, Ga., and Bowling Green, Ky.

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MUSIC IN NEW YORK

(Continued from page 39.)

some songs by Hopkinson, Henry Hadley and H. V. Milligan. Jean La Farge was at the piano. Mr. Arturo Papalardo the excellent vocal teacher, is the rightful official accompanist of the American Music Optimists. The next concert will take place on December 21.

MANA ZUCCA

J. DE V.

♮ ♮ ♮

The Orchestral Society of New York, under the leadership of Max Jacobs, gave its first concert of the series of three on Sunday afternoon, November 23, at Aeolian Hall. Miss Mildred Dilling, harpist, was the soloist.

♮ ♮ ♮

The Flonzaley Quartet gave its first public audition on November 25 at Aeolian.

♮ ♮ ♮

Lina Conkling at Brooklyn

The popular soprano appeared on Friday evening, November 21, at the Pouch of Brooklyn. She was assisted by Effie Lawrence Palmer, reader. It is reported that Miss Conkling met with unusual success.

♮ ♮ ♮

P. A. Tirindelli Invited at Vervier by Ysaye

A very pleasant surprise was caused by the famous Belgian violinist when he invited his friend Pier A. Tirindelli, the well known violin master, to participate in a festival which will be given at Vervier, Belgium, next year. The festival, naturally, will be a musical one and on that occasion Belgium will be commemorating the centenary of Vieuxtemps. This exceptional musical event will be directed by the Belgian violinist, who is very anxious to have his friend Tirindelli attend as a personal guest.

♮ ♮ ♮

Vanderpool's Songs

That young and ambitious composer, Frederick Vanderpool, is receiving more and more the recognition which our native composers are looking for. It is true and perhaps unfortunate that such songs come out but rarely. Vanderpool's "The Heart Call" was sung on November 22 at the Canadian Society, which met at the Biltmore Hotel. On this occasion Arthur Penn's "Smilin' Through" was also given by the recitalist of the occasion. On November 11 Henry Scott, the popular bass baritone, sang in Idaho Vanderpool's "Values" and Gantvoort's "Golden Crown" (Negro Spiritual).

♮ ♮ ♮

The Metropolitan Concert

The first concert by the Metropolitan artists was given on Sunday evening, November 23, before a large audience. Among the soloists were Jeanne Gordon, Renato Zanelli, Kitty Beale, Marie Sundelius, Charles Hackett, Diaz and Mardones. Giuseppe Bamboschek conducted.

♮ ♮ ♮

Fery Lulek in Recital

In justice to Messrs. Winton and Livingstone it must be said that they have always extended press courtesy, but for Mr. Lulek's recital they overlooked. Only when the usual seats are sent can the New York office keep track of the numerous daily concerts and recitals. Dr. Lulek achieved an unusual success, according to the press, but no extensive comment is afforded for the above reason.

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Mana Zucca's "Rachem" Meets With Great Favor

The popular American composer has been gratified lately with unusual success when her popular song "Rachem" was featured by prominent singers. On November 11 the soloist, who appeared at Detroit, Michigan, under the auspices of the Central Concert Company, featured the above song and met with tremendous favor. It had to be repeated. Note should be made that Marcel Charlier of the Chicago Opera Association was at the piano. Reports come from various parts of the country that this song has been and is still being featured by such singers as Cantor, Rosenblatt, Harriet McConnell, Stracciari and many others. It is also reported that this song is on the programs of the Continental Concert Halls, viz., France and England. Owing to so many favorable reports we are anxious to hear it in New York, when we hope to be able to analyze the qualities of this new composition.

♮ ♮ ♮

Dora de Phillippe in Recital

The former soprano of the Chicago Opera Association appeared in song recital at Aeolian Hall on Tuesday afternoon, November 25. She was heard in "Carreo de Nadal," Old Catalan Nativity Song, "Ah Mon Berger" (Ah, My Shepherd), French Pastourelle.

J. DE V.

♮ ♮ ♮

"Robin Hood" at the Park

While Reginald De Koven is awaiting the public's judgment on his "Rip Van Winkle," to be given by the Chicago opera, the Society of American Singers revived "Robin Hood." It is still a work full of charm and pleasing melodies. The cast acted and sang it with skill. William Danforth was an amusing sheriff. Frank Moulan as Friar Tuck was capital. Robert was sung excellently by Craig Campbell. Herbert Waterous, Gladys Caldwell, Annie Bussert, Cora Tracy and Ralph Nichols were adequate. John McGhie conducted brilliantly.

C. E. S.

♮ ♮ ♮

Evelyn Scotney—G. M. Curci

Some months ago the once famous baritone, Victor Maurel, said that America possesses the most beautiful voices to be found anywhere. I am not sure whether he commented on our methods of singing, but at a rehearsal which took place at the Metropolitan he uttered, "That's one American girl who can sing." He referred to Evelyn Scotney, born in Australia but raised and trained in America. You have read the comments of the New York critics after her debut at the Metropolitan where she sang the Princess in a worthy revival of Halevy's "La Juive." Must a success be credited to the teacher? I believe it must. Gennaro Mario Curci, brother-in-law to the famous diva, is the actual vocal tutor of Evelyn Scotney. He worked zealously until he accomplished that which the singer exhibited at her debut. But not all her qualities were in evidence, because the role of Eudoxia is only a limited one. By the time this appears in print Evelyn Scotney may make another triumph. She is to appear as Lucia. We are anxious to hear her cadenzas, staccatos, and the whole chain of pyrotechnical work with which the coloratura roles are invested. We wait to see what sort of an actress Evelyn Scotney is. By her debut she gives promises of becoming a genuine star. The mad scene will tell it all. Gennaro Mario Curci is to be credited with her initial success. Her future triumph will be a triumph for the teacher also.

C. E. S.

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Josephine Lucchese at Aeolian Hall

At the moment of writing this review, I am totally ignorant of the other critics' opinions about Josephine Lucchese's voice and method of singing, but one undeniable fact stands out, she has brilliant and substantial material, not for an ordinary career but for an unusual one. Her top notes are of a ringing nature. A powerful timbre she possesses, and a voice of unusual quality is another asset of hers. At her age of twenty-two she already exhibits an excellent technic for the production of vocal pyrotechnics needed in the interpretations of the coloratura roles. Miss Lucchese is a coloratura

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soprano with a personality which is bound to win her a great number of admirers. She is simple in manners, unaffected, and in gestures she reminds one of the carefree child. And her appearance and stage presence were such as to fully warrant the name which has been given her—"The singer of happiness."

She possesses the grace and spirit to interpret Mozart's "The Magic Flute," and no one enjoyed the aria more than the writer. "Come per me Sereno" needed just a little more life than this to make it a capital rendition. While the French diction in "Vieille Chanson" by Bizet and "Les Filles de Cadiz" by Delibes was clear, it needed better accent to make the two arias atmospheric. The program contained "Charmant Oiseau" from "Les Perles de Brezil" by David. "Nina" by Pergolesi was sung delightfully. "Nel Cor Piu non mi sento" followed by "La Pastorella" (Schubert) were given with voice quality which was distinctly the best of the season. Miss Lucchese will surely accomplish the unusual. J. M. Acuna did not give adequate support at the piano, but his poor performance did not affect the singer, who was on the key at all times. The balance of the program consisted of an aria from "The Two Princesses" (Caballero), "Tu" (Fuentes), "La Capinera" (Benedict), "When I Was Seventeen" (Swedish Song in English), "Solveig's Song" (Grieg), "Swiss Echo Song" (Eckert), "The Want of You" (Vanderpool), "The Owl" (Wells), "You, Dear, and I" (Clarke), "The Fairy Pipers" (Brewer), and "Happiness" (Branscombe). Miss Lucchese was enthusiastically applauded by a large audience. Coincident with Thanksgiving Eve, the stage was beautifully decorated with flowers plus the florals bestowed upon the singer.

J. DE V.

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Marie Sidenius Zendt

Marie Sidenius Zendt, who is now more of a New Yorker than a Chicagoan, is constantly busy filling engagements. Notwithstanding her brief sojourn she has already made herself felt in the musical circles of the metropolis. She sang for Rufus King Chapter, National Society, at Jamaica, Long Island, on November 22. After her appearance the Brooklyn Daily Eagle made the following comments:

"Madame Marie Sidenius Zendt of New York has a soprano voice of lyric quality and unusual range and power. She puts so much feeling and expression in her delivery."

On this occasion the soprano sang the popular Vanderpool song, "The Heart Call," "Berry Brown," by Ward Stephens; "Out in the Open," by Frank La Forge; besides others. While in New York the soprano has been singing at the First Science Church. Shortly the Victor Talking Machine will place on sale some records which were made lately. After December 1, she leaves for the Pacific Coast, where she is to appear with the Anphion Society at Seattle, Washington. Following this appearance of December 9, she will be heard at Charleston, December 12. She will return to Seattle on December 14. On December 16 she will appear at Port Angeles and finally on December 17 at Tacoma, Washington.

♮ ♮ ♮

Florence Hinkle, Harriett McConnell, Mary Jordan

Owing to crowded material the reviews of the above singers will appear in a future issue. All three of the recitalists gave their vocal recitals at Aeolian Hall the week ending November 30.

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J. Campbell-McJunes, English baritone, gave a successful recital at Aeolian Hall on Friday afternoon, November 28.

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Benno Moiseiwitsch, Russian Pianist, Makes His American Debut at Carnegie

How the music lovers learned of his fame I do not know, but one thing was quite positive, a capacity house came to greet a new Russian pianist, new to Americans. The writer heard him in London a few years ago and he was at that time impressed with his pianistic gifts. After several years the pianist was reheard at his Carnegie Hall debut, on Saturday afternoon, November 29. I missed the "Chromatic Fantaisie, by Bach, but my neighbor informed me that his rendition was an interesting one. When I entered the Hall, Mr. Moiseiwitsch was at the piano and playing Liszt's "Sonata" in B minor. Then he was heard in Schumann's "Carneval," opus 9. Mr. Moiseiwitsch used so much speed that some of the short pieces were marred by the rapidity. Brahms was featured with "Intermezzo in A major" and "Variations" on a theme by Paganini. The execution of the latter composition established the pianist among the best of the younger set. His technic was a most perfect exhibition, the cadenzas were marvelous. He rendered the composition with brio and a lovely tone. It was a superb pianistic exposition and the audience gave him an unusual ovation. As a Chopin interpreter he may be ranked with the elect. He made the "Barcarolle" in F sharp a thing to be remembered. Mr. Moisewitsch is unaffected, no mannerisms, and unlike many of his Russian colleagues, he compels respect by his poise, dignity and musicianship. With such keyboard manipulators, Russia's right spirit is still alive. Very few pianists have received such a tremendous reception as this young musician of some twenty-seven summers. His touch is graceful, delicate; his tone is limpid and clear. Then, it puzzles me why his Schumann was not a "tour de force." The balance of the program consisted of Chopin's "Nocturne" in E major and "Fantasie." He is worth hearing.

J. De V.

♮ ♮ ♮

Kronold Plays for the Irish Musical and Dramatic Society

The excellent cellist was one of the numerous soloists who appeared on Saturday evening, November 29, at a concert given by the above organization. He played fantasies on Irish airs. Others were on the program of this Aeolian concert, viz., Marie Narelle, soprano; Cora Remington, soprano; Valentina Crespi, violinist; Elsa Fischer String Quartet; Colin O'Moore, tenor; Mabel Beddoe, contralto, and Earle Tuckerman, baritone. The program was all Irish music.

C. E. S.

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Metropolitan Opera—"Boris Godounoff"

The second week of opera, which was quite normal in the presentations of debutants, was opened with a performance of Moussorgsky's opera before a fair audience. Collectively the performance was rather monotonous, but individually it gave much pleasure. It is almost inexorable to have a striking conductor in order to depict and bring out all the qualities of this Russian opera. There were three debutants in the cast. The most conspicuous of them all was the Belgian tenor, Octave Dua, who sang the part of Simpleton, interpreted in the past seasons by a German singer. Vocally the part does not offer much, but artistically it gave Mr. Dua the opportunity to exhibit his gifts for comedy and characteristic acting. On the latter he was beyond criticism. Madame Berat made her first appearance as the innkeeper, and as in the previous season with the Chicago Opera Association she gave opportunity for fine singing and adequate acting. Adeline Vosari is too light, vocally, to interpret the role of Xenia, but she was satisfactory in her interpretation. Otherwise the cast consisted of Didur, Rothier, Orville Harrold, De Segurola, the superb contralto Gabriella Besanzoni, in the part of Marina, and Mlle. Delaunois.

C. E. S.

♮ ♮ ♮

On Wednesday evening "L'Oracolo" and "Pagliacci" were presented. In the first, the cast consisted of Florence Easton, Jeanne Gordon, Orville Harrold, Didur, Scotti and others. In the last, Caruso, Amato, Muzio, Roberto Moranzoni conducted.

♮ ♮ ♮

The Barber of Seville"

Charles Hackett added laurels to his reputation. He sang capitally the part of Almaviva and acted with elegance and much spirit. De Luca made his first appearance of the season as Figaro and as in the past seasons his artistry was a delight. He sang and acted with brio. Mardone's glorious basso voice made "Don Basile" a living portrait in voice, makeup and action. Save for some exaggerated bits of comedy, Malatesta as Don Bartolo enlivened a performance which was notable as far as the cast was concerned. Mme. Berat as the old maid also brought a fresh and ringing voice. The orchestra score was also enjoyed.

J. DE V.

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On November 28 "La Forza del Destino," with Caruso, Ponselle, Delaunois and Amato.

———♯♯♯———

Schumann-Heink — Mme. Schumann-Heink's tour is attaining a success extraordinary for even this mightily popular woman. The necessity of seating 400 persons of the overflow audience on the stage of the big Murat Theater in Indianapolis is only one example of this. In many places Mme. Schumann-Heink and her accompanist, Frank La Forge, have been asked to remain till the next day and repeat the performance, as the house could be sold out a second time. Mme. Schumann-Heink will interrupt her tour for a mid-season vacation at her home in San Francisco, where she will spend the holidays with the grandchildren she recently rescued from Germany. She will take up her tour again in San Francisco January 4.

———♯♯♯———

Sturkow-Ryder—At the Sturkow-Ryder studios on last Saturday afternoon very interesting piano playing was done by Janet Friday, Roy Bergquist, Nellie Gordon and Sabina Soffer, and there was a fine group of songs by Brunette Walter, and a piano and violin sonata (Sjogren), by Mme. Sturkow-Ryder and Mme. Anne Hathaway.

ANN ARBOR, MICH.

Ann Arbor's musical activities, which naturally center about the University School of Music and the University of Michigan, have been most auspicious this year, since the exceedingly large attendance in both institutions made up of students coming from practically every state in the Union and many foreign countries, has necessitated the expansion of the work in music to a considerable extent. In order to provide opportunities for hearing a wealth of good music as well as facilities for securing the best instruction in all lines of music, many concerts are given each year.

In the Choral Union Series, two splendid numbers have been heard. On October 18, Geraldine Farrar, assisted by Arthur Hackett, tenor, and Rosita Renard, pianist, appeared before an audience of over five thousand, which taxed the capacity of Hill Auditorium. They offered a miscellaneous program of songs and arias, with sparkling piano compositions as follows: "Adelaide" (Beethoven), Mr. Arthur Hackett; Etude No. 5, Op. 10, Nocturne (Chopin), Toccata (Saint-Saens), Miss Rosita Renard; "My Mother Bids Me Bind My Hair" (Haydn), "In the Meadow" (Rubinstein), "Legend" (Tschaikowsky), "In the Silent Night" (Rachmaninoff), "The Snowdrop" (Gretchaninoff), "Mandoline (Gabriel Faure), "Nocturne" (Cesar Franck), "Dansons la Gigue" (Poldowski), Mr. Arthur Hackett; "Marriage des Roses" (Franck), "Au Printemps" (Gounod), "Si J'etais Jardinier" (Chaminade), "Ouvre Tes Yeux Bleus" (Massenet), Miss Geraldine Farrar; Etude de Concert (Liszt), "Blue Danube Waltz" (Strauss-Schulz-Evler), Miss Rosita Renard; "Dream Tryst" (Cadman), "Fair House of Joy" (Quilter), "Sea Lyric" (George C. Vieh), "O Cool Is the Valley Now" (Louis Koemmenich), "The Eagle" (Emil J. Polak), Mr. Arthur Hackett; Aria, "Un Bel Di" ("Madama Butterfly") (Puccini), Miss Geraldine Farrar. All of the artists were splendidly received and they were obliged to respond to many recalls. Piano accompaniments were ably played by Claude Gotthelf.

On November 17, the Detroit Symphony Orchestra of ninety men under the baton of Ossip Gabrilowitsch, with Mrs. George B. Rhead, of the faculty of the School of Music, appeared in the following program: Overture to "Oberon" (Weber); Concerto for Piano and Orchestra, in A Minor, Op. 16 (Grieg), Allegro Moderato, Adagio, Allegro Marcato; Andante Cantabile, Valse; Allegro Moderato, Finale; Andante Maestoso. At this, the orchestra's Ann Arbor debut, a profound impression was made. Mr. Gabrilowitsch, who has been heard here many times as a pianist, is a prime favorite and he won an ovation as a conductor.

On November 6 an extra concert was given by Alessandro Bonci, assisted by Eleanor Brock, soprano, with Unberto Martucci at the piano. In spite of the fact that Mr. Bonci was suffering from a bad cold, he gave a good account of himself and delighted a large audience, many of whom had heard him in Ann Arbor six years ago. Miss Brock proved to be an interesting singer. The following program was provided: "Oh! Had I Jubal's Lyre," "Care Selve (Handel), "Lo! Here the Gentle Lark" (Bishop) Miss Eleanor Brock; "Pallide Memmole" (Trimarchi), "Il Pastore Canta" (Recli), "Ninna Nanna" (Ravasenga), "La Promessa" (Rossini), Alessandro Bonci; "Theme and Variations" (Prock), Miss Eleanor Brock; duet, "A Parigi ne Andrem," from "Manon" (Massenet), Miss Brock and Mr. Bonci; Aria, "Mio bianco amor," from "Dejanice" (Catalani), Mr. Bonci; Aria, "Qui la Voce," from "I Puritani" (Bellini), Miss Brock; "Menteuse Cherie" (Massenet), "Mignonne" (Bruneaux), "Wheels the Silver Swallow" (H. V. Mulligan), "To a Hill Top" (Ralph Cox), Mr. Bonci; duet, "Chiedi all 'aura lusinghiere," from "Elisir d'Amore" (Donizetti), Miss Brock and Mr. Bonci.

Three concerts have also been given in the Faculty Concert Series held Sunday afternoons in Hill Auditorium. The first on October 26, when Albert Lockwood, pianist, Samuel P. Lockwood, violinist, William Wheeler, tenor, with accompaniments by Miss Maude Okkelberg and Dorothy Wines, appeared in a miscellaneous program as follows: "Ask If Yon Damask Rose Be Sweet" from "Susanne," "Oh Sleep, Why Dost Thou Leave Me?" from "Semele," "Let Me Wander Not Unseen," from "L'Allegro" (Haendel), Mr. William Wheeler; Sonata, E Minor (Veracini), Largo, Allegro con fuoco; Menuette and Gavotte (Giga), Mr. Samuel Pierson Lockwood, from the Song Cycle, "The Fair Magelone" (Brahms), "None Has Ever Mourned His Fate," "Are They Sorrow, Are They Pleasure?" "'Twas For The My Lips Were Burning," "Rest Thee, My Lady," "How Free and Fresh My Heart," Mr. William Wheeler; "Sonnet of Petrarch" (Liszt), Pastoral (Corelli-Godowsky), "Islaney," Oriental Fantasie (Balakireff), Albert Lockwood; Folk-Songs of the Hebrides Islands, arranged by Marjory Kennedy-Fraser, "Kishmul's Galley," "The Sea-Gull of the Land-Under-Waves," "Hame oor Bottachen," "Hame Cam' He," "Milking Croon," "Pirate's Song," Mr. William Wheeler.

On November 9 an interesting program in which Mr. William Wheeler again appeared as soloist was as follows: Overture to "The Merry Wives of Windsor" (Nicolai), "Onaway, Awake, Beloved," from "Hiawatha's Wedding Feast," (Coleridge-Taylor), Symphony, D Major (No. 2 of the old B. & H.) (Haydn) Adagio-Allegro; Andante; Menuetto (allegro); Allegro, spiritoso.

On November 16 a program of band music and audience singing with an interesting group of solos by James Hamilton, tenor, was provided. The University Band consists of about seventy-five players under the direction of Wilfred Wilson and ranks exceedingly high as an amateur organization, and on this occasion it demonstrated considerable ability as a concert band. Russel Carter, who led the audience singing, is new to Ann Arbor, and on this, his first public appearance, he demonstrated his ability as a leader. In his group of songs, Mr. Hamilton, an Ann Arbor favorite, made a decidedly satisfactory impression. The program was as follows: March, "Gallant Zouaves" (King), Overture, "Lustspeil" (Keler-Bela), Lullaby, "The Sleeping Beauty" (Tobani), University Band; "The Battle Hymn of the Republic" (Steffe), "The Great Red Dawn" (Sharpe), "Old Black Joe (Foster), "Love's Old Sweet Song" (Molloy), audience; "Sweet Little Woman O' Mine" (Bartlett), "Uncle Rome" (Homer), "Then You'll Remember Me"

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(Balfe), Mr. James Hamilton; "Annie Laurie" (Old Scotch), "The Son of God Goes Forth to War" (Cutler) "Onward, Christian Soldiers" (Sullivan), audience; March, "The Stars and Stripes Forever (Sousa), Intermezzo, Opus 50, (Eilenberg), March, "On the Square" (Panella), "Mothers of Democracy" (Panella), University Band.

In addition to the regular musical activities of the year, a number of student musical organizations flourish in Ann Arbor this year on account of the wealth of excellent material assembled, due to the exceedingly large attendance which has made it possible to bring these organizations to a very high standard. Capt. Wilfred Wilson and his Varsity Band, in addition to participating in outdoor student activities, will be heard a number of times during the year in concert. The University Glee Club, made up of about one hundred men's picked voices, under the direction of Russel Carter, contemplate in addition to a series of concerts in Ann Arbor, performances in other cities in the middle west as well as a brief journey to the Pacific Coast. The Varsity Girls' Glee Club, under the leadership of Miss Nora Hunt, is similarly organized. The Michigan Mandolin Club is led by Frank Taber, who also directs the Freshmen Glee Club. The Girls' Glee Club of the University School of Music is led by Miss Maude Charlotte Kleyn. A. R.

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Johnstone-Bishop — Mrs. Ednah Marxmiller of Los Angeles, who has been coaching with Mme. Genevra Johnstone-Bishop at the Chicago Musical College, gave a recital in the Recital Hall of the Chicago Musical College (fifth floor) November 28. Mme. Bishop will spend next summer in giving recitals in Canada and Alaska.

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THE CHICAGO TRIUMPH OF

LEO ORNSTEIN

Leo Ornstein appeared for the first time as soloist with the Chicago Symphony Orchestra, playing MacDowell's D minor Concerto, Nov. 21 and 22, Frederick Stock conducting, and received FROM BOTH AUDIENCES "many recalls after each movement of the Concerto, and at its conclusion there was frantic applause."

From the press—unanimous praise!

Culled from the comments of the Chicago Evening Post (Mr. Hackett):

"He gave a brilliant reading of the Concerto . . . he demonstrated yesterday that he has a thorough grounding in the music of the older school . . . he gave a broad, vigorous interpretation."

The Chicago Daily Tribune (Mr. Hubbard):
"He played with genuine feeling and with admirable musical intelligence and taste."

The Herald-Examiner (Miss Weber):
"The second special thrill of the afternoon came with Leo Ornstein's brilliant playing of a MacDowell Concerto. This young genius, about whom so much has been written because of his startling contribution to modernism in music, both as performer and composer, is rhythm personified. His swing was fairly contagious, so that there was a unanimity of musical expression between him and the orchestra that is seldom accomplished, and it won for him instant recognition."

The Chicago American (Mr. Devries):
"Never has MacDowell's Concerto so pleased me, because never have I heard it played with such skill as by Mr. Leo Ornstein yesterday.

"The young soloist is one of the big men of the pianoforte. He gives his tone elegance, warmth and at times exceptional beauty.

"Especially is this evident in his pianissimo, which is of haunting delicacy and loveliness. His dynamics are never hard. The man never pounds. He plays.

"Mr. Ornstein's technic is a delight in its surety. His attacks are vigorous but always well pondered. Never does one lose sight of the personality of the young pianist, for it colors every phrase. It 'makes' his playing. Of course his success was complete and spontaneous, and the many demands for his bows were very justly earned."

The Daily News (Mr. Rosenfeld):
"Aeroplane speed and lightning brilliance combined to make Leo Ornstein's piano playing at Orchestra Hall yesterday afternoon something out of the ordinary in the matter of the soloists who appear during the season with the Chicago Symphony Orchestra.

"His selection for the afternoon was the better of the two piano concertos, the second, in D minor, by Edward MacDowell, the American composer, and not since Carreno performed it here has it had such a thrilling, astoundingly propulsive rendition as that which Ornstein gave it.

"The young American pianist—he might well be called that, for most of his life has been spent in this country—chose well in selecting this, one of the most typical of American compositions, for no piano concerto in our literature so aptly and so completely represents the American spirit as does this piece.

"Ornstein is a very gifted young pianist who has caught the intentions of the composer completely and has just the right temperament, the remarkable technical command and the rapid digital fleetness for its proper interpretation. The presto was played with such sure and steady rhythm that it fairly throbbed with life and motion and sounded as though it were played in a more deliberate tempo than that indicated. On the other hand, the allegro molto, which followed, was taken at a terrific speed, driving all [illegible] it with its impetuosity. There were [illegible] its of sustained musical beauty also, a[illegible]ne contrasting slower sections, in which some fine tonal weaving was brought out.

"The entire effect of his playing was gripping and he was given enthusiastic applause and frequently recalled. The orchestra under Mr. Stock gave him excellent support."

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CHICAGO, AMERICA
DECEMBER 12, 1919

Music News

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TITO SCHIPA

TENOR, CHICAGO OPERA ASSOCIATION

Who Scored a Phenomenal Success as the Duke in "Rigoletto"

Orville Harrold

Makes Impressive Debut at the Metropolitan as "LEOPOLD"

In a Memorable Revival of "La Juive" on Saturday Matinee, November 22

Following Are the Press Comments:

"It was a pleasure to welcome Orville Harrold as Leopold, a difficult role, even when robbed of its particular jewel, the 'Serenade.'" —Pitts Sanborn, New York Globe, November 24.

"Remarkably good was Orville Harrold. The scene with Rachel in the second act gave him an opportunity to reveal impressively the full and mellow resonance of his voice. He obviously won the undivided admiration of his auditors. He is undoubtedly a valuable addition to Signor Gatti Casazza's Company."—Max Smith, New York American, November 23.

"Orville Harrold's voice furnished a pleasant surprise to those who had been led to believe that this fine voice has lost much, if not all, of its pristine sweetness, strength and fresh vigor. Those who have heard his occasional efforts in minor vocal enterprises during the few past years joined enthusiastically in the general applause which rewarded his singing of the 'Duet' with Rachel, and at the conclusion of the performance there was a unanimous desire on the part of the crowd to make quite a demonstration over the indubitable fact that the tenor, Harrold, had not only 'come back' but has come back 'to stay.'"—John Raftery, Morning Telegraph, November 23.

"His pronunciation of French was unusually correct. There were in Mr. Harrold's impersonation qualities so excellent as to make him a promising factor of the company."—Richard Aldrich, New York Times, November 23.

"Orville Harrold reflected credit upon himself. He sang brilliantly in the moments of climax and acted his part admirably."—Paul Morris, New York Herald, November 23.

"Orville Harrold sang and acted with splendid fervor. In diction and in style he seemed, indeed, as if born in the French school."—New York Tribune, November 23.

"He sang effectively. Mr. Harrold made an excellent impression."—James Gibbons Huneker, New York World, November 23.

"Orville Harrold, whose tenor voice is flexible, capable of wide expression and emotional fervor, sings French with a perfection that few Americans achieve."—Katherine Lane, New York Evening Mail, November 24.

Jeanne Gordon

MEZZO-SOPRANO

in a triumphant debut at the Metropolitan Opera House as Azucena in "Il Trovatore" on Saturday Evening, Nov. 22.

Following are the Unusual Press Notices

JEANNE GORDON

"One of the emphatic successes of the season's first week at the Metropolitan Opera House was the debut on Saturday night of Miss Jeanne Gordon. This young contralto made a great effect on the crowded house by the beauty of her voice in the difficult role of 'Azucena.' "—Pitts Sanborn, New York Globe, Nov. 24.)

MISS GORDON A SURPRISE

"The feature of the performance was the debut of Jeanne Gordon, contralto. Miss Gordon was a delightful surprise. Her voice is a beautiful organ and the audience was not at all backward in recognizing her art and talent. She is welcome to the local operatic ranks."—(James Gibbons Huneker, New York World, Nov. 23.)

NEW CONTRALTO WINS GENUINE TRIUMPH IN METROPOLITAN DEBUT

"A new contralto appeared last night at the Metropolitan Opera House, and before she had sung a dozen bars the huge audience realized that a new artist of the first magnitude was among us. Miss Gordon sang 'Azucena' in 'Il Trovatore' last night, and her triumph was instantaneous. Her voice is one of the most remarkable organs the Metropolitan has heard in many years, a voice of extraordinary range and a uniformity of timbre, of ample power, warm, rich and firm in texture. It is perhaps rather a mezzo-soprano than a true contralto, yet the lower register is none the less of almost equal beauty. She produces her tones with unusual ease and fluency. After the second act Miss Gordon was greeted with tumultuous applause, mingled with cheers."—New York Tribune, Nov. 23.)

CHURCH CONTRALTO IN YEAR BECOMES OPERATIC "FIND"

"Miss Gordon is a real operatic 'find'; she is possessed of a voice of unusual beauty, strength and range, sings with that freedom which the operatic star requires and she has the ability of a histrionic character. She was heard as 'Azucena', which she interpreted creditably while she sang it brilliantly. Her success with a sold out house was deservedly great. She is a valuable addition to the contralto section of the Metropolitan."—(Paul Morris, New York Herald, Nov. 23.)

ANOTHER CONTRALTO DEBUT

"She has a full, mellow, contralto voice which she uses with that delicate balance between a free outpouring and artistic restraint which not all singers possess."—(Katharine Lane, New York Mail, Nov. 24.)

AS HUA QUE IN "L'ORACOLO"

"Miss Jeanne Gordon confirmed the remarkably favorable impression she made on Saturday night as 'Azucena'; a voice of beautiful quality presented to good advantage and an intelligent participation in the action, on the whole, an unusually promising accession to the company."—(Richard Aldrich, The New York Times, Nov. 27.)

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Music News

Vol 11 No. 50

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Music News

Vol. 11 Chicago, December 12, 1919 No. 50

Editorial

PASSING COMMENT

And the very best of "The Triptych" was at the very end! For on Saturday afternoon last, at the Auditorium, after we had listened to forty-five minutes of uproarious comedy (Gianni Schicchi) in Italian, which we could only understand through previous reading of the libretto or because of the excellent pantomime and vocal inflection of the singers, Carlo Galeffi stepped to the footlights and in English (IN ENGLISH, YOU UNDERSTAND) recited for us the clever and witty "tag" which Puccini had placed in his opera.

And it was good English, too, and we thoroughly enjoyed it.

And we wished for more of it. Bravo, Mr. Galeffi, and thanks.

. . . . . .

If we may offer a word of advice to certain young men violinists of Chicago, it would be this: Stop imitating the bodily contortions, the knee bendings, the writhings on the stage of certain "phenomenal boy violinists" who have come to us from abroad to show us how, and look instead at the stanch uprightness, the military repose of Albert Spalding when he is on the platform.

The latter attitude is much the more attractive and will get you just as far, provided you can really play.

. . . . . .

Conditions in Chicago have been very bad the past fortnight and, as usual, the musicians have had the hardest burdens to bear.

What with cold studios, limited light, bad transportation and what not, chaos has reigned in the music world.

It has been exceeding difficult to do reportorial or editorial work on Music News, for instance, and if you notice a difference, blame conditions.

. . . . . .

One of the finest news items of the week has been that noting the action of a certain Chicago hotel in voluntarily lowering its prices, in face of the universal tendency to raise them.

As we have said before, the vicious chain of circumstances now binding us is made up of alternate links. First, increased cost of living and then increased cost of labor, and this carried on indefinitely will inevitably result in dire disaster.

Somebody, somewhere, must break the chain.

Music News has advised musicians not to increase rates of lessons or of appearances, for the step is but another link in the slavish chain which binds us all.

. . . . . .

Not alone those who are interested in opera as such but also everyone in Chicago who is interested in music in any way, is intensely concerned and very sympathetic toward Mr. Campanini in his serious illness.

All of musical Chicago sends greetings to him and earnestly hopes for his speedy recovery.

. . . . . .

Two corrections are necessary. In the article on page 8 of last week's Music News the article headed "Two Recitals by Jacob Moerschel Pupils" should have the addition "In Milwaukee."

The article on the Auditorium Conservatory on page 12 should have contained the name of Anna Weske, pianist, who was also one of the artists appearing at the Hospital Concert.

. . . . . .

W. L. Hubbard, in The Tribune, is not afraid to ask for opera in English. His editorial of a week ago Sunday was masterly and it is already bearing fruit.

Music News also will leave no stone unturned to accomplish this desirable end, for only when opera is given in English will American singers have an equal chance with the foreigners, and they must have that chance.

. . . . . .

The following quotation from Musical America is timely:

"It is a graceless and unprofitable task to hazard an artistic estimate of the opera season from the beguiling advance notices issued in the early fall. Invariably there is a great discrepancy between the cheerful promise and its eventful fulfillment. Last winter, for instance, was prefaced by all manner of benign auguries. Yet there has been no less interesting season in years, and in this respect the Chicago company was at one with the Metropolitan. Things this autumn wear a better look, which may mean little or much. Some measure of consolation may be gleaned from the fact that if the coming season is not artistically more compensative than the previous one it can hardly be less so."

. . . . . .

From an interview with Frank La Forge in Musical America we quote:

"My principle is that all accompaniments should be 'worked out' just as thoroughly as piano pieces are, and not merely 'read off'; that the duty of the player is not merely to keep with the singer, but to play his music as an integral part of the song. In many numbers the greatest part of the composition, musically speaking, is entrusted to the piano."

. . . . . .

The following contribution from Eleanor Everest Freer gives timely explanation on a very important subject:

"It seems axiomatic to say that the future of France depends not only on the courage, energy and health of the present generation, but also on the health and strength of her children. We are so cognizant of this fact at home that it is astonishing how apt we are to forget the tremendous needs in our sister republic today and for years to come. The Paris-Chicago Hospital is to open its doors to all who suffer. We need not, necessarily, wait until a whole and magnificent modern hospital be built, but can put up one small building or department at a time, and ultimately have, perhaps, in this way the more perfect hospital. A most necessary unit is a department for facial, dental and plastic surgery. If the late Dr. Morestan performed 12,000 facial

"We are never beaten, father," says Gina in "Eyes of Youth" at The Playhouse, "until we think we are."

operations during this great war, it is but evident how much there is still to be done. We could start each separate department with $25,000 and it seems as though we ought to have one or more immediately. We have all been interested in national enterprises, but the citizens of Chicago and Illinois should be, primarily, interested in this gift, which is essentially one from Illinois to France. Internal medicine, facial and plastic surgery, departments for women and children, and one for general surgery, can be suggested as the most necessary departments at the start.

"The musicians of Illinois should also join in endowing a bed for musical students from our city and state studying in Paris. One thousand dollars names a bed. Six thousand dollars endows a bed.

"I am indebted to everyone who has assisted in any way in this plan, feeling that, later, one and all will take a pride in Illinois' representation through such a needed and philanthropic gift. Our debt to France can hardly be paid, but we can show our gratitude, appreciation and sympathy in this gift.

"ELEANOR E. FREER,
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Walter Knupfer, director of the Knupfer Studios, Fine Arts Building, announces the third recital of the series, 1919-20, to take place on Friday evening, December 12, at the school.

Advanced students of the piano, vocal and violin departments will render the following program:

Piano—Sonata, Opus 90 ..... Beethoven
Flora Willman, pupil of Walter Knupfer
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Sarah Goldstein, pupil of Walter Knupfer
Vocal—Si Chiamano Mimi (Boheme) ..... Puccini
Bitterness of Love ..... Dunn
Maria Giuliani, pupil of Jane Ogden Hunter
Whims ..... Schumann
Margaret Uhlrich, pupil of Agathe
Piano—Polonaise C sharp minor ..... Chopin
Langrich-Haenel
Piano—Caprice Espagnol ..... Moszkowski
Sadie Axelrod, pupil of Walter Knupfer
Vocal—Voi le sapete, Cavalleria Rusticana ..... Mascagni
Pearl Mangles, pupil of Zerline Muhlmann
Piano—Dream of Love ..... Liszt
Lotusland ..... Scott
Polly Gerts, pupil of Walter Knupfer
Violin—Faust Phantasie ..... Sarasate
David Sheinfeld, pupil of Alexander Zukovsky
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Piano—Les Cloches de Geneve ..... Liszt
Waltz D flat ..... Wieniawski
Helen Schmid, pupil of Agathe Langrich-Haenel
Piano—Hungarian Fantasie ..... Liszt
Molly Friedman, pupil of Walter Knupfer

The second recital of the series by students of the intermediate grades, which had to be postponed on account of the coal situation, will be given Friday evening, December 19.

♯ ♯ ♯

Cosmopolitan School—William Braid White lectured on "The Acoustics of the Piano" at the Cosmopolitan School of Music on Friday evening, December 5, at 8:15 p. m.

MUSIC TO COME

Friday, December 12

Orchestra Hall, 2:15 p. m.—Chicago Symphony Orchestra; Benno Moisewitsch, soloist.

Orchestra Hall, 8:15 p. m.—Paulist Choristers.

The Gymnasium, Evanston—University Symphony Orchestra.

Saturday, December 13

Ziegfeld Theater, 11 a. m.—Chicago Musical College Concert.

Chicago Piano College, 2:15 p. m.—Concert.

Kimball Hall, 3 p. m.—American Conservatory Concert.

Orchestra Hall, 8:15 p. m.—Symphony Orchestra.

The Auditorium, 2:15 p. m.—"Barber of Seville."

The Auditorium, 8 p. m.—"La Boheme."

Sunday, December 14

Kimball Hall, 3:30 p. m.—Mukle-Gilderoy Scott Cello and Song Recital.

Orchestra Hall, 3:30 p. m.—Josef Rosenblatt.

Cohan's Grand Opera House, 3:30 p. m.—Frieda Hempel.

Fullerton Hall, 3 and 4:15 p. m.—Chicago Concert Ensemble.

Edgewater Beach Hotel, 4 p. m.—Musicale.

Monday, December 15

Wellington Avenue Congregational Church, 2:30 p. m.—Organ Program of Lake View Musical Society.

The Auditorium, 8 p. m.—Grand Opera.

Tuesday, December 16

New First Congregational Church, 8 p. m.—"Messiah."

The Auditorium, 8 p. m.—Grand Opera.

Wednesday, December 17

Ziegfeld Theater, 11 a. m.—Vera Kaplan Piano Recital.

The Auditorium, 8 p. m.—Grand Opera.

Thursday, December 18

Kimball Hall, 8:15 p. m.—Jeanette Larson in Song Recital.

New First Congregational Church, 8 p. m.—"The Nativity."

The Auditorium, 8:10 p. m.—Grand Opera.

♮ ♮ ♮

In the Theaters

The Playhouse—Pictures and Music.
Woods—"Up in Mabel's Room.'
Olympic—"Tillie's Nightmare."
Studebaker—"Take It from Me."
Garrick—"Tumble In."
Princess—"Thirty-nine East."
State-Lake and State-Congress—Vaudeville and Pictures.

♯ ♯ ♯

Roberts—George Roberts, one of the finest young accompanists in New York, has appeared recently with Florence Macbeth, Julia Allen, Francisco del Pinto, Virginia Rea, Bertram Bailey, Yvonne Lynska and Mme. Bowen-Fultoni.

SCHOOL MUSIC—TOP-NOTCH HOSPITALITY

Our suburban neighbors to the south are worth knowing. The schools in the villages along the Illinois Central are delightful to visit. Those who are acquainted with school life realize that there is a distinct schoolroom atmosphere. Just as surely as an individual creates a certain atmosphere about him, so each school has its peculiar atmosphere. It is not wholly the teacher who creates that indescribable something which makes for the comfort or misery of all. Each child is actually helping to form it. The attitude of a teacher toward his pupils begets confidence or suspicion, good fellowship, co-operation and similar qualities.

In one of the one-building school systems in which I recently had the good fortune to be a guest, the atmosphere savored of unusual good will. The principal was in charge of the room containing the grammar grades. The building contained just three rooms, three teachers and a fine group of students, who from the tiniest tot to the most overgrown, awkward boy in the eighth grade had the "homey" feeling which put everyone into the finest working trim.

Our large city schools, packed to overflowing, lose much of this air of being at ease which our more fortunate smaller institutions enjoy. One felt in this school that feeling of freedom, without in the least destroying the eagerness to achieve and true application to the work in hand. Were it not for the modesty of the corps of teachers, I should like to make known its identity, but since they gave me a most cordial invitation to return as often as I could find time, I shall refrain.

Their eagerness for information and suggestions upon school music problems made me feel as though I were of some use in the world. They were carrying on this subject to the best of their ability and, in the main, with excellent results.

"The way to a man's heart is through his stomach," so the saying goes, but I guess that applies equally well to a woman's heart, for when I found there was no eating place in town for a noon lunch, one teacher who was going home for lunch kindly invited me to go with her. The nearness of my train time made that impossible, when lo! to my surprise and joy a generous lunchbox was opened by another teacher, who most hospitably shared her lunch with me. The principal came in too and ate with us, sharing his as well, and such a delightful chat we had that noon! Why can't we all be more human? In my visits I have found schools that contrasted very strongly with this one which showed such ideal hospitality.

LYRAVINE VOTAW.

♯ ♯ ♯

Apollo Club—The Apollo Club held another of its semi-annual dinners at Steven's Restaurant last Wednesday night, December 3, with one hundred and fifty in attendance. The usual happy time was had. These social evenings are eagerly looked forward to by the members, for they are interspersed with song, toasts, stories, recitations, readings, dancing, etc. Mrs. Byrde Kitson Schwarz, social chairman, was in charge and was assisted by Mrs. Thomas D. Strong, Misses Lagerquist, Idyl, Hollman, Prendergast and Flemming. Dr. Frank W. Booth was the genial master of ceremonies.

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Harriet McConnell

CONTRALTO

Makes Brilliant Debut at Aeolian Hall

On Thanksgiving Evening

Following Are the Press Comments

The soloist disclosed a fine, natural contralto voice, which she uses with much intelligence. Miss McConnell's dramatic instinct and her power of expressing the emotions are well developed and they lent variety, color and charm to her concert. A large audience enjoyed her singing.—The World, November 28.

For her recital she had chosen a program of interesting variety, which displayed her voice, with its unusual range and lively dramatic expression, to excellent advantage.—New York Herald, November 28.

Miss McConnell is an experienced singer, with a powerful voice.—New York Evening Journal, November 28.

Her voice has already wide range and a rich middle register, as well as considerable variety of style.—New York Times, November 28.

Her voice is a real contralto of depth and power. Naturally she is best equipped for the dramatic style, though her art in some of the pure lyrics was most grateful. Miss McConnell's superlative interpretative sense was convincingly shown.—New York Evening Mail, November 28.

The strength and bigness of her voice are already rounded to an infusing warmth. There is plenty of temperament behind the instrument, too, of that robust sort which is to be expected but is not always found in a contralto.—New York Evening Sun, November 28.

At the Aeolian Hall in the evening Harriet McConnell achieved artistic success which deserves more than passing comments. This richly gifted young artist is possessed of one of the noblest young vocal instruments disclosed in recital here for a long time, and her method of tone production, her utterly easy and yet potent manner of singing won for her a richly deserved success with her audience. Here is an artist who, for all of her opulent native gifts of voice and temperament, has left nothing to chance in either the schooling of her instrument or in the accuracy and naturalness of its utterance. Her diction is extremely clear, and she has the delightful elasticity so much striven for and so seldom attained by contraltos. A wonderfully diversified program kept the audience fascinated, and the charming personality of the singer, her unaffected joy in song and her ways upon the stage completed the enjoyment of her hearers as well as the consummate success of her recital.—New York Morning Telegraph, November 28.

Her voice, luscious and powerful, has a dramatic force.—New York Tribune, November 28.

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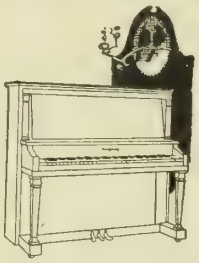

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A TIRINDELLI EVENING IN NEW YORK

A Tirindelli program was given Monday evening, December 1, as follows:

Songs—
A Girl Speaks
Good Night
Communion (dedicated to Mme. Lund) } ...Tirindelli

Violin Solo—Hungarian Airs.....Tirindelli

Songs—
Le vase brise
Berceuse
Si Vous Saviez
Ie ne t'aime plus } .....Tirindelli

Violin Solos—
A Sad Story
In a Garden
Pierrot Gay } .....Tirindelli

Songs—
Pensa a me (Dream of Me)
Un Segreto (A Secret)
Portami via (Far, Far Away) } .....Tirindelli

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DEARBORN SCHOOL OPERA EVENINGS

A series of interesting events was successfully begun on Wednesday evening by the Dearborn School of Lyceum Arts, of which Richard De Young is an intense motive power. They are called "Opera Evenings" and consist of a lecture and vocal illustration which covers the plot and detail of the score and reproduction of certain scenes with correct costume and surroundings. A very large audience enjoyed the first one and showered Mr. De Young and his associates with applause and commending words.

Miss Florence Cathcort unfolded Puccini's "Madame Butterfly" with an admirable brevity which yet noted many small details of motif and orchestration. She had so well absorbed the atmosphere that she transferred it, which leaves nothing more to be said.

Ethel Geistweit Benedict sang the allotments of Chio-Cho-San and Esther Muensterman was Susuki. Together they made capital ensemble and were surprisingly effective in their limited environment. Mrs. Benedict in particular threw herself at once into the music's moods, singing the score with ample volume and contrasting tenderness. The lovely flower duet had the best sort of attention also and a distinct success is the tribute to be offered all who participated or were concerned.

ALBERT COTSWORTH.

EDISON SYMPHONY ORCHESTRA

In its program of December 4 the Edison Orchestra revealed its usual ability to make the lighter orchestral music pleasing to the ear. One or two of the more classical variety were also done with facility and thought. The Introduction and Prayer from "Rienzi" had evidenty been well studied and the ensemble was good. The cello solo in this number was especially well done. Mr. Eastman was evidently in a mood for gratifying the people, for he supplied them with numerous encores of the popular variety, as well as inserting one or two "take-offs" in the same style on the program proper. The house was very well filled and the audience enthusiastic.

Elsa Kressman, who sang the Gounod aria "La Reine de Saba," made an excellent impression. Her voice is vibrant and dramatic and her reading musicianly from every other standpoint.

She was accompanied by Miss Grace Grove, whose work is always characterized by the sympathetic and the artistic.

MARY CARVER WILLIAMS.

Votichenko—Sasha Votichenko, who has been on tour with the Russian Symphony Orchestra, has just returned to New York and will shortly announce his next public recital. Mr. Votichenko's instrument was welcomed as a great novelty by those who had never had the opportunity to hear the tympanon before, and his original compositions received many favorable comments from the press.

LYCEUM ARTS CONSERVATORY

A trio of good teachers at the Lyceum Arts Conservatory combined last Tuesday night to give a pupils' recital, and it proved to be a program of interest and sufficient contrast. Seven pupils of Edward Clarke appeared in song groups and with voices of distinctly different timbre gave proof each in his own way of the wisdom and sanity of the teaching he had received. The voices of Roy Hess, Bernice St. John and Katheryn Foster were all characterized by ease and freedom of tone production, and the diction was to be praised in every instance.

EDWARD CLARKE

Velma Tike, a pupil of Rachel Steinman Clarke, assisted in two violin solos and some obligatos, and revealed good tone and sincerity of purpose, with a steadily growing technic, though her intonation was not all that could be desired.

Miss Agnes Bogardus, from the Jeanne Boyd Studio, gave an interesting reading of the Rameau-Godowsky "Tambourin," preceded by a well-planned preliminary explanation. Her playing was clean technically and well considered in the matter of phrasing and dynamic effects.

MARY CARVER WILLIAMS.

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MAY MUKLE-GILDEROY SCOTT CELLO AND SONG PROGRAM

Kimball Hall, December 14, 3:30, Isaac Van Grove at the piano:

Cello:
Sonata in A.....Boccherini
May Mukle

Songs:
Le Temps des Lilas.....Ernest Chausson
Nuits de Juin.....Violet Holmes-Tidy
L'Abbesse.....Frederic d'Erlanger
D'une Prison.....Hector Panizza
Gilderoy Scott

Cello:
Variations sur un theme rococo.....Tschaikowsky
May Mukle

Songs:
Time's Garden (by request).....Goring Thomas
None but the Weary Heart.....Tschaikowsky
(With cello obligato)
Gilderoy Scott and May Mukle

Songs:
Lilacs.....Rachmaninoff
Sea Pictures: (1) In Haven; (2) Where Corals Lie.....Sir Edward Elgar
When I Am Dead, My Dearest.....Felix Borowski
Joy.....Walter Kramer
Gilderoy Scott

Cello:
Sussex Mummers' Christmas Carol.....Arr. by Percy Grainger
Two Fancies: (1) The Light Wind; (2) The Hamadryad.....May Mukle
Elfin Dance.....Popper
May Mukle

♯♯♯

BETHANY REFORMED CHURCH

A church with one of the most successful nonprofessional choirs in the city is Bethany Reformed Church of Roseland, where Miss Renzina Teninga is organist and director of music. A most delightful Thanksgiving service was given there on November 30, in which the most important item was Maunder's grateful cantata, "Song of Thanksgiving." This is a choral work which is especially well adapted for occasions just such as this. It is not too long nor too difficult, is vigorous in its rhythms and suavely melodious, and it was very happily rendered.

There were a number of other solo and quartet selections, of which one of the most notable was Richard De Young's rendition of "Thus Saith the Lord."

Miss Teninga proved at all times the versatile organist and the intelligent accompanist. MARY CARVER WILLIAMS.

♯♯♯

The Playhouse—One evening last week the remarkable "Eyes of Youth," which, as a play, had a great vogue at the Princess Theater last year, was seen in pictures with Clara Kimball Young (eyes and all) in the leading role. There was a wonderfully effective, spoken prelude, and the orchestra did good accompanying. A pronouncedly fine feature at the Playhouse is the unusually skillful artistic organ playing of Mildred Fitzpatrick, who, at this time, as always, showed the most unerring individuality and effectiveness and an uncanny feeling for the spirit and the intent of the picture.

♯♯♯

Langston—Madame Marie Stone Langston, well-know Philadelphia contralto, reports extraordinary success with Arthur A. Penn's song, "Smilin' Through." When it is programmed it always brings an encore; when she uses it for an encore, it brings a second. Madame Langston's rich voice is just suited to the quality of this.

♯♯♯

Values—The popular Vanderpool song "Values" had a place on the program of the Chicago Musical College concert last Saturday morning.

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THIRD WEEK OF OPERA

Marinuzzi Proves to Be a Remarkable Conductor — Galeffi a Sensation in "Rigoletto" — Morgana Scores in "Carmen"—Schipa Discloses a Wonderful Voice—The Puccini Trilogy a Success—Cyrena Van Gordon, Louise Harrison Slade, Mina Hager and Other American Singers Make Excellent Impressions—Johnson and Herbert Again Please—"Carmen" and "The Juggler" Given with Mary Garden—Repetitions of "La Nave" and "La Boheme"—Galli-Curci Makes First Appearance and Is Royally Welcomed.

"La Nave"

The third week opened with a repetition of "La Nave," which was heard by a large audience and vastly appreciated.

Each set of season ticket holders will want to hear and see this magnificent production and each should have opportunity.

Again did Arthur Boardman sing his part excellently and again proved his own talent and worth as well as the fidelity and skill of his teacher, Mr. Borroff.

FLORENCE MACBETH
American coloratura soprano who will sing important roles during the season

♮ ♮ ♮

"Juggler of Notre Dame"

On Tuesday evening the only performance for the season of "The Juggler" was given. At least it was announced as "the only," but if the public at large read Mr W. L. Hubbard's review in The Tribune on Wednesday at all attentively there will be such a demand for another performance as will make it almost a necessity.

The Juggler, as said in Music News many times, is Mary Garden's best part, and really a wonderful thing.

Dufranne was superb also. The Intermezzo was played wonderfully well by Mr. Charlier and the performance as a whole was a delight.

♮ ♮ ♮

"La Boheme" and "Boudour"

The double bill again attracted a numerous audience and again was there sincere appreciation and applause for the work of Evelyn Herbert in "La Boheme."

The repetition of "Boudour" disclosed again the gorgeous effectiveness of the Auditorium production, and on a second hearing the value of the music seemed greatly enhanced.

♮ ♮ ♮

"Rigoletto"

A night of debuts and ovations was last Thursday, when Galli-Curci made a reappearance in one of her favorite roles, Tito Schipa made a sensation at his first appearance, Galeffi scored heavily as the Jester, and Gino Marinuzzi, as conductor, made a most pronouncedly favorable impression, one indeed which presages that he will become a supreme favorite with this public.

GINO MARINUZZI
The brilliant new conductor of the Chicago Opera Association

Mme. Galli-Curci was in delectable form and again thrilled the audience, especially in "Caro Nome," in which, truly, she seemed to sing better than ever before and which, perforce, she had to repeat in spite of the program admonition of "no encores."

Tito Schipa, awaited with interest, stepped on the stage and immediately charmed all who saw him with the grace of his appearance and acting, and so soon as he had sung he swept the audience as by a whirlwind.

His voice is full and powerful and yet is dominated by an utter beauty and sweetness.

His musicianship is abundant and his artistry beyond any adjectives to magnify.

It is easy to predict that this attractive young tenor will become one of the very greatest favorites ever known in the Chicago company.

With such consummate artists as Galli-Curci, Schipa and Galeffi in the ensemble, it seemed a great pity to have the famous Quartet marred as it was by the coarse, unmannerly and altogether disagreeable singing of the Maddalena of the cast.

Edouard Cotreul made a most auspicious debut as Sparafucile, showing both voice and brains. Nicolay made a dignified Monterone, Trevisan a good Ceprono and Beryl Brown a lovely Countess.

Chicago has seen and heard many Rigolettos and some of them have been excellent indeed, but never have we had a finer singer of the part than Carlo Galeffi, or one who understands its dramatic import better than he.

His makeup was unusual; his action superb and his singing of the long and imposing score at a point of artistic and vocal perfection.

There was new scenery, a splendid chorus, fair ballet and good stage management throughout.

LOUISE HARRISON SLADE
Chicago contralto, who made a very successful debut in "Sister Angelica"

The orchestra, under Marinuzzi, made something new and very wonderful out of the Verdi score and, as said above, the dominant Rigoletto was admirable and in

most respects far superior to most of his predecessors.

♮ ♮ ♮

The Puccini "Triptych"

So many individual successes were made last Saturday afternoon and there was such a wealth of novelty and merit on exhibition that it is difficult in short space to do more than baldly chronicle actualities.

The occasion was the first Chicago performance of the three short operas by Puccini, and the casts were as fine as the splendid roster of the Chicago Opera Company affords. Merely as productions, very little was left to be desired except in the case of the first of the three, which had scenery which very indifferently portrayed the idea set forth in the libretto.

There was an enormous audience and unbounded enthusiasm, a great per cent of this being again for the conductor, Gino Marinuzzi, who has certainly caught the fancy of musical Chicago.

The music of the three operas leaves a

CARLO GALEFFI
Who scored a great success as Rigoletto

vague impression on one hearing. Certainly it is not so melodiously beautiful as "Tosca," "La Boheme" or "Butterfly," but it is strictly in accord with the modern idea of fitness as between words and music and is thoroughly logical as well as effective.

On a first hearing "Sister Angelica" seems the best music of the three.

The stories are varied and fascinating. In "The Cloak" we have a new variant of the young man who indiscreetly loves the wife of an older one and comes to grief through a mix-up in signals.

In "Sister Angelica" we have a heart-rending picture of mother love deprived of its object, even though the mother is a nun and the child a nameless one.

The last is a rollicking farce built around a very gruesome subject, nothing less in short than the masquerading as a dead man in his very bed of one who thus plans an elaborate scheme of fraud.

In "The Cloak" the three principals were played by Galeffi, Jardon and Edward Johnson, all being good histrionically, the last named being also gorgeous vocally.

In "Sister Angelica" Rosa Raisa has a part well suited to her and opportunity is

TAMAKI MIURA
The popular Butterfly of the Chicago Opera, who will appear soon in "Mme. Chrysantheme"

provided by the opera for the casting of a number of young singers—all good.

Cyrena Van Gordon's stateliness and glorious voice fitted the part of the Princess

FORREST LAMONT
American Tenor

admirably and Louise Harrison Slade, who made her operatic debut at this time, scored a pronounced success both on account of her decided gift for acting and because of the beautiful voice which has so often charmed in church and concert and which now finds congenial employment in opera.

Unquestionably Mrs. Slade has proven her right to place on Auditorium stage and her future growth will be awaited with intense interest by all of musical Chicago.

Another Chicago singer who made her debut at this time was Mina Hager, whose fine voice and excellent style have long been known to a wide circle of admirers.

Esther Walker also did a colorful bit exceedingly well, and Emma Noe, as is her habit in all her parts, scored success in the part assigned her in the elaborate mosaic of this opera.

In "Gianni Schicchi" Mr. Galeffi disclosed new gifts and graces and in the large group of relatives "sorrowing" for the dead man there was found colorful and effective employment for all the comedians of the company.

In this motley crowd, however, Vittoria

EDWARD JOHNSON,
American tenor

Trevisan was easily the leader, just as he always is wherever comedy and farce are wanted.

The furious fun of this opera is brought into contrast with the two gracious young figures, Rinnucio and Lauretta, these being played delightfully by Edward Johnson and Evelyn Herbert, the voices being also beautiful in solo and thoroughly exceptional when heard together.

A host of lesser characters appeared in the three operas and there was not a badly cast person in either of them.

And at the close Mr. Galeffi came to the front of the stage and delivered the epilogue in English, and the joy with which this was received was evidence enough that Chicago wants and will appreciate grand opera in English.

♮ ♮ ♮

"Carmen"

The last appearance of Mary Garden until January was made in her famous charac-

(Continued on page 10)

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STORIES OF THE OPERA

"Il Tabarro," "Suor Angelica and "Gianni Schicchi"

The three one-act operas completed by Puccini early in 1918 and first produced in New York in the same year were deliberately designed and written by their composer to be performed in trilogy, and may be publicly performed in no other way. Not that they have any connection or resemblance beyond the musical idiom of the composer, but together they make up an evening's entertainment ranging, in the poet's words, "from grave to gay, from lively to severe."

The first of the three is "The Cloak," a thrilling drama in which an episode of how life on the banks of the Seine in Paris is dealt with. The story is a terrible version of the theme "crabbed age and youth cannot live together." The master of the Houppelande, a man of fifty, morose as well as elderly, has a young and pleasure-loving wife. She has been attracted by a young stevedore or boat hand in the employment of her husband. The latter seeks to win back his wife's heart by recalling the happy past, but she repels him, the truth dawns upon him, and suddenly he finds himself with the proofs of his wife's guilt. He is sitting brooding, and lights a match, which is a signal the wife has arranged with her lover. The lover approaches and is seized and strangled by the husband. Then the wife approaches and the husband has barely time to conceal the dead body between his knees in his cloak. She is oppressed by fears, tries to conciliate her husband with soft words, and asks him if there is still room for her within the folds of his cloak. He drops it down and she sees the dead face of her lover, the husband hurling her upon the body.

"Suor Angelica" is a story of renunciation and self-immolation, and is quietly and gently moving without harrowing the feelings. Interest centers entirely in the one character of Sister Angelica, confined within the walls of a convent in expiation of her sin and frailty. She has loved not wisely but too well, and has been forced by her angry parents to enter a convent, her infant having been torn from her arms at its birth. For seven years she has been waiting to hear from her family and friends. The Abbess announces the arrival of Angelica's aunt. The princess coldly tells Angelica that she has come to ask her to sign a document renouncing claims to the family estate in favor of a younger sister, who is about to be married. Finally she says that the baby whom Angelica has seen and kissed only once is dead. Left alone, Angelica is distraught, and brews from herbs a poisonous tea, which she swallows. Then she recollects that suicide is a mortal sin and prays to the Virgin not to let her soul perish. A vision of the Madonna appears to the dying sister, and the child with her walks to his dying mother, while a choir of angels and nuns sing the hymn, "Thou Art Saved."

"Gianni Schicchi" is a riotous farce. Schicchi is a shrewd Tuscan peasant of the thirteenth century. Rinuccio, a young Florentine, madly in love with Lauretta, Schicchi's daughter, asks his prospective father-in-law's advice over the will of one Donati, who has just died and left all his money to

a monastery, despite the protest of his relatives who had gathered round the dying man's bed. Schicchi says there is but one remedy; he will impersonate the dead man, whose demise is as yet unannounced, and make a fresh will. The relatives are delighted at the idea and send for a notary, and to him Gianni Schicchi, from Donati's bed, dictates a will bequeathing all the dead man's property to himself save a few unimportant pieces of property. The relatives do not dare protest for fear of the law. The young lovers are, however, made happy by the wily Schicchi, and the piece ends on the note of romance.

♮ ♮ ♮

Rossini's "Italiana in Algiers" was given for the first time last Friday at the Metropolitan Opera House, New York.

Mustafa, Bey of Algeria, tired of his favorite wife, has decided to marry her off to an Italian slave, Lindoro. Despite the lamentations of Elvira and her attendant, Zulma, he commands his vizier, Haly, to go out with his band of pirates and abduct some beautiful Italian woman to take the place of the cast off Elvira. Lindoro, who has been lamenting his separation from a sweetheart in Italy, agrees to accompany Elvira on her journey away from Algeria.

The scene changes to the seashore, where Haly and his pirates come upon a wrecked vessel and capture both Isabella, beloved of Lindoro, and Taddeo, a hopeless suitor for her hand, who poses as her uncle. Learning that they are destined, one for the seraglio, the other for a slave, Isabella begins to scheme for their escape, not knowing she is to find Lindoro.

A second act returns to the palace of the Bey. Upon Isabella's entrance Mustafa is deeply smitten with her, and for her sake saves the life of Taddeo. At the same time, Elvira and Lindoro come to say farewell. Isabella and Lindoro recognize each other, and she demands that Mustafa renounce his plan to marry Elvira to Lindoro; that he take back his own wife, and that he give Lindoro to Isabella as her slave. The act closes, with general consternation and admiration for Isabella's boldness, in a famous musical finale.

In the third act, Mustafa, boasting of his ultimate success with Isabella, rewards Taddeo for his niece by making him a Kaimakan, an officer whose duty it is to fetch the bride. In the next scene, Isabella has taken the others into her confidence and they hide when Mustafa enters. Taddeo exasperates him by not withdrawing on signal of a sneeze. Isabella suddenly calls in Elvira and confronts Mustafa with his true wife.

Then Isabella's plot unfolds. Mustafa is induced to become a member of the order of "Papataci," an imaginary society whose members eat, drink and slumber. By way of initiation, they compel him to sit mumbling and eating, totally blind to the fact that Isabella, Lindoro and Taddeo are making good their escape. When all are gone, singing their famous "Pensa al Patria," the Bey decides to take Elvira back.

———♯♯♯———

Chicago Musical College—On Saturday morning the fine program printed last week in Music News was given at Ziegfeld Theater to a big audience. Gertrude Mandelstamm, substituting for Kathryn Whitfield, who was ill, did splendid work in a group by Brahms and Debussy, as did also Elsie Barge, an artist student, who closed the program with an Etude of Liszt, the former being a pupil of Mr. Raab and the latter of Mr. Mickwitz. Harold Ayers (Sametini), a talented and brilliant youth, played wonderfully well, but would make better impression did he refrain from the constant tuning of his violin. Robert Doremus (Wedertz) and Anna Vogner, pianists, played with excellent technic and style. Marian Hopkins (Defresne), Oregonia Hildebrand, Mary Louise Lloyd (Thatcher) and Isabelle Gannon upheld the vocal credit of the college splendidly, the latter showing a big contralto voice, as is quite proper for one bearing the magic name of Gannon.

———♯♯♯———

Cadman—"The Hidden Song" (Charles Wakefield Cadman), dedicated to Mrs. Claude L. Steele, Muskogee, Okla., was sung by Daisy Maud Webb in that city at the Armistice Concert of November 11.

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Winnipeg, Canada—The San Carlo Opera Company is appearing at Winnipeg this week.

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THIRD WEEK OF OPERA

(Continued from page 7)

terization of Carmen last Saturday night, and it is perhaps superfluous to say that she covered herself with glory in both her vocal and her histrionic portrayal of Bizet's bewitching heroine. She was in better voice than she has been in years and, as usual, fascinating, original and every bit "our Mary" in her action. She was surrounded by a splendid cast, in which Fontaine portrayed the part of Jose.

Nina Morgana acquitted herself well as Micaela. Her voice is a good one and her histrionic work was excellent. Her tone quality is very pleasing. Frasquita and Mercedes were well sung and Nicolay and Daddi added signally to the humor of the situation. Others impressed favorably as the minor officers.

The outstanding star of the occasion was, however, with the possible exception of Miss Garden, Gino Marinuzzi, the new conductor, who repeated his success of "Rigoletto" earlier in the week and created sensational comment regarding his remarkable memory (he conducts with score) and his perfect understanding of and sympathy with the music in all its details.

MARY CARVER WILLIAMS.

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Other Operas

Saved for future comment are the Sunday "Lucia" (Galli-Curci) and the operas of Monday, Tuesday, Wednesday and Thursday of this week.

On tomorrow (Saturday) afternoon, Galli-Curci will be presented in "Barber of Seville" and in the evening Evelyn Herbert will again be seen (and for the last time) in "La Boheme," and the performance will include also a repetition of the gorgeous "Boudour."

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THE SYMPHONY ORCHESTRA AND THE SCHOOLS

"When can the needed change be made?" These are the final words of an article by W. L. Hubbard, clipped from the Chicago Tribune. It should make us not only **think** but **act.** If the Symphony Orchestra is ready to listen to any such installation of orchestra concerts in the schools, we should certainly leave no stone unturned toward making it a possibility. St. Louis has been doing just this thing for its school children for some time, with a 10-cent admission.

Perhaps this is a problem which the Chicago high school music teachers' organization could handle. They are a body of aggressive, helpful people and I believe we have a right to expect them to cope with this in the near future, to the benefit of all. Very evidently the "kiddy koncerts," as one reporter styles them, are not going to meet the demand. Orchestra Hall is not large enough to seat a third of those who wish to attend, as comment in the daily press shows.

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Peterson — May Peterson, soprano, sang "Smilin' Through" (Penn) at her very successful recital at Raleigh, N. C., in November.

FIRST CONGREGATIONAL CHURCH

The United Choirs (280 singers) of the New First Congregational Church, George L. Tenney, director, announce four great festival evenings.

"The Messiah" will be sung on Tuesday,

LUCY HARTMAN

December 16, and on Friday, December 19, at 8 p. m., by the United Choirs and Else Harthan Arendt, soprano; Lucy J. Hartman, contralto; John B. Miller, tenor; Frank H. Collins, bass, and Philip Manuel, organist.

The pageant of the nativity will be presented on Thursday, December 18, and on Sunday, December 21, by the United Choirs and Adelaide B. Tenney, soprano; Lucy J. Hartman, contralto; Walter Diederich, tenor; Rollin Pease, bass; Dr. W. O. Campbell, tenor; William Morse, baritone, and Philip Manuel, organist.

There are five beautiful tableaux. The music is inspiring and the story of the Christ Child is unfolded in a most reverent and impressive way.

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STRAND QUARTET

The Strand Quartet, the personnel of which is Mr. and Mrs. Karl A. Kaynor, Edna Walgrove Wilson and Clay Hart, have been compelled to return to Chicago, due to illness. This necessitated canceling several weeks' booking in Cleveland, where they have scored great success. They have been engaged to sing with Armin Hand's Orchestra December 14, at Turner Hall, this being a return engagement.

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Mees — Arthur Mees, after many years' service as director of the Worcester (Mass.) Musical Festival, has resigned that position.

AUDITORIUM CONSERVATORY RECITAL

Mr. and Mrs. Karl Buren Stein's immense following filled Central Music Hall last Thursday for one of the finest recitals ever given in this place, so popular with the public artist. Students of the Vocal, Dramatic Art and Piano Departments of the Auditorium Conservatory united in giving one of those interesting and enjoyable programs for which this school is noted. Evidence of the highest ideals and the most intelligent training on the part of the instructors was shown in every number, and each student deserves special credit for both his technical skill and interpretation. Edna Wolfinger and Gladys Grove, sopranos; Marie Kordo and Janet Havens, contraltos; Merle Morgen, baritone, and Irving Schuster, tenor, possess unusually fine voices and are already good concert singers, while the trio of professional pupils, Helene Dahly, contralto; Emily Kortak, soprano, and William Schwartz, tenor, are young artists whose splendid work secures them bookings in the loop theaters and in the leading clubs of the city. Their art of solos, duets and trios was a rare treat. A feature of especial interest was the singing by Mr. Schwartz of a manuscript copy of a new composition of Dr. Stein's. Though in a serious minor strain, the beauty of the song made an immediate appeal to the audience and won distinct success.

The piano students were presented by Miss Anna Weske, who possesses genuine pedagogical instincts. Rose Salzman, Helen Priesmeyer and Irene Kraus played with much of the same brilliant skill that Miss Weske herself shows so splendidly at the piano. As for Mrs. Stein's pupils, one seldom hears such intelligence of interpretation and naturalness of expression as well as the ability to hold the audience, as shown by Lucile Fisher, Harriet Nilsen, Emma Olson and Anna O'Malley, and the play, which formed a fitting climax to a wonderful evening, given by Janet Havens, Anna O'Malley, Louis Stolarsky and Irving Schuster, compared most favorably with the best ones given at the city theaters.

L. H. S.

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CHICAGO WOMAN'S MUSICAL CLUB

The Chicago Woman's Musical Club delighted a large audience with a fine program, beautifully rendered, on last Thursday in Recital Hall, Fine Arts Building. The artists participating were the Misses Eleanor Eastlake, soprano; Katheryn Kiernan, contralto; Amalia Schultz, contralto; Lila Groff, violinist; Beatrice Dorion, pianist, and Vierlyn Clough, accompanist.

Mrs. Marie Edwards-Von Ritter is chairman of the programs, which bespeaks good programs throughout the year.

The club has recently added over a hundred new members to its list and is making much of the social hour at the close of the program, which promotes a feeling of good fellowship among its members. Mrs. Lucian W. Strong is the social chairman. The student department gives a program preceding the artists on each first Thursday of the month. Mrs. Mazie Odell Cardy is chairman. Mrs. Byrde Kitson-Schwarz is president of the club.

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Maywood—A concert was given Tuesday evening at Masonic Temple, Maywood, by A. James Haupt, tenor, assisted by Katheryn T. Whitfield, composer-pianist, and Marie Ludwig, harpist.

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Madame Borghild Langaard a Thoroughly Interesting Figure of the Opera

By CHARLES E. WATT

In a suite of rooms at the Congress Hotel which through individuality and good taste of the occupants, Mme. Borghild Langaard and her brilliant husband, B. Lindvig, have been converted into a genuinely homelike spot, was found the Norwegian soprano, and in a short conversation there was revealed the fact of thoroughly interesting and charming personality as well as the outline of a career which has been a notable one.

So far, Mme. Langaard, who came to the Chicago opera a complete stranger, has appeared at the Auditorium only as Amelia in the Verdi opera, "The Masked Ball," but such is the extent of her repertoire and such her acquired routine in grand opera

BORGHILD LANGAARD

that we may confidently expect many other rare treats when she appears as other characters.

Amelia is a sedately moving character and the vocal score assigned her by Verdi is not so fine as that given to other operatic heroines, and yet so statuesquely beautiful is this new singer and so admirably in hand is her lovely and sympathetic voice that she made of the part in our opening week something to remember with pleasure and gratitude.

Mme. Langaard was born at Christiania, Norway, and made her debut at the Aspestrand at a very early age, singing first of all Brunnhilde, as well as many other of the Wagner roles, in which she was signally successful.

So young indeed was she at this time that she was called by the press "The Baby Brunnhilde."

Shortly after her Christiania debut she had a season at Covent Garden, London, and there made a repetition of her Norwegian successes in Wagner and other operas, a memorable occasion being that in which she made her first appearance as Santuzza in "Cavelleria Rusticana," the Turridu of the occasion being none other than John McCormack, who was also at the moment singing for the first time in the opera and practically as an entirely unknown personage.

It is easy to surmise that with such a propitious beginning (for Mme. Langaard was phenomenally successful both in Norway and in London in these premiere appearances) her fame extended rapidly and reached, very soon, far afield, and Mme. Langaard within a few years had sung in English, French, Italian, Hungarian, Norwegian and German opera and her repertoire rapidly grew to the place where it included "Tosca," "Cavalleria Rusticana," "Aida," "The Masked Ball," "Gioconda," "Lorelei," "Carmen," "Faust" and many others, including the soprano roles in all the Wagner operas.

"In all countries other than England and America," said Mme. Langaard, "the people ask for opera in their own tongue, and it has been an interesting experience to learn the various texts.

"I remember especially my experiences in learning the Hungarian language and the consequent brilliant successes at Budapest, where I was received with unusual enthusiasm and the populace was good enough to pronounce me a great success."

"And," continued the singer, "there is nothing I would rather do than sing in English to the American public, for certainly complete understanding of opera in this or any country waits upon the hearing of it by the people in their own language."

And, of a surety, we should love to hear Mme. Langaard sing in English, for her pronunciation of the language is remarkably exact and her enunciation is beautifully clear, so good, in fact, that it could be used as an object lesson by many of our own singers whose enunciation of English is slovenly.

During her years in the famous opera houses of Europe Mme. Langaard has, of course, sung with scores of the world's greatest singers, and she is enthusiastic as well as most generous in her comment on all her brothers and sisters in the operatic art.

She adores Mme. Galli-Curci, whom she heard years ago in Milan, and is enthusiastic in praise of De Luca, Martinelli and many others since famous in America, whom she knew and sang with before they came to this country.

And, while her experience and routine in opera are so exceptional and so complete, it is true also that Mme. Langaard has had an exceptional career as a concert singer and that she is keenly desirous of showing her art in this line to Americans. Incredible as it may seem, her concert repertoire includes more than 600 songs and these can be used (and have been used by her) in every language in which music is ever presented.

"And," said she, "I am certainly fascinated with the many American songs I have been trying out since my arrival in this country and will certainly present very many of them. It seems almost impossible to give you a list of those I consider 'best,' for there are so many of them, but I may say, I think, that there is no one American composer whom I have found more musical or more altogether intelligent and logical in his songs than is Frank La Forge."

Good-bys were said to Mme. Langaard with the feeling that hers is a most ingratiating as well as vitally interesting personality, and the conviction was strong that in her the Chicago opera has a great attraction and a voice which will be heard with delight in a variety of operas.

———♯♯♯———

Foster—The advanced pupils of Fay Foster gave a very interesting program, including groups of Russian, Chinese, Japanese and English songs, in costume, at Chalif Hall, New York, on December 4. Miss Foster, the composer of numerous very popular songs, modestly played but one of them on this program, this being the beautiful "When Lovers Part."

———♯♯♯———

Huron—The Huron College School of Music, under direction of Herbert M. Bailey, gave a very interesting pupils' concert on last Wednesday.

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"IOLANTHE" IN OAK PARK

On last Wednesday, on approach to the Warrington Theater in Oak Park, it seemed that every automobile in all the western suburbs was parked on Wisconsin avenue or on South boulevard, and that was because most of the people of those suburbs who attend high-grade entertainments were, at the moment, in this theater listening to a performance of the

ARTHUR RANDOLPH FRASER

Gilbert and Sullivan opera, "Iolanthe," by the men and girls of the choirs of Grace Church, Oak Park, under direction of Arthur Randolph Fraser, to the accompaniment of the Sunday School Orchestra, reinforced by Miss Margaret Farr, an exceptionally good and effective pianist.

Thirty years ago, when Gilbert and Sullivan were putting out a comic opera annually, and had had their phenomenal success with "Pinafore" and a somewhat lesser one with "Pirates of Penzance," they evidently "came a cropper" on "Iolanthe," for, at the moment, it did not have an extravagant success such as had been predicted for it.

After a rather short vogue it was shelved, and no more was heard of it for years.

But, within the past few years, this opera has been "revived" a number of times, and in each revival it has seemed to grow more and more noteworthy.

Its story is, of course, caviare to the American public, and its political allusions entirely incomprehensible to us, but such is the droll humor and the ready wit of many of the speeches, and such the utter delightfulness of the music, that it has attained a distinct popularity, even in these times so remote from its birth.

On Wednesday evening it was given a sparkling presentation, and everyone connected with the event may well feel thoroughly elated over the success attained and the appreciation bestowed by one of the finest audiences ever assembled in Oak Park.

Rollin Pease had been specially engaged for the part of Strephon—he of the fairy upper half and the mortal legs, and not only in his singing, which was excellent, but also in his speeches, which were delivered clearly and with great drollery, he stampeded the audience.

Hazel Meisterling, Sarita Marie Allen and Caroline Bagley were beautiful and melodious "fairies," and Sarah Pruner Fox was a nice-looking Queen.

Helen A. Bagley made a most attractive figure of Iolanthe, looking the part of a seventeen-year-old fairy to perfection and singing well.

Geneve Cadle, an artist pupil of Ellen Kinsman Mann, was delightful as Phyllis, showing both histrionic ability and fine voice.

Maxwell E. Nickerson as the Lord Chancellor was an effective figure, and Paul Gervais as his Footman was beyond question the most successful comic figure of the cast.

Harry Slater as Lord Tolloller showed a very beautiful tenor voice, and H. Edmund Luff as Earl Mountararat was also agreeable, both in solo and ensemble.

Charles L. Chenoweth did the one famous song of Private Willis with much effect.

There was a whole bevy of charming Fairies and a well-trained chorus of Peers.

The costumes were unusually rich and attractive, and the stage management was at a point of authority throughout, much credit for this being due to Margaret Dixon, dramatic coach.

Mr. Fraser, to whose untiring initiative and direction the whole function owed its impulse and artistry, held the baton throughout the evening and kept the forces always at a high musical status.

It is understood that a very substantial sum of money was realized for the benefit of the Grace Church Parish House.

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Frieda Hempel will give a song recital next Sunday afternoon, December 14, at 3:30, at Cohan's Grand Opera House, under the direction of F. Wight Neumann. Mr. Coenraad V. Bos will be the accompanist.

♮ ♮ ♮

Jeannette Larson, Swedish soprano, will make her first appearance in Chicago in song recital Thursday evening, December 18, at 8:15, at Kimball Hall, under the direction of F. Wight Neumann. Mr. Edgar Nelson will be the accompanist.

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Miller—On December 10, at 2:45 p. m., a program was given for the Baron Hirsch Club, State-Lake Building, by several young singers including Mrs. Grace Kidwell Furry, soprano pupil of Mr. Herbert Miller.

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ASK WHY!

DWIGHT EDRUS COOK

Dwight Edrus Cook, the local tenor, who appeared recently as soloist with the Edison Symphony Orchestra, was engaged to sing for the Englewood Sunday Evening Club last Sunday. There was a large audience in attendance, in response to the call of this organization, whose purpose is, in its own words, that of "furnishing to the community each Sunday evening a popular service which in the true spirit of religion will be a social, moral and spiritual uplift."

Mr. Cook not only added to his former laurels in his appearance Sunday night, but did credit to the spirit of the entire service. He sang two solos, "Fear Not, Ye, O Israel" (Buck) and "Seek Ye the Lord" (Lynes), both at once classic in style and popular in appeal. Mr. Cook is an ideal church singer, well schooled in the routine and with a broad and varied experience back of him, which makes him vocally very adaptable and personally in close sympathy with the demands of his audience, whatever they may be. He possesses an organ of power and warmth, with a strong robusto quality, which lends a pronounced flavor of the dramatic to his work and gives strong conviction to the declamatory passages so prevalent in church music.

Mr. Cook is well known in Chicago, and has been heard at many of the most promi nent churches.

MARY CARVER WILLIAMS.

♯♯♯

A PARTIAL LIST OF THE DECEMBER DATES OF ARTHUR KRAFT

8—Joint recital at Streator, Ill.
9—Joint recital at Beloit, Wis.
11—Program at installation at Chicago.
14—Joint recital at Birchwood Musical Club.
15—Program at Springfield, Ill.
16—Madrigal Club, Kimball Hall.
17—Cantata at Episcopal Church, Lake Forest.
18—Hymn of Praise at Milton, Wis.
21 (afternoon)—"Messiah" at Oak Park.
21 (evening)—"Messiah" at Oak Park.
23—Highland Park Christmas cantata.
30—"Messiah" at Duluth Choral Club.

Owing to conflicting dates, Mr. Kraft could not accept the engagement as soloist with the Tri-cities Orchestra.

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IMPORTANT ANNOUNCEMENT FOR MUSICIANS

An announcement of merit has just been received that should be given attention by professional people. The opportunity to get this coming season Chautauqua business is at hand. The Redpath Lyceum and Chautauqua, having recently purchased the Mutual Lyceum, is in need of good talent. The musical director for Redpath is Mr. Sandor Radanovits.

♯♯♯

Namara—Marguerite Namara, soprano of the Chicago Opera Company, will appear with three of the leading symphony orchestras of the country in the next two weeks, namely the New York Philharmonic Orchestra, the Cincinnati Symphony and the Minneapolis Symphony Orchestras.

♯♯♯

MacDowell—Mrs. Edward MacDowell was presented in lecture and recital at Sioux City, Iowa, by Mrs. Frederick Heizer on December 8.

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Edna Winifred Cookingham
Has returned from France and has resumed her teaching at the American Conservatory and at her own School, 4240 IRVING PARK BLVD.

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An interesting piano recital was given in the parlors of the Western Conservatory last Thursday evening. The program was rendered by pupils of various grades, and each number gave evidence of careful study and thorough instruction. The playing by the more advanced pupils was artistic and effective to a marked degree. The vocal selections were well rendered and rceived with enthusiasm by the splendid audience present.

The program follows:

La Regata Venetiana.....Liszt
Wilfred Caven
Alice (Original Transcription).....Ascher
Olga Henrichsen
Don Pasquale, Opus 40.....Donizette-Dorn
Edith Spencer Jones
Mountain Spring, Opus 327, No. 2.....Carl Bohm
Nettie Kaplovitz
Last Smile, Opus 72.....Wollenhaupt
Walter Jones
*Vocal—Nirvana.....Stephen Adams
Andrew Charles Grant
Reviel d'Amour.....Moszkowski
Tony McLean
Sextette (from Lucia).....Mori
Wendell Lundell
Polka de la Reine.....Raff
Margaret Walsdorf
Vocal—Mother MaCree.....Ernest Ball
Mary Woods
Whispering Wind.....Wollenhaupt
Arthur Kirkham
Rondo (in E flat) Opus 62.....Weber
Mildred Davidson
Rhapsodie Hongroise, No. 15 (Rakoczy).....Liszt
Adaline Eriksen
Polonaise (in E) No. 2.....Liszt
Harry Berning

*Vocal selections by pupils of H. W. Owens.

\#\#\#

Hadley—Grant Hadley sang a Kipling program for the Chicago South Side Club on November 25.

MUSICIANS' CLUB OF WOMEN

Musicians' Club of Women will give the following program in Recital Hall, Fine Arts Building, on Monday afternoon, December 15, at 2:30 o'clock:

Two Preludes.....Carol Robinson
Sonata Heroica.....Campbell-Tipton
Winifred Lamb
In the Carpenter's Shop.....Fay Foster
The Sailor's Christmas.....Chaminade
Mrs. McLain, Mrs. Worthington,
Mrs. Hallberg, Mrs. Gordon
Melody.....Marie Pierik
Gavotte.....Marie Pierik
(Dedicated to Miss Breytspraak)
The Sussex Mummer's Christmas Carol.....
.....Percy Grainger
Ruth Breytspraak
The Infant Jesus.....Pietro A. Yon
In a Manger Lowly.....Mabel Daniels
Naomi Nazor McLain
(Violin obligato Miss Breytspraak)
Merry Yuletide from the Opera Christmas Night
.....Rimsky-Korsakoff
(Christmas Song from Little Russia)
There Was a Pig Went Out to Dig on Christmas
Day in the Morning.....Grainger
The Quartet

\#\#\#

MONICA GRAHAM STULTS

Monica Graham Stults will sing:

"Messiah," Christmas Day, at Philharmonic Society, with Minneapolis Symphony Orchestra, at Minneapolis.

"Messiah," December 27 and 28, at Indianapolis, under Dean Edward B. Binge.

Special musical service at St. Mark's Church, Evanston, December 14.

Special Christmas service at Winnetka, December 21.

\#\#\#

Craven—Carl E. Craven, tenor, sang for the Daughters of Indiana at Congress Hotel last week.

EDGEWATER BEACH HOTEL TWILIGHT MUSICALE

In the series of Twilight Musicales being given on Sundays at the Edgewater Beach Hotel by Miller, Resseguie & Tufts, none has been more attractive and few so popular as the one of last Sunday when, with the excellently pianistic and sympathetic accompaniment of Beulah Taylor Porter, Helen Haworth presented a splendid program of songs and Lorraine Earnest was heard in beautiful violin numbers.

Mrs. Haworth is a young singer of great personal beauty and the most charming of stage manners, and these assets, added to a voice of unusual power, flexibility and beauty, have within a very few months brought her prominently to the front among young Chicago singers.

She is a contralto with full mezzo range as well and with a smoothness of scale and an ease of manipulation which are remarkable. She is featuring American songs on her programs with great success.

She sang first "The Awakening" (Spross) and "Amour viens aider" (Samson and Delilah) with the utmost of musical values and intelligence of interpretation, and closed the program with an English text group including the vivid "Ah Love, but a Day" (Gilberte), "Little Playmates" (Tuckfield) and the brilliant "Birthday Song" (MacFayden), a group full of variety and charm and one which was sung beautifully from every standpoint by Mrs. Haworth and in which also all values were greatly enhanced through her purity of enunciation.

The middle group of the program was devoted to Irish songs, and this was given added color through the keen appreciation of Mrs. Haworth for this genre of song.

The songs were "Irish Folk Song" (Foote), "Little Mother of Mine" (Burleigh) and "Milkmaid's Song" (Parker), these providing ample opportunity for the display of that very human humor and that touch of naivete so definitely possessed by Mrs. Haworth.

The audience, an unusually large one, was enthusiastic in the extreme, and the young contralto may well feel that she has added many more to her list of admirers.

Miss Earnest, an artist pupil of Sametini at the Chicago Musical College, is 15 years old but is already a decidedly impressive artist. She has technic in abundance, musical intelligence of the finest sort and musical feeling very far beyond the average. She was thoroughly successful on Sunday in several groups of attractive short pieces for the violin.

C. E. W.

\#\#\#

LOIS JOHNSTON WITH THE DETROIT ORCHESTRA

Last month Lois Johnston, soprano, now resident of Chicago, appeared in her home city (Detroit) with the Symphony Orchestra, this being her fourth engagement as soloist with this organization.

Her success was extraordinary, hundreds being turned away from the new and very large Auditorium and the comment of the press being remarkably favorable.

Following this engagement Miss Johnston went on tour wtih the orchestra to several points in Canada, and such was her success she has been engaged as soloist for another tour in February.

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TITO SCHIPA

One of the most interesting personalities of the current opera season at the Auditorium is Tito Schipa, a young, eager and altogether attractive tenor, who irresistibly reminds one of Bossi when that singer was young, good looking and sang like a lark.

Schipa made his first appearance in Chicago in the opera of "Rigoletto" in conjunction with Galli-Curci and Galeffi and with Marinuzzi at the conductor's desk, the combination being quite irresistible.

Since then he has appeared in "Tosca" and "Manon" and will be heard tomorrow in "The Barber," all this proving his wonderful versatility.

His voice is very youthful, very beautiful and altogether one of the finest ever heard with the Chicago opera.

His stage presence is most handsome and his acting a marvel of correctness and effectiveness.

A wonderful career has been his, for, in spite of the fact that he is not yet thirty years of age, he has conquered in so many of the world's great opera houses that the immediate subjection of the Chicago public became a matter of course and a perfectly logical sequence of all that had gone before.

Born at Lecce, Italy, he was, as a boy, assigned to the service of the church, and up to his sixteenth year fully expected to become a priest in the Catholic Church.

However—the gift for music was inborn, and at that age it became so intense that he could no longer resist the call and he therefore took up the study with the definite end of a professional musical career.

His first study was in his home town, and his operatic debut was made at Vercelli, Piemonte, and the opera was "La Traviata"—from this point his fame rapidly spread throughout Italy, and he appeared, in rapid succession, in Rome, Milan (La Scala), Naples (San Carlo), and afterward at Lisbon, Portugal, and Madrid, Barcelona, and Monte Carlo.

All these appearances were crowned with success and were followed by four seasons in South America, where he became a prime favorite in his entire repertoire, consisting of the leading tenor roles in "Manon," "Rigoletto," "La Sonnambula," "Barber of Saville," "Werther," "Don Pasquale," "Fra Diavolo," "L'Elisir d'Amore" and "Donne Curiose," the last named unknown in America save for a performance or two at the Metropolitan in New York.

Mr. Schipa has sung mostly in Italian, but has a repertoire in French and Spanish as well, and (he told me) is very keen to become proficient enough in English that he may sing to us—in Chicago, in our own language.

He is a thoroughly companionable fellow and a charming conversationalist, and is very eager in his talk about America, Chicago and various other topics, including his own compositions, of which he showed me several.

His early training has given him a decided leaning to churchly music, and he has composed an elaborate mass, which he expects shortly to have published.

A march, dedicated to King Alfonso, has been published and achieved much popularity, and a gavotte, written for Pavlowa, has been used frequently by her in her entertainments.

The contract for Schipa's appearance in Chicago was signed by Mr. Campanini three years ago, but its fulfillment was delayed until this year by the war.

Chicago, however—has now welcomed the brilliant young tenor with open arms, and it is safe to say that he will be one of the greatest favorites ever introduced to this public by the astute impresario.

CHARLES E. WATT.

———♯♯♯———

A FEW OF THE RECENT ENGAGEMENTS OF BEULAH TAYLOR PORTER, ACCOMPANIST

November 18—Accompanist for Mrs. Delamarter on the Chicago Artists' Association program.

November 22—Accompanist for Ellen Kinsman Mann's students' recital.

November 30—Edgewater Beach Hotel Twilight Musicale, with Marie Lighthall, soprano, and Eugene Dressler, tenor.

December 1—Musicians' Club of Women. Accompanist for Norma Altermatt.

December 2—Wicker Park Woman's Club with Naomi Scanlan, contralto.

December 7—Edgewater Beach Hotel Twilight Musicale, with Helen Haworth, contralto, and Lorraine Earnest, violinist.

———♯♯♯———

Born—To Mr. and Mrs. Tom Fletcher (Frances Bowser), Los Angeles, on October 18, a daughter, Jeanne. Congratulations.

MARIE LIGHTHALL AND EUGENE DRESSLER

Sunday afternoon, November 29, at Edgewater Beach, Marie Lighthall, soprano; Eugene Dressler, tenor, and Beulah Taylor Porter, accompanist, gave a program of fine artistic worth before a good sized audience.

Mr. Dressler opened the program with the fine aria from "Carmen," by Bizet. His voice is of lovely quality, and the delivery of the work at hand is accomplished with artistic ease and assurance. In the second group works by Spross, Foster, Speaks and Reichardt won enthusiastic approval. "My Menagerie" and "Yesterday and Today" were especially good.

Miss Lighthall made a fine impression, singing with ease, assurance, and displaying a voice of fine range, especially good in the upper register. Her first group was noteworthy by her splendid singing of the "Boheme" aria and "Tes Yeux," by Rabey. In the second group "Bon Jour, Ma Belle" won warm approval, and the rendition of the Waltz Song, "Romeo and Juliette," brought her the sincere enthusiastic applause of her audience.

Miss Lighthall and Mr. Dressler did the "Carmen" duet so well that they were compelled to repeat it.

B. L. T

———♯♯♯———

RUDOLPH REUTER'S CHICAGO RECITAL JANUARY 7

Mr. Reuter will give his annual Chicago recital this year under the management of Carl D. Kinsey on Wednesday morning, January 7, at the Ziegfeld Theater, playing substantially the program which aroused such favorable comment in New York recently.

Mr. Reuter recently gave recitals in Springfield, Ill., and Indianapolis, both concerts being re-engagements, and was enthusiastically welcomed by large audiences. His two-piano recital with Edward Collins in LaCrosse, Wis., recently drew a packed house at the LaCrosse Theater. Their concert will be repeated in Chicago on February 11, under the management of Carl D. Kinsey.

———♯♯♯———

Cook—Dwight Edrus Cook, dramatic tenor, was special soloist at Peerless Chapter, O. E. S., November 29, singing a specially arranged program suitable for the floor work of the order.

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SOPHIE BRASLAU IN CHICAGO RECITAL

A singer who has made fine success in opera and is yet so superb in recital as is Sophie Braslau may well be counted as one of the big musical assets of the country and a singer of whom America can well be proud.

Her recital at Orchestra Hall on last Sunday afternoon came in competition with Galli-Curci at the Auditorium and was yet attended by a goodly audience and was the scene of unbounded enthusiasm.

Miss Braslau had the invaluable assistance of Eleanor Scheib at the piano, there being no better known accompanist to the American concert platform.

In a group of folksongs, arranged by Reiman, there was unbounded variety and interest and splendid musical values were given them by Miss Braslau.

Of these songs, representing moods of many countries, the Gypsy Song was most striking and was effective indeed.

In the classical group, including numbers by Handel, Mozart and Beethoven, there were beautiful musical qualities, and in "Nature's Adoration" of the last named superb power and virility as well as nobility of interpretation.

In a group of Russian songs Miss Braslau found a very sympathetic medium for some of her best interpretative work, and the five English text songs were productive of both extreme musical pleasure and fine racial mood and feeling.

This unique and brilliant list included the new "Fog Wraiths" of John Alden Carpenter, "Consecration" (Charles Manney), "Rest" (Cecil Forsyth), "Greatest Miracle of All" (David Guion) and the Robin Woman's Song from "Shanewis" (Cadman), a number which Miss Braslau sings with great spirit and authority.

C. E. W.

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EPIPHANY CHURCH

On Sunday evening the monthly organ recital of Dr. Hemington was given to a goodly audience.

The program opened with a brilliant transcription of the Overture to Mendelssohn's "Midsummer Night's Dream," introducing a wealth of material, including the tricky and charming elfin music.

This and the First Concert Etude of Yon, with its bravoura pedal passages, were played in masterly fashion by Dr. Hemington, who was in the pink of condition.

Musical bits like Johnston's "Evening Song" and an Intermezzo of Gounod were beautifully played and there was scintillant delight in crashing numbers of Guilmant and Elgar and fine piquancy in Nevin's "Will o' the Wisp."

Two songs were well presented by Mrs. Mabel H. Allen, dramatic soprano, and the hymns were well cared for by Dr. Hemington as usual.

A complete Choral Evensong is announced for Sunday evening, December 14.

C. E. W.

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Kerns—Grace Kerns, soprano, is featuring on her programs a group of American songs which reads as follows: "Snowflakes" (Mallinson), "Dawn" (Curran), "Values" (Vanderpool), "When Your Dear Hands" (La Forge) and "Robin, Robin, Sing Me a Song" (Spross).

STURKOW-RYDER

A talented pupil of Mme. Theodora Sturkow-Ryder played at the Hippodrome this past week with great success. Miss Sabina Soffer is a young pianist whose gifts are marked and who should go far in her profession. She plays with a brilliant technique, which she makes full use of, but she possesses as well a clear touch and a warm, sympathetic tone. She played the Liszt arrangement of the Faust Waltz, an elaborated arrangement of "Old Black Joe," and the Fourteenth Rhapsody of Liszt, all works making demands both on the young artist's skill and musical intelligence.

MARY CARVER WILLIAMS.

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CHICAGO SYMPHONY ORCHESTRA

The chief number of last week's program was the Tschaikowsky Symphony No. 4, which was played at a point of excellence to proclaim the men at the very climax of the season's efficiency and Mr. Stock in the finest of mettle.

The soloist for this week is Benno Moisewitsch, pianist, who will play the Beethoven Concerto No. 5, E flat Major.

C. E. W.

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CLIFF DWELLERS' CLUB

On December 4 there was given at the Cliff Dwellers' Club a minstrel show that will not soon be forgotten, and a "whiff of grand opera," bearing the lucid title "La Tobasco," a combination creation of Mr. L. L. Lazelle and Mr. George A. Colburn. It would not do to omit mention of the heroine on this occasion, who created an enormous sensation in the person of Mr. Arthur Bissell.

Among the minstrels may be mentioned the illustrious names of Mr. Arthur Kraft and Mr. Frederick Wessels, end men, and Messrs. Herbert Miller, James MacDermid, Herbert E. Hyde, Alfred Kanberg, Harold Hammond, John D. Black, Rudolph F. Legerle and T. K. Pond, among the singers; grand conductor, Mr. George A. Colburn; grand pianist, Mr. Kurt Wanieck, and violin principal, Mr. Leon Marx.

Numerous of our most honored composers wrote songs for the occasion—productions of the highest order of the ragtime variety. Among these were Herbert Hyde's "My Greenhouse Love" and "Music and Meals," and Mr. MacDermid's waltz, "Come Dance with Me."

MARY CARVER WILLIAMS.

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O'Sullivan

Conquered the Canadians when he sang "Werther" at Montreal on November 22nd and December 2nd

Following are the Press Comments:

"Mr. O'Sullivan has the vocal strength to sing in the heroic style. His wonderful breath control, due in part to the reservoir which Nature has given him, and in part to the practical training he has received, is alone worthy of attention; but Mr. O'Sullivan is more than just a singer; he is an actor and a musician who seems to have but one object, namely, to make the character he is impersonating a living figure."—The Montreal Daily Star, November 23.

JOHN O'SULLIVAN REPEATS SUCCESS. TENOR STAR SHINES AGAIN IN MASSENET'S OPERA, "WERTHER"

"When Mr. O'Sullivan sings there is no temptation to comparison unfavorable to him; there is no ruminative wondering how another might handle the same score; one is fully satisfied with Mr. O'Sullivan's treatment of it. Everything he does is convincing. In his art, singing and acting are beautifully balanced. When he carries the line of a long phrase up or down in a sweeping curve, he stands in exactly the attitude or uses precisely the gesture that conveys the same idea. It is through sight, as much as through hearing that his work must be examined. The perfect freedom of his singing is equaled in minute details, in his gallant and romantic bearing, in facial expression and his command of the vocal and histrionic situation."—The Montreal Daily Star, December 3.

"John O'Sullivan was cordially applauded and the audience compelled him to repeat the several arias of the opera. His voice is warm, strong and appealing. His action is irreproachable."—Le Canada, December 3.

"Mr. O'Sullivan's singing and interpretation were faultless. His voice was in good shape and he sang remarkably well. The audience demanded many encores."—La Presse, December 3.

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THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

On Maria Winetzkaja

. . . . In the cast is a mezzo-soprano who is going to duplicate Galli-Gurci's sudden rise to World's prominence and the States' papers will have another chance to demonstrate and point out the excellence of the American Conservatories.

The personage is Maria Winetzkaja.

She is purely a product of the American School, studying for five years in New York. In this period she studied and mastered harmony, theory, piano, composition, voice and learned French, Spanish and Italian, a noteworthy feat.

Her first season, and this is her third, she sang small parts in the Boston Opera Company.

Since this is an Italian Opera Company, Bracale has changed her name to Vinetta, but that cannot change the quality of her liquid Russian tones. —Star and Herald, Panama, November 17, 1919.

♮ ♮ ♮

Mrs. Crosby Adams

Mrs. Crosby Adams of Montreat was today (November 29) elected president of the State Music Teachers' Association.

Mrs. Crosby Adams is well known in music circles in this state, and the honor conferred upon her today is a just recognition of her efforts to promote a general interest among the musicians of the state in teaching the younger people.—Asheville, N. C., Sunday Citizen.

♮ ♮ ♮

Press Comment on May Mukle

Miss Mukle's technique has lost none of its brilliancy. Her fingers grasp the strings with extraordinary energy and security, and her management of the bow is as remarkable as the fleetness and precision of her fingers.—New York American.

Miss Mukle's tone is broad and warm, and there is vitality in it.—New York Evening Sun.

The truly great English violoncellist delighted a large audience with a notable display of her well known genius.—New York Morning Telegraph.

♮ ♮ ♮

Press Comments on Miss Nina Morgana's Debut in "Lucia," Chicago Opera Association, November 22

Miss Morgana has a voice of the true coloratura variety, light in weight, but sweet and pure in tone and with the flexibility which is essential for such a voice. She does many things well, and her scale is fairly clear and swift, and with further experience her florid ornamentation will develop and improve.—W. L. Hubbard in the Chicago Tribune.

Diminutive in physique, but big in artistic stature, Nina Morgana, an American coloratura soprano, made her Chicago debut at the Auditorium Saturday evening in the title role of Donizetti's well known opera "Lucia," and achieved an estimable success with her vocal rendition of this difficult operatic part.—Maurice Rosenfeld in the Chicago Daily News.

Nina Morgana made her debut with the company as Lucia and sang very well. She had a clear tone of pleasing quality; the runs and arpeggi were cleanly produced, and she sang with understanding. There was some nervousness apparent, but for the most part she had herself well in hand and made a favorable impression.—Karleton Hackett in the Chicago Post.

Nina Morgana, remembered as Caruso's partner in his concert here last May, sang the title role, lending an excellent coloratura to the florid music. Her voice is lovely, of warm timbre, and she is a praiseworthy actress.—Herman Devries, in the Chicago American.

In the evening Nina Morgana as Lucia sang innumerable flutelike tones; did much of the difficult Galli-Curci role prettily, and some of it beautifully, and altogether proved herself a very capable young artist.—Henriette Weber, in the Chicago Herald.

♮ ♮ ♮

Hans Hess' New York Cello Recital at Aeolian Hall

. . . He had chosen a program of musicianly charm, and throughout he used a clear, genuine tone and a technic more than capable.—The Sun, October 23, 1919.

His technic is excellent, his fingers are well trained and thoroughly reliable messengers of his will and through his finely balanced and steady use of the bow he invites admiration. . . . He played in a manner distinguished by beauty of tone, refinement of phrasing and warmth of expression—The American, October 23, 1919.

. . . A cellist of musical taste as well as technical equipment. . . . His performance throughout disclosed seriousness and musicianship.—The Times, October 23, 1919.

. . . He proved to be an earnest musician in all that he played.—The World, October 23, 1919.

Chicago Recital at Kimball Hall

. . . Mr. Hess' playing showed genuine artistic traits, a clean resonant tone and a predominance over his instrument's technical resources.—Daily News, March 21, 1919.

. . . In the Lalo concerto Mr. Hess not only had the notes under his fingers, but he had the grasp of the music. In the "Oriental" of Cui and the "Village Song," by Popper, he had the true virtuoso touch, tossing them off with an ease and beauty of tone that made them delightful.—Evening Post, March 21, 1919.

Hans Hess' recital last night gave us proof once more that a serious artist never stops growing. Mr. Hess is one of these. Hess belongs to Chicago, and is today one of the representative violoncello talents of the middle west. His tone is very vibrant and resonant.—Chicago American, March 21, 1919.

Hess is a local musician and a good one.—The Journal, March 21, 1919.

Mr. Hess displayed a sonorous tone, and the range of his technical equipment was superb—The Herald-Examiner, March 21, 1919.

♯ ♯ ♯

NEW YORK SCHOOL OF MUSIC

The following program was given at the school in New York on December 4:

Organ—Concert Overture ..... Faulkes
Frank Howard Warner
Aria—O don fatale (Don Carlos) ..... Verdi
Marion Stavrovsky
Aria—O Isis and Osiris (The Magic Flute) ..... Mozart
Henry Mershon
Aria—Vissi D'Arte, Vissi D'Amore (Tosca) ..... Puccini
Elizabeth Zimmerman
Aria—Celeste Aida (Aida) ..... Verdi
Fred McCracken
Aria—Dove Sono (Le Nozze Di Figaro) ..... Mozart
Christine Demarest
Scene and Aria of Lucia—
Ardon gl'incensi (Lucia di Lammermoor) ..... Donizetti
Therese Shaffron
Calling Me Home to You ..... Francis Dorel
Mary Durrance
Beyond the Dawn ..... Wilfrid Sanderson
Eugenia Chadwick
Duet—Until ..... Wilfrid Sanderson
Elizabeth Zimmerman and Fred McCracken
Serenity ..... Mary Turner Salter
Wake Up ..... Montague Phillips
Marguerite Hitch
For You Alone ..... Henry E. Geehl
Fred McCracken
All Joy Be Thine ..... Wilfrid Sanderson
Red, Red Rose ..... R. L. Cottenet
Christine Demarest
Aria—Notte e giorno faticar (Don Giovanni) ..... Mozart
Henry Mershon
Aria—Ombre Legere (Le Pardon de Ploermel) ..... Meyerbeer
Theresa Shaffron
Spring's Awakening ..... Wilfrid Sanderson
Sophie Russell
Dawn ..... Pearl G. Curran
Elizabeth Zimmerman
The Jasmine Door ..... Alicia Scott
Marion Stavrovsky
Organ—Will o' the Wisp ..... Nevin
Frank Howard Warner

♯ ♯ ♯

Warren Avenue Congregational Church—Last Sunday morning the quartet, composed of Lillian Landwer, Aline Idle, Arthur Oberg and Joseph Marshall, gave an excellent reading of the anthem, "I Heard the Voice of Jesus" (Liszt-Schnecker), and for offertory number Miss Idle was heard in "I Will Lay Me Down in Peace" (Buck).

♯ ♯ ♯

Eddy—Mrs. Florence Clayton Dunham, an artist pupil of Clarence Eddy, was one of the soloists in a very successful concert given at Fairmont, W. Va., recently. She played, among other things, several arrangements of standard works by her teacher, Mr. Eddy.

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RACHMANINOFF'S SECOND SYMPHONY

The following analysis of the Symphony to be played this week by the Chicago Symphony Orchestra was translated from the Russian for Music News by Alexander Nakutin.

The Second Symphony was written by the composer shortly after having forsaken the confines of his native land—Russia. He settled abroad, where the surroundings and conditions were more congenial for creative work.

As a work it is astounding in its completeness and abundance of detail of phonetic material. Every single movement of this vast symphony sounds full and beautiful.

It starts with a calm, broad Largo, with the strings flowing in light waves, supported by the woodwinds. For a moment the peaceful waves are stirred to higher intensity, presently to subside again to give place to the main theme (allegro moderato), reminding us of Tschaikowsky with its mournful construction.

Now the theme is with the violins, with a background of the clarinets and alto. Gradually the volume of sound increases, passages from the introduction are heard, and finally the second theme appears.

The concluding passage, as is the whole work, is concise and brief, even laconic, the work growing exceedingly on that account.

In the elaboration of the work from the material of the theme the author exhausted all possibilities, at least all that seemed to him possible.

The second part is allegro molto. Its themes are brilliant and characteristic.

The trio is very sweet and contrasts excellently. The return to the main theme and gradual accelerando is brilliant and pleasant.

The third part (adagio) starts with the entry of the singing stringed instruments leading to the main theme (clarinets), characteristically Rachmaninoff's type, to which the small contrapuntal theme of the altos conforms.

In the first part of the finale (allegro vivace) is discernible a likeness to the theme of the second part. However, it is, by itself, animated and stirring.

The second theme is whimsical in its construction and this whimsicality is emphasized by the nuance of the author.

As a whole the finale produces a favorable impression by its melodiousness and consistency.

CHICAGO CONCERT ENSEMBLE

George Dasch, conductor, Fullerton Hall, Sunday, December 14, 3 and 4:15 p. m.:

Overture—The Beautiful Galathea ..... Suppe
Walther's Prize Song (from the Mastersingers of Auremberg) ..... Wagner
Waltzes—Gold and Silver ..... Lehar
Selections from Pagliacci ..... Leoncavallo
Yesterthoughts ..... Herbert
Punchinello ..... Herbert
Dance of the Hours ..... Ponchielli

Crow—Ben C. Crow is appearing in "Maytime," a play with music in four episodes. He plays the role of John Rutherford. On December 6 the company appeared at Zanesville, Ohio, and on December 12 at Fort Wayne, Ind.

Orchard — Mrs. Charles Orchard was the accompanist for Alma Peterson, soprano, of the Chicago Grand Opera Company, in St. Louis Thursday, December 11.

AN IMPORTANT CORRECTION

ON PAGE 13 OF THIS ISSUE, UNDER THE CAPTION "IMPORTANT ANNOUNCEMENT FOR MUSICIANS," THERE IS A VERY DISTINCT ERROR.

THE REDPATH HAS PURCHASED THE LINCOLN LYCEUM AND NOT THE MUTUAL, AS STATED IN THAT ARTICLE.

LOUISE HARRISON SLADE

Louise Harrison Slade, contralto of the Chicago Opera Association, has been booked for a number of recitals in the near future. A partial list, with dates, is: December 17, recital at Wilmette Woman's Club; January 9, recital at Arche Club; January 27, recital at Evanston Woman's Club; April 12, recital at Englewood Woman's Club, and April 18, Bach B Minor mass with Chicago Apollo Club.

ELLEN KINSMAN MANN STUDIO NOTES

Genevieve Cadle, soprano, sang the leading role, Phyllis, in "Iolanthe" at the Warrington Theater, Oak Park, last week. L. E. Allen, tenor, has accepted the position as teacher of voice at Mendelssohn Conservatory. Both Miss Cadle and Mr. Allen are doing professional work with Mrs. Mann.

Leo—A number of songs by Ernest Leo have recently been published by Clayton F. Summy Company. These songs have been sung very successfully in Chicago by Charles W. Clark, who featured one called "Wisdom" on the program at the National American Music Festival last September.

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Ps choanalysis and Music

By DANIEL BONUS, B. M., and EDW. N. SCHOOLMAN, M. D.

INTRODUCTION

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At the outset, it is well to understand that our object in connecting two subjects of such apparent diverse interests as Psychoanalysis and Music is not that of the fiction writer. Our purpose in "going into print" is not to entertain the reader with some Utopian fantasy, but to bring to the attention of the musical worker certain valuable observations gained in recent psychological research. That the inspirational efforts of writers, composers, etc., usually center about their own life's problems and dreams has long been recognized. But here we must lay aside the personal element and view our material with the scientific interest that seeks for "things as they are."

This is difficult when we consider the personal resistances toward ideas that make us uncomfortable, disturbing the traditional attitudes that we have held with firm faith.

Psychoanalysis goes to the bottom of our motives of conduct, showing us with unerring accuracy many impulses and tendencies that we prefer to hide, even from ourselves. It reveals that which is unpleasant to contemplate, but furnishes us, at the same time, with the means of living happier and more useful lives. It is not a method of moralizing or suggestion offered as the solution of our difficulties, but drives home its lessons by uncovering the conflicts that interfere with the furtherance of our work.

One cannot direct oneself intelligently when one is ignorant of the material dealt with. Psychoanalysis may best be approached by contemplating the dictum: "Know Thyself." "What!" exclaims the individual, "do you mean to say that I do not know myself; I, who have been conscious of the workings of my own mind?"

You express the limitations of your knowledge of yourself in the word "conscious." Conscious attitudes do not express the vast, instinctive, unconscious mental strivings which you have "packed away" in your mind since birth. It is not with the conscious mental life that Psychoanalysis busies itself, but it is the "unconscious" that the analyst investigates. It is here that enough disturbance may be found to destroy happiness, health and efficiency.

As Bergson puts it: "In reality, the past is preserved by itself, automatically. In its entirety, probably, it follows us at every instant; all that we have felt, thought and willed from our earliest infancy is there, leaning over the present which is about to join it, pressing against the portals of consciousness that would fain leave it outside. Doubtless we think with only a small part of our past, but it is with our entire past, including the original bent of our soul that we desire, will and act. Our past, then, as a whole, is made manifest to us in its impulse; it is felt in the form of tendency, although a small part of it only is known in the form of idea."

(To Be Continued.)

———###———

DAI BUELL

Two of Miss Buell's recent dates were in Monroe, Mich., where she played a program of Schumann, MacDowell and Liszt, and a recital in conjunction with Hazel L'Africaine, cellist, at Lexington, Mass. Miss Buell is having great success with her recital work and is in much demand.

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Yvette Guilbert in Recital

The unique diseuse is not growing older, at least Mme. Guilbert won't admit it and her art is as exquisite, elect, aristocratic, fascinating and highly entertaining as ever. One may weary of musical entertainments, but never of her singing, mimicry, dances and her personality. A very distinguished and appreciative, also large audience, came to the Maxine Elliott on Sunday evening, November 30, to pay a tribute to the diseuse. She sang and danced "Le Menuet d'Exaudet" and "L'Autre jour m' allant promener" (XVIII century). In these two she had the accompaniment of an orchestra directed ably by Sam Franko. I noted among the executants: Signor Marchetti, oboist with the philharmonic; Daniel Maquarre, flutist of the Symphony; Buldrini, contra bass of the Philharmonic; Alberto Bachmann, concertmaster of the Rivoli Theater, and others. With such excellent musicians no one can but enjoy their playing. Their work was more artistic than that of the entire Cincinnati Symphony Orchestra. Mr. Franko is a true musician and conducted very effectively and correctly. Mme. Guilbert sang other songs which her admirers love. She is absolutely without equal for instance in "Les Belles Manieres" and "Le Lien Serre." She sang also "Ah Vous Dirai-je, Manan." There were other supplementary offerings. Messrs. Maquarre, flute, Marchetti, oboe, and a clarinetist, whose name escapes me, played artistically "Caprice" by Saint Saens. Maurice Eisner, an accompanist with only few equals, assisted them in a manner to make many a pianist pall. His accompaniments for Mme. Guilbert were delightful. Emily Gresser, violinist, assisted by the small orchestra, played Vivaldi's "Concerto" in G minor. Her abilities are limited and extended comments are superfluous. Other numbers announced on the program were not heard by the writer.

J. DE V.

♮ ♮ ♮

Pupils of A. Russ Patterson Filling Engagements

Nora Kronold, a pupil of Mr. Patterson, after her successful appearance in November has been re-engaged at the First Congregational Church of Jersey City. On the evening of November 28 she delighted again a large audience. Rose Dreeben, lyric soprano, appeared as soloist at the Rand School on October 18th and on November 16th at the Hotel Astor she sang for the benefit of Hebrew Orphans. Harry Holbrook, bass, was soloist at the First Congregational Church of Jersey City on October 24. He has been appointed soloist of the Calvary Methodist Church of New York City. Arthur Smith, tenor, has been engaged as soloist of the temple Beth El of New York and director of the music course at the Ridgefield Presbyterian Church of Ridgefield Park, New Jersey. Mable Swick, alto, was soloist at the Hotel Astor on November 25 when she sang for the Daughters of the Revolution, and also has been engaged as soloist at Beth El of New York City. George Ballard, tenor, has been engaged to do recreation work for the Edison phonograph. On November 3, Miss Esther Hirschberg, contralto, was soloist at the Commodore Hotel; Edwin Beckman, tenor, was soloist at Brooklyn on September 26. This elaborate list speaks well for the teacher.

♮ ♮ ♮

Fernando Carpi Sings in Paris—Due Here December 15

Fernando Carpi, the brilliant tenor of the Metropolitan and Chicago Opera Association, communicates interesting news about himself. In justice to the tenor it may be added that they are confirmed by the Parisian press. Mr. Carpi intended to sail for New York on December 4 per steamer La Fayette. He is expected in New York about December 15.

Although it is not definitely announced, the tenor will appear in recital at Aeolian Hall some time in January. As he has been re-engaged in the Metropolitan Opera House he will fulfill several performances and naturally in that repertoire which made him the admiration of the New York and Chicago audiences. While in Paris he appeared with striking successes in the "Barber of Seville" at the Lyrique, which performance was conducted by Maestro Polacco. He also expects to sing in Paris next Spring when presentations of various operas are reported as under plans. If the enterprise comes to a successful conclusion he is expected to sing in "Traviata," "Don Pasquale," "Elixir d'Amore," "Matrmonio Segreto" and other operas.

♮ ♮ ♮

Merle Alcock gave a song recital of contralto quality at the Aeolian Hall on Monday afternoon, December 1.

♮ ♮ ♮

Josef Lhevinne, after six years' absence, gave a piano recital at the Carnegie Hall on Monday evening, December 1.

Harriet McConnell in Recital

There is a good crop of mezzo-sopranos and contraltos this season and one of the most remarkable voices is that of Harriet McConnell, who appeared in recital at Aeolian Hall on Thursday evening, November 27. The middle west and western people know more of her than the easterners knew when she appeared at her recital, which was practically her debut. Miss McConnell has been gifted by nature with a mezzo-contralto voice of native beauty and distinct quality. Her powerful organ knows no obstacles in any difficult song or operatic aria. Miss McConnell's voice is truly an exceptional human organ and she proved to be also an ideal interpreter of songs emanating from the various standard schools. Being musical and a musician she imbued her interpretations with the proper moods required either by the text or the composition. Her diction also is commendable. Miss McConnell has before her two choices to make. Either to embrace the opera field or the concert halls. Any way she chooses she is bound to conquer for the same reasons given above, as well as for her genial personality. A much too generous program, but an enjoyable one. It would be difficult to analyze every song, but briefly speaking they were all well interpreted and properly vocalized. She featured the following:

But the Lord is Mindful of His Own (from St. Paul)	Mendelssohn
Ah! Mio Cor	Handel
Il mio bel foco	Marcello
Le Miroir	Francmesnil
Oubli	Samuel Roussaean
Deun Etoiles	Cesar Cui
Rachel (Hebrew) (Mercy)	Mana-Zucca
Ye Who Have Yearned Alone	Samuel Gardner
The Message	Rhea Silberta
An Evening Song	Hallett Gilberte
Pieta	Claude Warford
In Summer	H. T. Burleigh
Now Like a Latern	A. Walter Kramer
Take Joy Home	Carolyn Bassett
Al Cader de la sera	Buzzi Peccia
Pagina d'Album	Sibella
Le Temps des Lilas	Chausson
Serenade	Poldowski
Ah! Death How Still	Brahms
Drifting	Franz
To Rest, To Rest	Wolf
Thanks for Thy Hand	Greig

C. E. S.

♮ ♮ ♮

Louis Simmions' Pupil Sings and Is Commended by Miss Anne Morgan

The singing wave is taking great proportions. Not only professional singers but also pupils who expect to follow a career more or less successful are beginning to appear and give exhibitions of their abilities, which is also a proof of a teacher's competency. On November 23 Miss Bertha Harmon, dramatic soprano and an artist pupil of Mr. Simmions, appeared successfully at a concert given at the Strand Theater. This event was under the auspices of Miss Anne Morgan, who arranged it for the benefit of devastated France. Miss Harmon sang "Il est doux, il est bon" from "Herodiade" by Massenet. Her singing was commended in a letter of congratulation from Miss Anne Morgan, chairman of the American Committee for devastated France. A few days later she appeared at the Hotel Astor for the benefit of the Theater Club.

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Mr. Simmions is predicting not unjustly a bright future for this pupil, whose exceptional voice will receive the deserved notices when the young singer appears in public as a truly professional artist.

♮ ♮ ♮

May Peterson Sings Witmark's Publications

May Peterson, the charming soprano of the Metropolitan Opera, at her appearance on October 22 at Raleigh, North Carolina, featured Frederick Vanderpool's popular song, "Heart Call," and Arthur Penn's "Smilin' Through." At this concert she was assisted by the excellent harpist, Salvatore de Stefano. Amparito Farrar also sang Vanderpool's "The Heart Call" at Reading, Pennsylvania, on November 17, under the auspices of the Musical Art Club. On this occasion Gantvwort's "Golden Crown" was also interpreted by the same soprano.

♮ ♮ ♮

Mary Jordan in Recital

The excellent American contralto gave her annual recital at Aeolian Hall, Friday evening, November 28. Excellent phrasing, intelligent employment of her voice, clear diction and quality were in evidence in the interpretations of the songs she featured. In order to give a proof of versatility she presented a generous program, besides several encores which were the sequence of the public's applause. She was greeted by a very large audience, this proving her popularity as a recitalist. She featured songs by Felix Fourdrain, "La Chanson Des Cloches" (first time), "Fileuse" from "Gwendoline" (Emmanuel Chabrier), "La Vagabonde, (Ernest Bloch), "Le Jardin Des Rambous" (first time) (Pierre Alin), "Credo" (Alexandre Geroges), "Come Hither, Lyttle Childe" (Albert Spalding) (first time), "Wull Ye Come In Early Spring" (Dorset dialect) (John Alden Carpenter), "I passed by Your Window" (May Brahe), "Come Up, Come In With Streamers" (Carl Deis), "Kazoe-Uta" (Japanese Counting Song) (Koscak Yamada), "Komori-Uta" (Cradle Song) (Koscak Yamada), "Russalka" (Little Russian), "The Timid Lover" (Little Russian), "My Lord, What a Mornin'" (Negro Spirituals), "Balm in Gilead" (Negro Spirituals), "Hard Trials" (Harry T. Burleigh), "Il Grillo Del Natale" (Amilcare Zanella), "La Gavotte Del Mistero" (Amilcare Zanella), "Le Nubi Folli" (Amilcare Zanella) (first time), "La Gitania" (from Roumanian Fields) (Francesco Di Nogerdo), "Dusk in June" (Fay Foster), "Fairy Bark" (Harriet Ware), "The Faun" (Marian Bauer) first time), "Arcady's Where You Are" (Florence Parr Gere), "Vox Invicta" (Mary Turner Salter). C. E. S.

The Symphony Society of New York

A large audience attended the concert of Thursday afternoon, December 4. Percy Grainger, pianist, was the soloist. Walter Damrosch conducted again the antipodean's composition for orchestra and piano accompaniments, the Children's March ("Over the Hills and Far Away"). The concert began with Mozart's Symphony in C minor (Jupiter). Elgar's Introduction and Allegro for strings was also rendered. Both conductor and soloist Grainger were cordially applauded. C. E. S.

♮ ♮ ♮

Luba Alexandrowska gave a recital at Aeolian Hall on Thursday afternoon, December 4. The pianist made a good impression.

♮ ♮ ♮

Marguerite Volavy, Bohemian pianist, gave a recital at Aeolian Hall on Thursday evening, December 4.

♮ ♮ ♮

About the Tollefsens

There was an "Hour of Music" given by advanced students of Mr. and Mrs. Tollefsen in their studios on Sunday afternoon. Of the piano students the Misses Clara Markowitz, Elidabeth Murphy, Cornelia Johnson and Theresa Ferrentino, the latter playing the entire "Concertstueck" by Weber. Of the violin students Otto Bender and Master Bernard Knudson were heard.

♮ ♮ ♮

In the evening the Tollefsens left for Chatham, Va., where a concert was given at the Chatham Episcopal Institute on Monday evening. Then follows in rapid succession concerts on Tuesday at St. Mary's School in Raleigh, N. C.; on Thursday at Converse College, Spartansburg, S. C., and on Friday evening at Winthrop College in Rock Hill, S. C. The Trio then departed at once for New York, getting in early on Sunday morning, December 14. That afternoon they will be heard in concert at the Union League Club in Flatbush at the Sunday Musicale, 4:15 p. m. The program will contain the Dumky trio by Dvorak and the Fairy Tale Waltzes by Schutt and each of the trio will appear in a group of solos.

♮ ♮ ♮

The Philadelphia Symphony

The organization of which the Quaker City may well be proud returned to the metropolis for another audition. A capacity house greeted the Symphony and its leader, Mr. Leopold Stokowski. Hans Kindler, cellist, and Thadeus Rich, concertmaster of the Symphony, excelled in the Brahms duo. "Scheherazade" (Rimsky Korsakoff) concluded a very enjoyable evening. The concert was given at the Carnegie on Tuesday evening, December 2. C. E. S.

♮ ♮ ♮

Florence Hinkle in Recital

Florence Hinkle is well known as a splendid oratorio singer, but her abilities are in no way only confined to sacred music. She can interpret songs of all the schools with unusual skill. Lack of space compelled a postponement of this review, but a good recital such as hers, given at Aeolian Hall on Monday afternoon, November 24, cannot be ignored. Her soprano voice is today just as beautiful as it was, the medium especially is one distinctive beautiful register. The upper is ringing and resonant, clear and pure. She began her recital with Haendel's "Angels Ever Bright and Fair" from "Jeptha." She followed with Donaudy's "Four Airs, in the Old Style" (first time) and proceded

(Continued on page 26)

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MAESTRO DONATO PARADISO AND HIS ENGLISH OPERA

It may sound queer to our fellowmen that the foreign element in America has made a more strenuous propaganda for operas to be sung in English than many an American who derives the idea of presenting the operas in the vernacular. Naturally, the foreign element which is assimilating the American habits, customs, is propagating the presentation of works in the English language with a purpose of popularizing them among the masses. Notwithstanding his nativity, Maestro Donato Paradiso is not only the champion of opera in English, but he is at present organizing his own company with the purpose of bringing the operas to the hearts of the masses. His plan is justifiable at a time when American arts and its interpreters are endeavoring to gain the attention of the American public.

Mr. Paradiso wishes to announce that he is now making arrangements for the permanent establishment in the city of New York of English opera. It is his aim to give popular performances, which means popular prices for every music lover. I have no details to hand about the means and the ways of bringing his plan to a successful conclusion, but those wishing to be enlightened about the enterprise can communicate with him directly. Singers aspiring to an operatic career will be given voice trial. Those who will prove efficient for the work will receive a complete training. Mr. Paradiso hails from Milan, where he has been singing in opera and devoting his time to teaching also. He is established in New York, where he enjoys a large following. His pupils have appeared in various musical entertainments. He is one of the youngest, but very efficient vocal pedagogues.

\#\#\#

MARGUERITE POTTER

A program was recently given in New York at the University Heights Presbyterian Church by artist pupils of Miss Marguerite Potter, assisted by the University Glee Club. Those appearing were Selma Gilbert, Adele Allen, John Morton, Marion Bradley and Helen Heney. Miss Potter herself did a group of "Songs of the South" in costume which geratly pleased. It is interesting to note that one of the songs sung was composed by Miss Potter herself, who is a versatile as well as a charming artist.

MARY CARVER WILLIAMS.

\#\#\#

Northwestern University—A children's concert, given at the Northwestern University School of Music, Evanston, on December 6, introduced Phyllis Heinsen, Jennie Cother, Jane Gray Doty, Helen Hotchkiss, Kenneth Ellingwood, Virginia Reid, Madeline Lewis, Elizabeth Eiselen, Walter Perry, Sarah Barnett, Roelind Ray, Alice Heaney, Natalie Reid, Virginia Schroeder, Herbert Smith, Genevieve Wheeler, Hannah Leah Scoll, Jack Lewis, Frances Levy, Elinor McKinney, Priscilla Reid, Edith Thrall, Doris Engelking, Charlotte Jahn and Elizabeth Wilson.

\#\#\#

Ganz—Rudolph Ganz has just closed the best planned, best managed, best advertised and most successful Pacific Coast tour the past week, and this week is at Denver. While in Arizona he went up two thousand feet in a Curtiss airplane and balanced matters by going down in a copper mine two thousand feet the next day.

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MUSIC IN NEW YORK

(Continued from page 23)

with Liszt's "Quand je dors," Fourdrain's new song "Celle que je prefere," Pieree Alin's "Au Coeur des jardins" (new), "Il passa" (new) by Orsini, "Ah, Love but a Day" (Mrs. H. H. Beach) and songs by Treharne, Scott, Powell, Moore, Campbell, Tyton, Rocke, Clarke, Guion and H. T. Burleigh. Practically all the featured songs were new. Francis Moore was at the piano.

C. E. S.

♮ ♮ ♮

Robert Schmitz Plays

One Polish pianist was heralded by some musical critic as being an ideal interpreter of Debussy. If this be true he should have heard Robert Schmitz play "La Cathedrale Engloutic" by Debussy and then . . . The program had it as Prelude, A minor. This performance took place at the Aeolian

ROBERT SCHMITZ

Hall on Saturday matinee, December 6, when Robert Schmitz made his season's appearance. The recital brought a program which was different than others. He began with "Tableaux d'une Exposition" by Moussorgsky. The technic displayed in this composition reminded one of the man who played simultaneously on four pianos. There is in this French pianist the force of the historical giant Ursus. Such wonderful agility, such powerful effects, only few masters of the keyboards exhibit in their recitals, and no one would suspect that he is capable of modulating, tempering and subduing his instrument, but this was in evidence when he played Debussy's "Reflets dans L'Eau." I never heard such a suggestive, colored and characteristic execution. Both "Pavane pour une Infante defunte" and "Toccata, E minor" were superb executions. He featured "Fete Dieu a Seville" and "Eritana" by Albaniz, also "Danse des Seizes" and "A Los Toros" by Turina. He returned to Debussy when he played "Three Etudes." The program was concluded with "Au Convent" (Borodine), and "Lesghinka" (Liapunoff). Indeed an unconventional program but a worthy one. The recital was attended by many notable pianists and at least one famous pianist contributed generously to the warm applause of a capacity house. The writer saw him do it and followed his example. Mr. Schmitz will be welcome to Aeolian Hall whenever he chooses to return.

J. DE V.

♮ ♮ ♮

William Simmons, baritone, gave a recital at Aeolian Hall on December 3.

♮ ♮ ♮

The Metropolitan Opera

On Monday evening, December 1, "Oberon" was given before a large audience. The cast consisted of Martinelli, Ponselle, and Arthur Bodensky conducted.

♮ ♮ ♮

"La Tosca"

A repetition of Puccini's opera did not bring any important change in the cast, save for Mr. Guilo Crimi's first appearance this season in the part of Mario Cavaradossi. The tenor did not fail to convince his hearers that his voice is still beautiful, fresh and ringing. He impersonated the Painter with great vocal beauty and brought also an improvement to his actions. Geraldine Farrar and Scotti were the other principals. Roberto Moranzoni conducted.

C. E. S.

♮ ♮ ♮

"La Juive" Was Repeated on Thursday Evening, December 4, With the Original Cast

Unnecessary to make any more comments, as this has already been done in our issue of December 5.

♮ ♮ ♮

"L'Italiana in Algeri"

For the sake of operatic history, no one should blame the Metropolitan for having presented a work which was unknown to our generation, but for the sake of its music no one will regret its long rest. "L'Italiana in Algeri" was given in New York some time in 1856; since then Rossini's music enjoyed a healthy sleep and I am sure that after the Metropolitan has defrayed its scenic expenses, which proved costly, the opera will be sent back to the sleeping chambers. Rossini's score is infantile, even admirers of the "Barber" were bitterly disappointed. "L'Italiana in Algeri" is a miniature of the "Barber" but with a score that is too inferior, too monotonous and devoid of any originality. Bits of notes, fragments of sounds, lack of consistency and a poor text contribute to its dullness. The story is printed on another page of Music News. The action is nil, the orchestration is weak, the solos and ensemble music are mediocre. "L'Italiana in Algeri" is an insignificant bodyguard of "The Barber of Seville." The management selected a very excellent cast, but, even so, the opera was too glacial. Gabbriella Besanzoni as Isabella displayed again her superb contralto timbre, but the score lies too low on her beautiful organ. Why Rossini wrote his provincial female score for a contralto I don't know. Besanzoni was an adorable picture to the eye. De Luca as Taddeo acted gayly, but there were no Figaro bits in the singing because Rossini has provided none. He was again in fine voice and acted, what action there was, with spirit. Charles Hackett's tenor voice was delightful. He has proved again a master of interpreting the "light" operas. Millo Picco's baritone timbre was heard to the best of advantage in the part of Haly. What there was for him he did extremely well. Adamo Didur as Mustapha and Marie Sundelius as Elvira were both satisfactory. Kathleen Howard completed the cast. Temperamentally, Maestro Papi is perfectly adapted to Rossini's works and with his devotion he attempted to bring a bit of life by his energetic beat. There was some ballet, arranged by Rosina Galli. She danced it with her partner, Bonfiglio, but Galli never was a creative dancer. She is always agile, and good looking. The scenery was designed by Pogany and painted by James Fox. As I said, the scenery is elaborate and costly and so are the costumes, but some of the colors are too greenish and unattractive to the eye. The performance was attended by a capacity audience but the reception was mild. Even coal aplenty couldn't have warmed up the apathetic audience.

J. DE V.

♮ ♮ ♮

"Il Trovatore"

Old "Trovatore" is still the beloved opera, if the large audience of the Saturday matinee is a criterion. The performance enlisted the services of the Canadian mezzo-contralto, Jeanne Gordon, who, some weeks ago, took a Saturday night audience by storm in a triumphant impersonation of the gypsy in the same opera. At her reappearance she confirmed the beautiful and lasting impression. If there is a more beautiful, ringing, and more superb quality of a mezzo-contralto voice than that of Miss Gordon's, we would like to listen to her. Miss Gordon acted Azucena with so much animation and conviction that the balance of the cast was outdistanced. Her impersonation was a careful and skilled interpretation. And what made her more conspicuous in the eyes of the critical listeners was the splendid use of her exceptional organ. No doubt Miss Gordon will be heard in many other roles, for with two Azucenas she establishes a name that is bound to carry all over the universe. Next in vocal honors was Guilo Crimi, who has gained many admirers by his clear and resonant tenor voice. He acted and sang Manrico with power and excellent effects. That Crimi can overcome the poor acoustics of the Metropolitan there was no doubt after the fiery rendition of "Di Quella Pira."

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Claudia Muzio was Lenora, Pasquale Amato sang the Count, Ferrando fell upon the shoulders of Rothier. Gennaro Papi conducted.

J. DE V.

♮ ♮ ♮

"Carmen"

You do not have to go to the Opera Comique of Paris to listen to a genuine orchestral rendition of "Carmen." The most felicitous choice in years is Mr. Gatti-Casazza's selection of Albert Wolff as conductor for his contemplated French repertory. On Thanksgiving matinee, Bizet's great opera was given before a very large audience. The honors were taken by the French conductor. No need to look into the musical dictionaries to find out the year of "Carmen's" premiere at the Metropolitan, for never has Bizet's music been so magnificently conducted as on this day. No conductor at the Metropolitan has ever put in so much life, vigor, flavor as Albert Wolff. This French conductor is not an absent-minded musician for he never drowns the cast with loud and unwelcome noise. Chorus, artists and orchestra are directed simultaneously by a hand that is real magic. "Carmen" was revived, as it is being every season, but "Carmen" this time was the kind that makes the Opera Comique of Paris nearer to us than at any time. Skill, knowledge, musicianship, authoritative, effective, brilliant, sparkling, all these were employed to make the performance eventful, at least from an orchestral point of view. Ensemble and all went with animation. Take one instance; the quintet of the second act, was capitally directed and capitally interpreted by the artists, though not all of them were first class singers. Mr. Wolff seems to inspire even singers with limited vocal powers. It was a triumph, a glory, a single-handed conquest for Albert Wolff. Bravos to Mr. Gatti, who deserves more credit this year for having selected so many good elements among the newcomers. There is a great improvement at the Broadway house and we welcome it. Farrar as Carmen was in better vocal shape, Martinelli as Don Jose showed fatigue, for Tuesday night he sang Rhadames at Philadelphia. Marie Sundelius was satisfactory as Micaela. Robert Couzinou's "Escamillo" was his best performance since the beginning of the season. Octave Dua as Remendado was capital and Ananian was also superb as Dancaire. Rothier's Zuniga is always brilliant. Rita Fornia and Mellish were the two gypsies.

♯ ♯ ♯

Edgewater Beach—The program of next Sunday at the Edgewater Beach Hotel Musicale (4 o'clock) will be given by Esther Gielo and Arthur Kraeckmann.

Preiser—The Preiser School of Music will give a musical and dramatic recital at the Christian Church of Austin on Monday evening, December 15.

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LUCIE LENOX STUDIOS

Frances Coates, costume song interpreter, will present "Musical Etchings," Old English, Dutch and Scotch at the Austin Woman's Club Monday, December 15. After Miss Coates' program at the Men's Club of River Forest Mr. T. H. Holmes wrote to Oak Leaves: "Miss Coates is a most charming entertainer, a clever mimic and a sweet singer. Every one was loath to have her curtsey herself off the platform." Among the bookings made for this charming young artist by Mrs. Lenox are recitals at the Hamilton Park Woman's Club, the North End Woman's Club and the Woodlawn Club.

Miss Harriet Krauth is repeating, by request, the "Chinese Mother Goose and Other Songs," which she so beautifully rendered at the Little Theater last Saturday, at Grace Episcopal Church in Oak Park this (Friday) evening, December 12.

Miss Harriet Geiger, one of Mrs. Lenox's younger singers with a lovely soprano, will appear in "Toy Tunes of Holland" (costume) at the Little Theater December 20. Miss Geiger sang "Japanese Lyrics" for the benefit entertainment at the home of Mrs. Kries on Washington boulevard Tuesday afternoon. Miss Winifred Tompkins accompanies.

♯ ♯ ♯

Rockwell—Helen Rockwell, soprano, will give a farewell recital at the Ballroom of the North Shore Hotel in Evanston on Monday evening, December 15. Miss Rockwell is moving to Colorado.

ROBERT SCHMITZ

The Distinguished French Pianist in a Brilliant Exposition of a novel program exhibits his various gifts at the AEOLIAN HALL ON DECEMBER 6

Following are the press comments of the New York press:

"E. Robert Schmitz appeared in his proper guise as an artist before a matinee audience that not only filled Aeolian Hall but found keen interest in his new works of the composers of France."—New York Times, December 7.

"The audience, which included many local musicians and music students, was large. The player has an admirable technic and an intelligent grasp of the music he performs. He is evidently a player of high artistic ideals, and all his work is imbued with sincerity."—W. J. Henderson in New York Sun, December 7.

"Mr. Schmitz is essentially intelligent in his playing. Mr. Schmitz is an admirable musician, thoughtful, imaginative. He asks his audience to listen to him as an interpreter, and in this role he is supremely successful."—New York Tribune, December 7.

"Mr. Schmitz has a technic extraordinarily brilliant and fluent. His work commends itself to serious consideration."—New York Herald, December 7.

"Mr. Schmitz proved to be a pianist of high order."—New York World, December 7.

"E. Robert Schmitz, a musician of surpassing scholarship as well as a pianist of consummate skill and intelligence, gave another of his delightful recitals before an expectant audience, attracted by his past performances and more than satisfied with the beautiful playing which he gave to another well-chosen and edifying program."—New York Morning Telegraph, December 7.

Lack of space compels the elimination of other similar comments of the New York press.

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In the South Among the Cotton Bales

NORRISTOWN, PENN.

The second meeting of the Octave Club took place at the Ersine Club house on the afternoon of November 19. The meeting, which was a musical and dramatic entertainment, was presided over by Miss Nelson C. Cressman. The program was opened with a melodramatic number by Miss Mildred Barrah Crawford, who recited the beautiful poem of Alfred Tennyson called "Enoch Arden." The musical fragments by Richard Strauss were sung by Harry A. Sykes. Following this number there was some community singing. Mrs. Frederick Weber and Mrs. Robert M. Yahn delighted the audience in a piana duet by Johann Strauss which consisted of "Voices of Spring." Miss Alvin Beyer gave some soprano solos exquisitely sung. They were "I Can't Help Loving Thee," by Clayton Johns; "A Birthday," by R. Huntington Woodman, and "Dear Little Boy of Mine," by Ernest R. Ball. Mrs. Hatfield gave appropriate accompaniment to the piano. The final number consisted of "Home Sweet Home," directed by Miss Marion G. Spangler. We are promised some musical entertainments and I will report them at the proper time.

T. G.

THE CASINO MUNICIPAL AT CANNES, FRANCE

On December 11 the Casino Municipal opened with a series of opera performances. "Manon," "La Mascotte," "Thais," "Lakme" and other operas will be presented. The orchestra conductors are Andre Messager, not unknown to American music lovers, and Reynaldo Hahn, the composer. The season is under the management of Messrs. Cornuche and Fichfet. Details about the performance will follow in the near future.

MARCELLE VERNET.

———♯♯♯———

Myrtle Masonic Temple—A new series of orchestra concerts at Myrtle Masonic Temple has been begun with an orchestra under direction of George Dasch. At the concert of last Friday evening the numbers were the March from "Boabdil" (Moszkowski), the "Peer Gynt" Suite (Grieg), Andante from the Fifth Symphony (Beethoven), "Reverie" (Waldeteufel), Meditation from "Thais" (Massenet), Intermezzos from "The Jewels of the Madonna" (Wolf-Ferrari), Serenade (Drigo) and a "Scotch Jig" from the Ballet "Henry the Eighth" (Saint-Saens).

EMMA ROBERTS IN THE SOUTH

Emma Roberts, the New York contralto, has been repeating in Greenville, S. C., and Raleigh, N. C., the great successes which she had last spring at the Richmond Festival and in Norfolk, where she sang with the Russian Symphony Orchestra. On November 25 she gave a recital at the Grand Opera House, in the Greenville Lyceum course, to an audience which brought out the "Standing Room Only" sign. In reviewing the concert, the Greenville Daily News said in part:

"The concert by Emma Roberts was all that was claimed for it, and Miss Roberts gave one of the most delightful programs possible, much to the delight of an 'S. R. O.' house. Miss Roberts' voice is one of great power, and at the same time is one of great beauty and smoothness. All her registers showed a mastery of tonal color. Her diction and phrasing were exquisite in nature. She has the power of making one understand a song. She is highly endowed musically and mentally and puts not only tonal color and phrasing in her songs, but also intelligence and heart."

On Thanksgiving night Miss Roberts sang at the Academy of Music, Raleigh, and again gained the unstinted approval of the critic of the Raleigh News and Observer, who wrote:

"It was a powerful voice, swelling easily to tremendous volume, yet retaining the soft, smooth tones of the contralto, and again dropping down to the lower register with still that smoothness, that softness and adherence to contralto characteristics. But even without a great voice, Miss Roberts' interpretative genius would mark her apart as a gifted singer."

———♯♯♯———

LUCILE WYNEKOOP AND G. MAGNUS SHUTZ AT THE EDGEWATER BEACH HOTEL

The twilight musical of November 23, under the management of Miller, Resseguie & Tufts, was given by Lucile M. Wynekoop, mezzo-soprano, and G. Magnus Shutz, basso-cantante, with Sylvia Bargman, accompanist.

Mrs. Wynekoop, whose lovely voice and charming personality always win her audience, gave two groups of songs and an aria with a variety of style and tone color that was a delight to hear. She is at all times artistic and in each song gives a message to her listeners.

Mr. Shutz, basso, an artist who has been heard many times in Chicago, again displayed his voice to advantage in his two groups and an aria, showing beautiful quality of tone, interpretative ability and sound musicianship, which make his singing worth while.

Both artists were cordially received and were ably assisted by Sylvia Bargman at the piano. She is well fitted for fine pianistic work.

B. L. T.

———♯♯♯———

Hathaway—Master Roy Bergquist, one of the very talented young violin pupils of Mme. Anne Hathaway, played the Intermezzo from "Cavalleria Rusticana" by Mascagni at the Sturkow-Ryder Studio last Saturday afternoon.

———♯♯♯———

Soffer—Sabina Soffer, an artist pupil of Mme. Sturkow-Ryder, is playing piano solos at the Hippodrome this week.

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JOHN QUINE

Baritone

Again Wins Approval of New York Critics in Second New York Recital, Aeolian Hall, November 17, 1919

AN AGREEABLE RECITAL OF SONGS AT AEOLIAN HALL BY MR. JOHN QUINE

(By H. E. KREHBIEL, New York Tribune)

"His voice is of fine quality, and his use of it, as with his treatment of text and music, gave evidence of the possession of intelligence and sensibility of an order which it is a pleasure to welcome."

DEBUT RECITAL—JANUARY 17, 1919

JOHN QUINE HEARD FOR FIRST TIME—YOUNG BARITONE HOLDS INITIAL RECITAL AT THE AEOLIAN HALL

"It is a pleasure to welcome a young singer who offers so much towards the enjoyment of lovers of lyric interpretations. Mr. Quine has a voice of good quality, capable of delicate musical moderation and pleasing expression. His pronunciation was admirable, especially in the purity of the vowels. But still more important were the youngster's style and taste. He delivered each song with a nice sense of its musical character, and in his interpretative methods he displayed appreciation and a knowledge of effect."—W. J. Henderson, New York Sun.

"A young singer of exceptional taste and intelligence. Possessing a baritone voice of good quality . . . he uses it artistically. He also possesses a strongly dramatic sense."—New York Herald.

JOHN QUINE'S NOTABLE RECITAL

"Immediately wrote himself down as a concert singer of importance. His is a voice of good natural ability. Over it he has achieved a control that is altogether admirable, for he can realize a wide variety of tone and color. He has also a rare command of his head voice. His an artistic attainment. He is one of those rare singers who gets his songs over."—Brooklyn Daily News.

"He has shown great diligence, and the working up of his voice is beginning to reap the reward of his labors. The quality of it is light, but it is flexible, and he uses it skillfully."—Sylvester Rawling, New York Evening World.

"John Quine made a good impression at his first recital."—New York Times.

"Mr. Quine possesses a good voice, particularly pleasing in its middle and lower register; commendable method, finesse and style. His diction was admirable."—New York American.

"Mr. Quine's very pleasing baritone voice showed much flexibility in a varied program. He sang with sincerity, and there was a sort of warm affection in his interpretation of Massenet's 'Chanson de la Touraine.' His diction was agreeably clear."—Katharine Lane, New York Evening Mail.

"He sang much that was graceful, combining the representative schools, to make a varied and pleasing program."—New York Sun.

"He made a successful debut."—New York Globe.

SECOND ANNUAL RECITAL NOVEMBER 17, 1919

Quine's Song Recital Pleases Audience

"What was said of him last winter could be well reprinted today. His intelligence and musical taste were again made manifest, and his recital was worthy of commendation."—Morning Sun.

JOHN QUINE'S SONG RECITAL

"No one who had the good fortune to be present could have listened even to one group without yielding to the spell of his sweet voice and simplicity of manner. Mr. Quine's whole French group was excellent; his diction was admirable."—Morning Herald.

QUINE'S VOICE PLEASES

"He has a light, pleasing voice of much resonance, youth with skill and finesse."—Morning World.

"He has a light voice which he used with taste and an appreciation of style and in old and modern French pieces."—The Times.

"John Quine entertained a considerable audience at Aeolian Hall with an interesting program well sung and of sufficient diversity and value to satisfy all the expectations of his hearers."—Morning Telegraph.

"His agreeable voice, his clear enunciation and his understanding of songs made him worth hearing."—Evening World.

"He sang agreeably and with taste; his diction was good both in French and English, and he displayed decided interpretative ability."—Tribune.

"Mr. Quine is favorably remembered from last season, and his singing yesterday was such as to maintain his reputation."—Evening Journal.

"The intervening months have rounded his voice and given it a good, warm resonance, and have improved his style to a point where it is highly pleasurable. Yesterday's audience found it so, it was evident, and made him repeat a number of his choices."—Evening Sun.

"His singing has the prime merit of intelligent delivery; a song in his hands is a text to be conveyed to his audience and not a means for tonal effusiveness."—Brooklyn Eagle.

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RETURN OF WILL MARION COOK

WILL MARION COOK, THE CELEBRATED NEGRO CONDUCTOR, HAS RETURNED FROM ENGLAND FOR THE SOLE PURPOSE OF CONDUCTING THE TOUR OF THE AMERICAN SYNCOPATED ORCHESTRA, AND WILL RESUME HIS WORK WITH THAT ORGANIZATION AT ONCE.

———♯♯♯———

Linden—Anthony Linden, solo flute of the Minneapolis Symphony Orchestra, was soloist with that organization on November 30, playing the Zamora-Doppler "Fantasy for Flute and Harp," with Mr. Henry J. Williams at the harp.

———♯♯♯———

American Songs—George Reimherr, in his Princess Theater (New York) recital, sang many fine American songs, including "Nobody Knew" (Vanderpool), "The Approach of Night" (Claude Warford) and "Bring from the Cragy Heights" (H. F. Gilbert).

———♯♯♯———

Orchard—The Orchard School of Music and Expression announces a program to be given at the school, 5228 Harper avenue, on tomorrow (Saturday) at 4 o'clock. Piano pupils of Mrs. Orchard, Miss Bohan, Mrs. Cook; violin pupils of Mrs. De Vore and Albert Osborn, and pupils in expression of Bertha Iles will participate in the program.

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AMERICAN CONSERVATORY NOTES

A dramatic recital will be given Saturday afternoon, December 13, at Kimball Hall by advanced pupils of the School of Expression.

Advanced pupils of Letitia Kempster Barnum of the Chicago School of Expression will present W. B. Yeats' play, "The Land of the Heart's Desire," the following taking part: Ruth Bartholomew, Jane Chunn, Miriam Gordon, Jessie Daggett, Dorothy Estabrook and Constance Penney.

Advanced pupils of Miss A. Louise Suess will appear in the one-act farce, "The Happy Day" as follows: Mrs. Boman, Miss Kirchner, Miss Branyan, Miss Walters, Miss Benson, Miss Curtis, Miss Tuck. Miss Fritz will recite "Pauline Parlona," by Aldrich, and Mrs. Wagner, "If I Were a King," by McCarthy.

Members of Adolf Weidig's ensemble classes will present a program of chamber music Saturday afternoon, December 20, at Kimball Hall.

Renzina Teninga and John Sheehy, who appeared in joint recital last Saturday afternoon at Kimball Hall, conclusively proved their ability to enter the professional class. Miss Teninga displayed remarkable powers as an organist, presenting an exacting program with absolute command of all technical requirements and fine artistic discriminations.

Rhythm Lesson One
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CHICAGO ARTISTS' ASSOCIATION

The next program of the Chicago Artists' Association will be given at Fine Arts Building December 16. Junior program at 1:30. Artist program at 2:30. The artists' program will be given by Mae Atkins, soprano; Edna Ver Haar, contralto; Edward Collins, pianist; Lester Luther, reader: Gavin Williamson, accompanist, and the choir of St. James, which, under direction of John W. Norton, will sing Christmas carols.

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Ravenswood—The first concert of the season by the orchestra, under direction of George Dasch, in the Ravenswood Community Series, was given at the M. E. Church in Ravenswood on December 4, when a fine program of orchestral numbers was received with much acclaim, and there was also a brilliant success for Anna Burmeister, soprano, who was soloist and used as her numbers the Aria from "I Pagliacci" and a group of short numbers.

DASCH ENSEMBLE AT FULLERTON HALL

How the people do love music and how they crowd the places where it is available! The five dollar habitues were at the Auditorium last Sunday, the intermediates at the recitals, and that great big, splendid, honest, self-respecting group of hungry ones crowded to overflowing the two concerts at Fullerton Hall, where the admission is but 10 cents. And the quietest, most intense moments of the afternoon were those when Mr. Dasch unfolded the beauties of a slow movement from a Beethoven piano Sonata which he had arranged fascinatingly for his ensemble. He has done something effective and convincing and it won immediate, decided approval. The other numbers were equally satisfying. He shades the work of his small body of players, secures charm and melodic line always, and knows how to suit his program to the needs of his audience. These concerts are of the most important of the winter's cycle of events. And Mr. Dasch is growing along with his opportunity and his following.

ALBERT COTSWORTH.

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Groom—The following works will be analyzed at the Orchestra Program Study Class, which meets at 5:45 p. m. on Saturdays at 1225 Kimball Hall: December 13—Symphony in E minor (Rachmaninoff); 5th Concerto for piano (Beethoven). December 20—Overture, "The Elopement" from the "Seraglio" (Mozart); Symphony, D minor (Franck); prelude to "The Mastersingers" (Wagner).

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Sundstrom—Ebba Sundstrom engagements: Thursday, December 11, concert at Trinity Lutheran Church; Saturday, December 13, Swedish Choral Club sale at Swedish Club; Monday, December 15, joint recital with Burton Thatcher in South Bend, Ind.

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Klumpner—Miss Marguerite Klumpner of Gary, Ind., presented a 15-year-old piano pupil, Margaret Neff, in recital last week with great success. She was assisted by Mr. M. E. Snyder, tenor, musical director of Gary schools. Mr. Snyder was accompanied by Miss Hermina Ashbacher.

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Miller—Alice Farnham, pupil of Alta Miller, Northwestern University School of Music, Evanston, has accepted the position as head of the vocal department at Cottey College, Nevada, Ark. Mabel Hanson, another artist pupil of Miss Miller, is located, professionally, at Lewistown, Idaho.

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RALPH LEO

Ralph Leo has just been engaged by Harry Culbertson to sing "Messiah" in Ohio on December 16. On December 5 this popular young artist sang at the Highland Park Public Library for the school children, his selections being from the literature of the Chinese Mother Goose. In the evening of the same day he appeared at the home of Clarence Howe, Evanston, where he played and sang his own compositions and those of his father. On December 6 he sang at the home of Lois Adler, the pianist.

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Holmes-Tidy—"Nuits de Juin," one of the best of the short songs by Mme. Violet Holmes-Tidy, will be in the list of pieces presented by Mme. Gilderoy Scott at the joint recital she is to give with May Mukle, English cellist, at Kimball Hall on December 14.

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Evanston—The Evanston Musical Club, in co-operation with the Community Music Association of Evanston, will give a performance of "The Messiah" at the First Methodist Church of Evanston on Sunday evening, December 21.

WANT ADVERTISEMENTS

(Advertisements under this head will hereafter be accepted at 20 cents a line.)

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Mr. Marinuzzi was again at the helm, and the Massenet score became a thing of delicate beauty, of sensuous charm, and captivating grace under his masterly baton.—Chicago Daily Tribune.

Dominating the entire performance, however, and towering over everything else in point of relative importance came the conducting of Mr. Marinuzzi, who on this occasion made his bow to Chicago and America.—Chicago Examiner.

MARINUZZI'S TRIUMPH

And now, in closing, let me record a triumph of the evening—the scholarly direction by Marinuzzi.

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Music News

Vol. 11 Chicago, December 19, 1919 No. 51

Editorial

AN ASTOUNDING EDITORIAL FROM THE TRIBUNE

Mobbing Kreisler

The hounding of Fritz Kreisler, the violinist who fought in the Austrian army, must give decent Americans a pain and a sense of shame. From day to day there are reports of his interrupted concerts, of the violence threatened him and the humiliation put upon him. This is nationalism in its most abject form.

Kreisler, as an Austrian, was caught in the mobilization of the Austrian reserve. He was wounded by a Russian lance. The world is the better that the lance did not kill him. This wonderful artist can give pleasure to thousands of Americans and is trying to do so. He is a man of fine character, a chivalrous man who has not been changed by the fact that his country went to war or that he was a soldier in that war.

We know that Americans are not the only people who could produce fanatics to mob a man because they hated his country, but we wish that this country were one that could not do it.

♮ ♮ ♮

Music News disagrees in toto with the above, which was printed as an editorial in the Chicago Tribune last week.

Certainly, America is big enough and great enough to accept the music of the whole world at its face value, and we are today accepting and judging on its merits all that is offered to us.

But—are Germany and Austria to pay no price whatever for the error, the stupidity and the endless cruelty of the great war?

Are we to accept here citizens of those countries on the same basis as the citizens of our Allies or our own people?

Emphatically, No.

Music News has not one iota of prejudice against any German or Austrian who wishes to live in this country and to become an American citizen, but we insist on the latter step if recognition on our concert platform is desired.

Artistic merit has nothing to do with the case. Kreisler is an Austrian (and a soldier during the war on the side of our enemies) and he has expressed no intention of becoming an American citizen.

Are there not enough American artists to fill our concert positions and absorb our attention, and if not, are there not enough of the artists of our Allies to meet every requirement?

Verily, Yes.

♮ ♮ ♮

AMERICAN WORKS APLENTY

If any one in attendance at the concert of the Mendelssohn Club Concert at Orchestra Hall on last Thursday evening is in doubt as to the possibility of getting together a program of all-American compositions, he is indeed a difficult person to convince.

The entire program was made up of pieces written especially for, or dedicated to, the Chicago Mendelssohn Club and the list included some extremely fine works.

"An American Ace" (Stevenson), proved to be a piece of work at once vivid and musical, thrillingly effective as well as solidly worth while and altogether comparable with the very best work that has been sent us from Europe in many years. And as sung by Lamont, an American tenor, it was thrilling.

It suited our temperament and our nationalistic feeling too, and in the complete artistry in which it was presented by the Mendelssohn Club and the American soloists employed for the solo scores, it was brilliant indeed.

"The wounds I might have healed.
The human sorrow and smart!
And yet it was never in my mind
To play so ill a part!
But evil is wrought by want of thought,
As well as by want of heart!"

—Thomas Hood

♮ ♮ ♮

America Needs American Propaganda for American Musicians on Concert Stage

The following interview with Warren Proctor was written for the Quebec Press by George H. Pickering:

"If I had a million dollars I would use it to exploit worthy American singers so that they might have an equal chance with the singers of foreign birth to interpret their art before the public." This was uttered by none other than Warren Proctor, the gifted American tenor of the Gallo Comic Opera Company, who graciously received the writer in his dressing room after the performance of the "Chimes of Normandy" on Tuesday night at the Providence Opera House. "The young American singer is not dealt with justly," added Mr. Proctor as he fastened a bar pin into his soft collar, "for preference is given the foreign singer nine times out of ten. Why, an impresario in Chicago once told me he would rather have a 'rotten' Italian tenor any time than a good American one. If the young artist of American birth and American training hasn't the funds to finance his career he has no chance at all; he can only struggle along with very little hope of advancement."

Mr. Proctor's theory is that American audiences have not the confidence in their own singers that the audiences of other nationalities have so strongly. They prefer to go into ecstasies over some second rate artist who has been acclaimed in Milan or Paris, while the American singer is forced to go without even a hearing.

What America needs, according to Mr. Proctor, is American propaganda in behalf of Americans who can and are doing things on the concert stage and in the operatic field quite as well as their foreign contemporaries.

"Were you not at one time a member of the Chicago Opera Company?" asked the writer.

"Yes," replied the young tenor, "but there was no chance at all! Nothing but small parts were assigned me and I grew weary of subordinating myself to singers who were often inferior."

This was the cause for Mr. Proctor's emigration to New York, where he was engaged to sing the leading tenor roles with the Gallo Company for a limited number of weeks. He leaves the company in a fortnight to make his New York debut with Madame Luisa Tetrazzini, November 23, and from thence he is to make a coast to coast tour with the famous diva.

Mr. Proctor was born in Iowa and received his training entirely in this country. He possesses a lyric tenor voice, brilliant in the upper register due to an abundance of overtones, and sings with a smooth, velvety legato which reveals a lovely beauty

(Continued on page 34)

Allen Spencer

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SHERWOOD MUSIC SCHOOL

Pupils from the piano department of the Sherwood Music School gave a recital in Sherwood Recital Hall Tuesday evening. The hall was filled with an enthusiastic audience, and all the numbers were well received.

The school has on its enrollment list a number of pupils who have come from out of town branches for post graduate work. Those appearing in this recital were: Margaret Raz, from the Canton, Ohio, Branch; Francis Keyser, from the Elwood, Ind., Branch; Edna Hogue, from the Marietta, Ohio, Branch, and Katherine Townsend, from the Saginaw, Mich., Branch.

W. A. H.

♯♯♯

FLORA ZYGMAN

Mme. Flora Zygman, who is well known in Chicago as a very successful teacher of piano, and who has given here two splendidly received piano recitals, went to New York last month to play at Aeolian Hall and made so pronounced a success that it led to her becoming a resident of the eastern city and opening at the Metropolitan Opera House Building of a new studio.

Mme. Zygman will return to Chicago and vicinity for the month of February only, and while here will appear in a recital under the management of F. Wight Neumann.

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Music in Chicago

LUCIE LENOX PUPIL SCORES BIG SUCCESS

At the Little Theater on Michigan avenue last Saturday morning lights were dim and the 11 o'clock ruling was holding sway generally, yet the theater itself was crowded and all eagerly awaiting the first program of the day. It should have begun at 11, but the never-disappointing Bissell pianos had not arrived, and after long waiting Manager Clement "started things," e'en though there was lacking that music which always carried the picture-story, the song or dance upon its creative current. But one among that number lost not her patience nor her art, and she was the singer of "Chinese Mother Goose Rhymes" and other songs—Miss Harriet Krauth of Oak Park. This young singer went onto the stage and without a note of accompaniment sang her group of six songs and did their incidental dancing—and carried the restless audience by storm into an atmosphere of delight, making them forget their previous impatience and receiving herself an ovation of applause.

When one remembers the poise which Mrs. Lenox teaches from the very first lessons it is not surprising that one of her pupils should so successfully meet what would have crushed many a professional artist.

Miss Krauth is but seventeen, and is singing charmingly, and we prophesy for her a brilliant career. After the program many visitors brought congratulations to Mrs. Lenox, who was teaching in her Fine Arts Building studio at the time.

The 3 o'clock program was in perfect accord, with Miss Winifred Tompkins at the piano.

♯♯♯

WELGE SCHOOL OF MUSIC

The third studio recital of the Welge School of Music will be Tuesday, December 23, at 8 p. m. The following pupils will take part:

Piano—Josephine Holub, James McAvoy, Sylvia Wanececk, Dorothy Huffman, Dorothy Miller, Anna Kristerfeck, Beulah Holter, Agatha Allen, Bernice Siefert, Edith Baxter, La Verne Bliss, Florence Lenz, Frank Burchby, Blanche Adams, Augusta Gnatz, Marie Johnson, Violet Dale, William Dale, Gilbert Jones, Lucille Johnson.

Violin—Beatrice Tench, John Albertelli, Erwin Wilkie, Teddy Gabriel, Minnie Usvolk, Henrietta Hulseberg, Evelyn Hubbard.

Dramatic Art—Jean Sohn, Dorothy Miller, Helen Miller, Laura Zuttermeister.

Vocal—Laura Romer.

Gladys Welge, violinist, will play several selections.

♯♯♯

Chicago Ladies' Quartet—The Chicago Ladies' Quartet, comprised of Olive June Lacey, soprano; Ruth Nuss, second soprano; Irma Rounds, first contralto, and Madelyn Reed, second contralto, appeared at a convention of the Wisconsin Dealers' Association in Milwaukee, Wis., December 10 and 11. They used Ernest Ball's "Let the Rest of the World Go By," Arthur Penn's "Smilin' Through" and Clay Smith's "Sorter Miss You."

JOHN LORING COOK STUDIOS

Lorayne Larson left for Louisville, Ky., last week to tour the South.

Irene Sage is touring in Canada with the San Carlo Opera Company.

Etta Weaver is singing with the Chicago Grand Opera Company.

May Earl of Paxton, Ill., was in town this week taking some lessons and hearing opera.

Mrs. R. E. Filcher will leave for Florida December 22, returning to resume her work in April.

Alice Huggard of Indiana is one of the new voices in the studios.

Hazel Heitman has returned from Ohio and is accompanying for Mr. Cook.

♯♯♯

PIANO RECITAL BY ALLEN SPENCER

Allen Spencer will appear in recital Sunday afternoon, December 21, at Kimball Hall, with the following program:

Three Preludes and Fugues from the "Well-Tempered Clavichord," in C Minor, G Minor, and B Flat Major.....Bach

Sonata in A Flat Major, Opus 26.....Beethoven
Andante and Variations.
Scherzo.
Funeral March, for the death of a hero.
Allegro.

Pastorale.....Scarlatti

Capricio.....Scarlatti

Prelude, Fugue and Variation (transcribed from the organ by Harold Bauer).....Franck

Minstrels.....Debussy

Waltz, Opus 64, No. 2
Berceuse, Opus 57
Polonaise, Opus 53
.....Chopin

Rustling of the Forest.....Liszt

Legend, Opus 31.....Rossetter Cole

Toccata, Opus 24, No. 2.....Norman O'Neill

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FORREST LAMONT

Here is a personality and an artistic entity worthy of the admiration of all his countrymen.

He is among that valiant throng of American singers who have entered the operatic life in open competition with the whole foreign field and has, by his personality, intelligence and artistry, made a place for himself comparable to the best of them.

For three or four years Mr. Lamont has been one of the most dependable and one of the most popular tenors of the Chicago Opera Association. It is probably the fact that he has sung a longer list of roles than any other man singer of the company, and in everything he has undertaken he has scored complete success.

Often at very short notice this exceedingly dependable singer has gone on and sung the most exacting roles, and whether in a part for which he had been long announced or in one in which as a favor to the management he had accepted on a few hours' notice, he has proved himself invariably a master of routine and style no less than the possessor, always, of a voice of the utmost musical charm and musicianly value.

. . . . . .

And not alone is Mr. Lamont so popular and so successful at the Opera House, but also by his appearance with the Mendelssohn Club last Thursday evening he proved himself incomparable in concert also.

He was heard, naturally, in some operatic arias and also, quite naturally, he scored a big success in these.

But the surprise of the evening came at the close, when he came forward to sing the tenor solo score of the new piece by Frederick Stevenson, "An American Ace," and by the intelligent musicianship displayed as well as by the opulence of voice and the intensity of dramatic feeling proved himself a master of the situation.

"An American Ace" is a wonderful piece of work—nothing finer has come to us in many a day from any source—and Mr. Lamont proved himself, in the big part of the composition, to be a very great singing artist as well as a superb actor.

. . . . . .

Mr. Lamont is a most companionable man to meet and talk to. He has no affectations, no fads and no fancies.

He is just a straight-away American, who has devoted himself to his art and who, while he retains all the charm and force of the American man at his best, is also in artistry so finished and so altogether effective as to hold his own in competition with the best that the world can produce of singing-actors.

CHARLES E. WATT.

———♯♯♯———

Harrison—Miss Ruth Marr, a student of Theodore Harrison at the Lyceum Arts Conservatory, has accepted an appointment with the Gallo English Opera Company. Miss Marr will play minor roles and understudy the leading dramatic soprano. The company will begin rehearsals in Montreal December 15, and will play their first engagement in Canada about January 1. They will tour through the Canadian country until May 1.

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.....Mozart-Reinecke
Pastorale varie .....Mozart
Rigaudon ..... MacDowell
Sonata in G, Opus 37.....Tschaikowsky
Moderato e risoluto
Andande non troppo quasi moderato, Moderato animazione
Scherzo-Allegro giocoso
Finale-Allegro vivace
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.....Schumann
Berceuse ..... Chopin

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Carlo Galeffi, the Remarkable New Baritone of the Chicago Opera Association

By CHARLES E. WATT

Carlo Galeffi is just as fine looking and just as interesting while being interviewed in his apartments at the Congress Hotel as he is when on the stage at the Auditorium and, as all opera-goers of this season know, he is intensely magnetic and thoroughly artistic in the last named place.

Since our season began he has appeared in such diverse parts as that of Renato, the jealous husband in "Masked Ball," the

CARLO GALEFFI

sedate Germont Sr. of "La Traviata," the wonderful figure of the Jester in "Rigoletto," the splendid character part of Michale in "Il Tabarro," and the romping Gianni Schicchi in the opera of the same name, as well as the insouciant Barber in Rossini's gleeful "Barber of Seville," and in every one of these parts he has shown himself a consummate actor and a beautiful singer.

His courtliness in "The Masked Ball" made of him a most impressive and handsome figure, his adaptability and originality shone forth in "Rigoletto," and his gayety and abandon made of the new Puccini farce, as also of the old Barber, wonderfully attractive pictures.

In "The Masked Ball" his presentation of "Eri Tu" was at such a point of vocal beauty as to mark him a very great singing artist; in "Rigoletto" his handling of the difficult and elaborate score, especially where in duets it came in contact with the Gilda of Galli-Curci, was masterly, and in all the other operas he has shown steadily and consistently a rarely fine singing voice, excellent technic and a musicianship which places him in the very front rank of the company.

We had heard a great deal of Galeffi before his arrival here, but his real worth was still to be determined and Chicago, always able to judge for herself and knowing exactly how to express to an artist the fact that he is well liked, has shown this great singer in no uncertain way that he is very much appreciated here and that we will hope to retain him indefinitely in our company.

Carlo Galeffi is one of the very few Italian singers who went into actual service during the war, and he has to his credit three and a half years of real fighting at the front.

He is an unusually fine appearing man (as all who have seen him on the stage will testify) and observed at close range is most agreeable and entertaining.

Except for one appearance in New York some seven years ago, in "Traviata," his career has been made entirely abroad.

He created the leading baritone role in "Isabeau" and those in "Il Tabarro" and "Gianni Schicchi," these latter having had their premiere performance in Rome two years ago.

His repertoire is practically limitless and includes the leading baritone roles in "Isabeau," "Il Tabarro," "Gianni Schicchi," "Masked Ball," "Barber of Seville," "Traviata," "Nebucco," "Ernani," "I Pagliacci," "Favorita," "William Tell," "Parsifal," "Love of Three Kings," "L'Africaine," "Rigoletto," "Lohengrin" and "Othello."

He has to his credit resounding successes at Petrograd, Milan (La Scala), and in the leading opera houses of France, Spain and Portugal.

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□□□

A Revelation as Figaro in The Barber of Seville

□□□

In the title role, Carlo Galeffi gave us the best Figaro heard here in years.

There is no better impersonation than the dash and gayety of his own. His voice is a smooth, richly warm organ, of which an agreeable element is the easy linking of the low, medium and high registers.

His production is a marvel of ease and evenness. He gave us some beautiful low A naturals and a high A natural in his "Largo al Factotum," which is, for a baritone, a feat of some consequence. Of course, his success with the audience was great. — Chicago Evening American.

. . . . and with Mme. Galli-Curci an ideal Rosina, with Tito Schipa in a role absolutely fitted for him, and with Galeffi the best Figaro heard in years, not to mention the old doctor.—Chicago Herald-Examiner.

Carlo Galeffi made a brilliant Barber both in his singing of the music and playing the part. One could easily understand how so capable and insinuating a person would have had in his fingers the threads of every intrigue of Seville. —Chicago Evening Post.

Carlo Galeffi appeared as Figaro, likewise moving his role up to an unaccustomed plane. He knew how to sing the music; he also knew how to act the part, making Figaro youthful, vital, shrewd, the very picture of the good-humored, keen, graceless plotter of the text.—Chicago Daily Journal.

GALEFFI AS THE BARBER

Galeffi's Figaro is a good humored, pleasant, intrigant, quick in action and resourceful and also commendable vocally, though not distinguished. He gave a fine, though not impressive, rendition of the "Largo al Factotum," and his singing throughout was meritorious.

The Figaro of Mr. Galeffi was the delight of the afternoon. His fine baritone and his schooling fit him for excellent rendition of the music of the part, and he acted it with the rollicking good humor, the suggestion of infinite resourcefulness, and the grace and lightness which it demands. It was a portrayal recalled with true pleasure.—The Chicago Tribune.

□□□

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STORIES OF THE OPERA

"The Birthday of the Infanta"

By John Alden Carpenter. (A new ballet pantomime.)

Not the least among the many sensations planned for the coming opera season will be the new ballet pantomime by the Chicago composer, John Alden Carpenter. It will be called "The Birthday of the Infanta," and is based on Oscar Wilde's tale. The poetic story tells of a misshapen fantastic, Pedro, who dances happily at the birthday of the Infanta, amid plaudits, only to discover his own terrible grotesqueness. Adolph Bolm, famous both as a mime and art director, will appear as Pedro, assisted by Ruth Page, Margaret Leeraas, Caird Leslie and Alexander Oumansky. The ballet as a whole will offer many delightful opportunities for the groups of merry children who gather at the party. Robert Edmond Jones, considered by many as the American wizard of light and costume effects, will take charge of the scenery, costumes and properties, while Mr. Bolm will stage the production.

Mr. Carpenter's music has more than once been written for exquisitely chosen poetry. His sound musicianship, his delicate refinement, his broad culture, his poetic insight and his wealth of lovely sound, have made him a master musician and composer, and a truly great representative of all that is best in American music and American traditions.

The first scene of "The Birthday of the Infanta" is laid in the garden of the royal palace of Spain. There is a terrace at the back of the stage, leading to which are two staircases, right and left. The occasion is the birthday of the royal Infanta.

The little Princess, dressed in a costume of the Velasquez period, emerges from the palace alone. She is sad and depressed. She is convinced that her birthday has been forgotten. But she is interrupted by her old and ample nurse who comes to prepare her for The Great Surprise. Almost at once the children, her birthday guests, begin to arrive — in twos, in fours, and finally in one gay and noisy flock. They run, they dance, they play. At the climax of their excitement a trumpet, a signal, is heard from behind the scene. Eager curiosity! Something is going to happen! A strange procession marches upon the stage. First come two enormous Major-Domos, with clothes and gesture, bizarre and alike. They are followed by a file of solemn servants, each bearing a birthday gift, covered with mysterious wrappings, but large and satisfying.

The spectacle begins. First there are gypsy dancers, followed by a juggler and a tight-rope walker, a curious pair, the one tall and meagre, the other short and much too fat for his delicate profession. Then follows a bull fight, the best kind of all, a make-believe one with boys on hobby horses and a wonderful bull in plush.

Then comes the climax of the party. A weird and fabulous creature is brought in. He has been caught in the forest and appears grotesque and misshapen. He is the last offering at the feast. At first he is timid and shy. His dance is one of strangely shifting moods, of fear and con-

fidence. But in the end he achieves a dance of wild and absorbing abandon. The children applaud widly, and the Princess in her excitement throws her handkerchief to the fantastic. He is filled with extraordinary emotion. He wonders if it is a sign that she has found him beautiful. He wonders if, maybe, she loves him.

The cook now comes out, a great fat creature, carrying a birthday cake with sixteen candles. There is great excitement among the children and they follow cook into the palace. Pedro, the fantastic, cannot bear to be left alone. He follows and is repulsed by the Major-Domos. It is growing dark, so he clambers up to the palace windows. The scene changes, but the music does not stop and almost at once Pedro is seen entering one of the palace chambers. It is gloomy. He can barely see. Suddenly he sees something coming towards him. He stops. It stops. Pedro has never seen a reflection, but suddenly the terrifying consciousness comes over him that this monstrous, grotesque image may be his own. He holds up the handkerchief, and lo! it, too, appears before him. This is the last blow. He recalls with inner agony the effect he must have made on the Princess. He repeats his dance, only in perverted form, in the way he thinks it must have seemed to her, and he falls, broken-hearted, and dies. The children are seen in the background passing the door, as they play some game. Finally they come in, but they do not see the prostrate form. But the Princess enters and at once detects the huddled shape of Pedro lying in the shadow to one side. She steals up quietly to his side and kneels. She makes a mute appeal. Finally she touches the handkerchief in his hand, but, finding no response, starts back in horror and slowly steals away.

♯ ♯ ♯

"L'Heure Espagnole" (The Spanish Hour)

The Chicago Opera Association has added a one-act French opera to its list of interesting novelties for the coming season. "L'Heure Espagnole" (The Spanish Hour), a one-act opera, was produced with great success at the Opera Comique, Paris, on May 19, 1911, and was performed with tremendous eclat at Covent Garden last summer, with a cast that included Pauline Donalda and the fine artist, Maguenat. The action lasts hardly more than forty-five minutes. The poem is by Franc-Nohain and the music by Maurice Ravel, the modern French impressionist. The opera takes place at Toledo, in the eighteenth century.

The scene passes in the shop of Torquemada, an absent-minded shop keeper. It is his day for attending the public clocks, and it is the one day of the week when his wife, Concepcion, with her husband away, can hope to enjoy a bit of freedom. But it so happens that as the clockmaker is going, Ramiro, a muleteer, enters to have his watch repaired. Friend Husband asks him please to wait. In despair, the wife wonders what to do with this unexpected intruder, and he, quite as much in despair, and not knowing what to talk about, offers to carry to her room one of the large clocks which Torquemada has just declared to be too heavy to carry.

Enter Gonzalve, a lover. He is hidden in the remaining clock during Ramiro's absence. There follows an amusing interchange of clocks, and Gonzalve is carried by the unsuspecting muleteer across the threshold of milady's room. Enter lover, Inigo, the banker. He, too, is hidden in a clock, and there follows an interchange of clocks and lovers. But the muleteer, by his prowess and strength, has won the admiration of the faithless wife, and at length she asks him to go to her room "without a clock." He does so. Enter the clockmaker, to find the two dejected lovers hidden in his clocks, and enter also the wife, and Ramiro!

♯ ♯ ♯

Clarke—Edward Clarke, baritone, together with Stella Roberts, violinist, and Philip Warner, pianist, gave the second number of the Artists' Course at Streator, Ill., last Monday evening. The same trio gave a concert for the High School at Atlanta, Ill., last Thursday evening.

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AN UNUSUAL CONCERT AND A PRONOUNCED SUCCESS

Unusual to the last extreme was the concert given at Kimball Hall on Sunday afternoon by Mme. Gilderoy Scott, contralto, and Miss May Mukle, cellist, and just as pronounced in its success.

The event was under the direction of Nelly Aylward, a new impresario in Chicago, and she is to be congratulated on her skill and acumen.

MISS MAY MUKLE

May Mukle, an English player of the unusual solo instrument, the cello, has just returned from abroad and has, in New York and elsewhere, created a furor by the beauty of her musicianship and the charm of her solo playing.

Chicago willingly adds herself to the list of ardent admirers of the Mukle art and hopes for many repetitions of the pleasure of Sunday afternoon.

The program, as intimated above, was an exceedingly "different" one.

Boccherini, a most graceful Italian composer of the Eighteenth Century, was drawn upon for his Sonata in A, as Miss Mukle's initial number, and this she played with classic simplicity and constantly fine tone.

Following came the serious and very highly colored "Variations sur un theme rococo," by Tschaikowsky, and proved a most exhiliarating example of Russian cello literature, while the last group introduced a virtuosic piece by Popper, the prince of writers for the instrument; an arrangement by the eccentric Percy Grainger of a Sussex Christmas Carol, and two delightful gems out of Miss Mukle's own brain.

MME. GILDEROY SCOTT

The first of these was "The Light Wind," and was graceful, soothing and altogether musical. The second was "The Hamadryad," and in this Miss Mukle caused us to see the little tree creature in all his shy modesty and graceful movement.

All this (and some suave encores) was played with a wealth of beautiful cello tone, a sweep of real musicianship and a sense of song valuations and harmonic and canonic intuitions which were remarkable and just as beautifully impressive and pleasing as it was remarkable.

Mme. Gilderoy Scott, who has been heard in Chicago considerably the past few years, is now, to the regret of a wide circle of friends and admirers, about to take up her residence in the West, but the hope is a very sincere one, after hearing her fine work of Sunday afternoon, that she will return to Chicago for public appearances often.

Like Miss Mukle, she chose her program from widely varied sources and had in mind throughout the very highest ideals.

She favored the Russian School in her exquisite reading of Rachmaninoff's "Lilacs," and in the wonderful song of Tschaikowsky, "None but the Lonely Heart," she disclosed the very finest sort of tonal and interpretative values, being joined in this and Goring Thomas' charming "Time's Garden" by the beautiful cello obligato of Miss Mukle and the uncannily sympathetic piano accompaniment of Isaac Van Grove, who indeed played for every number of the program and throughout the afternoon proved himself a master.

Mme. Gilderoy Scott sang a group of French songs by Chausson, d'Erlanger and Panizza with style and authority and made the group still more vitally beautiful by the inclusion of "Nuits de Juin," by Mme. Violet Holmes-Tidy, an Englishwoman who after long residence in Paris has become a member of the musical life of Chicago and who will, beyond doubt, rapidly reach a very high level in popularity here.

Two of the famous "Sea Pictures" of Elgar were given splendid reading by Mme. Gilderoy Scott and two American works held their own with the best that had been given.

These were the touching "When I Am Dead, My Dearest," a very potent song by Felix Borowski of Chicago, and "Joy," a gay, rollicking and altogether brilliant piece of work by Walter Kramer of New York.

C. E.. W.

Minna Kaufmann

SOPRANO

Scores Success in New York Recital

PRESS COMMENT

Minna Kaufmann, an American soprano with evident liking for the songs of Scadinavian lands, which she sang with relish and for serious airs, exemplified in Beethoven's "Ah, Perfido," appeared after three years' absence in a recital yesterday afternoon, in Aeolian Hall. She has good stage presence and a voice that brightens as it takes its higher flights.—New York Times, November 15, 1919.

Minna Kaufmann's song recital at Aeolian Hall in the afternoon pleased a considerable audience by its diversity and the engaging manner of the singer's display of a well-trained voice. She sang numbers by Handel, Sibella, Duparc and La Forge with happy lyric certainty. —Morning Telegraph, November 15, 1919.

She has a voice of pleasing sweetness and used it with good results.—New York Herald, November 15, 1919.

Madame Kaufmann is both sincere and ambitious. Her program was most exacting in its demands, which in a measure, were met by the singer.—New York American, November 15, 1919.

Her voice is light but pleasing. It was best in the modern songs. New York Evening World, November 15, 1919.

Case—Anna Case has returned from a six weeks' western tour, appearing at the Biltmore on Friday, December 5, with Toscha Seidel. On the same evening Miss Case sang at a musicale at the home of Charles M. Schwab on Riverside Drive and Seventy-fourth street.

Chicago Musical College—Edna Kellogg, student of Chicago Musical College, made her debut with the Metropolitan Opera Company of New York in Puccini's "Madame Butterfly."

TITO SCHIPA

Scores Brilliant Success with Chicago Opera Association

"RIGOLETTO"

Tito Schipa is easily the best Italian tenor who has been heard here in years. His voice is of a velvet smoothness, he colors it to suit every shade of emotion, is a good actor, makes every moment vital, and has remarkable control of the art of phrasing. His singing created a splendid impression, and more than once he completely brought down the house.—Herald-Examiner.

Schipa is far and away the best Italian tenor for such roles as the duke in "Rigoletto" that the Chicago Opera Association has ever had on its roster. He has youth, good looks and a voice of most remarkable suavity and flexibility.—Chicago Daily Journal.

Schipa is a man of about 30 years, whose ease upon the stage comes of having sung in most of the leading theaters of the world. He uses his voice with consummate art and his mezza-voce and diminuendi are absolutely the last word in bel canto.—Chicago American.

"MANON"

He acted the part in a very boyish manner, far more so than any of his predecessors in the role, carrying out the idea consistently throughout.

Vocally, he had some triumphs all his own. The "Dream" song of the second act was expected to be ideal for him, and it was. The suave, velvety voice which is his gave it a lovely rendition, and it was repeated by unanimous consent.—Chicago Daily Journal.

Mr. Schipa as Des Grieux assumed for the first time here a French role and did admirable work.—Chicago Daily Tribune.

AS JULIAN IN "GRANADINAS"

Hail Tito Schipa as Great Tenor

Edward Moore in Chicago Journal

"LA TOSCA"

Tito Schipa had his particular rewards for his splendid singing of his two big solos, and he was dramatically so convincing in his rebellious outcry of victory against the machinations of Scarpia that he made his climax one of the distinct thrills of the performance.—Herald-Examiner.

The solo, "E lucevan le stelle," was another thing of beauty. It was repeated at the expressed desire of his admirers.—Chicago Daily Journal.

Tito Schipa, the new tenor, evidently is a man who will bear watching, for he is of the rare tenor breed who has brains and uses them. He played the role in such fashion as to make Cavaradossi not merely a sort of lay figure but a vital part of the drama. . . . If he does the sort of thing he has done at his first two appearances, he will make a name for himself in this country.—Chicago Evening Post.

"BARBER OF SEVILLE"

If Mr. Schipa continues in the artistic pathway of his singing of Almaviva he will become what I prophesied in my review of "Tosca"—one of the sensations of the season.

The almost riotous applause that rewarded him Saturday was well merited.—Chicago American.

What a delight it was to hear the delicate graces of the old music, the floridities, the flourishes, the suave melodies, sung by a man who knew how! Schipa dashed through it as gayly and easily as Mme. Galli-Curci sang Rosina.

What with his lovely, velvety voice and his extraordinary air of disdainful ease, his performance was a masterpiece. In fact, he did one thing that I have never heard attempted by any other tenor. That was when he took up a guitar in the first act and played his own accompaniment to the serenade.—Chicago Daily Journal.

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The Elderly Person

Said the Organist:

I can't tease you, Elderly, because there are not many laughing matters in the world just now for those who think ahead a little as they look around. But I am constrained to ask if you feel quite as chipper as you are apt to express yourself in print? Don't you find it pretty stiff to contend that all's right with this topsy-turvy world?

"Not at all," replied the Elderly Person. "The value test of all conviction is the way it wears when the bottom seems to be knocked out of it. Nothing is so good for a belief as to have holes punched into it, to be dragged in the dirt, to be pulled at, pushed at and buffeted. If it comes up smiling under a body blow or a black eye and goes on serenely while it nurses and heals the bumps and bruises, that's sure proof that it has real stamina.

"I know something about a reconstruction period. I am quite sure you have forgotten, if you ever remembered, that when I ventured some comments early in the war process there was stress laid on the fact that the after-the-war years were harder to meet than those 'endurin-the-wah,' as Uncle Ned used to say. In many ways one living in a Southern State after 1865 had hardships which we now nowhere approximate, in spite of our strikes, bolshevism, unrest and sugar shortage. While everything is outrageously high in price, it is apt to be good in quality, and there is plenty of work, with high wages paid promptly. Perhaps before we get through we'll have a panic. It may be the only way to take the inflation out of the price tags. But when I am looking around for bright spots one of the first I alight on is our present banking system. When you want to throw stones at the Administration hold back some in memory of President Wilson's fight for and victory in the Reserve Banks, by which no solvent storehouse of money is allowed to get into a tight place without receiving the united support of every strong bank in the country. And every solvent business can obtain assistance in emergency. Not help to expand in wild speculation, but loans on good security to meet legitimate wants. Business, honestly conducted, is safe and sound, and there is no need for fear in making investments. That's far better than it used to be when it could not be predicted what a day might bring forth because some strong man had come down hard on a small man and forced him to the wall; when banks could not realize on their collateral and had to close their doors even while their stronger friends had 'money to burn,' as the saying is. I often think of the old fellow who came to his banker in a frenzy, saying excitedly: 'I vant my monies right avay if I can't have it. Ven I can have it, I don't vant it at all.' That's just what made panics. One who has seen failure and ruin just because of lack of confidence rejoices in the Big Brotherhood of Business. The other name is Co-operation as differing from Competition. And there isn't any sentiment in it, but it is brotherhood all the same.

"And that's the gist of all that I might add to warrant my cheerfulness, because if business is safe you can keep going. If you get brotherhood into the world on a business basis, evolution will do the rest. Finding we do well in business, we will enlarge the field and go further.

"Just now, an observer holding himself in check finds explanation in many conditions and can keep cool. A war upsets all established order and becomes a law unto

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itself. And one of the penalties of all fighters is that they have to pay dearly for their quarrels. After our civil war there was any number of newly rich men. Government contracts. No one who gets a war contract ever dreams of charging a reasonable price for his goods. He tacks on all it will stand and then some more. And the goods are generally paid for with borrowed money. Governments as well as people are apt to waste borrowed money. It never goes as far as earned wages. It would be a funny thing to find a fair priced war contract.

"Naturally making money fast is a contagious disease. We've had four years and more of it, and it's got to run its course. Everybody is germ bitten, and inflation and extravagance is the result. Those who have made a lot want to keep up the process until they make a little more. Those who have done pretty well want to do better. It's awfully catching.

"The war is over and the special demand which excused the excess charges is removed, but people who have tasted the dragon's blood which infects their own, lose all sense of judgment or desire of discipline and want to keep up the merry game right along and hope to get through. But they won't. Some of them will get badly caught.

"One of the things which keeps an elderly person undisturbed is something you young people know little about. You have really known no discipline or hardship, for there has been twenty-five years of continuous prosperity in this country. You don't know what it is to do without. You have not learned to decide what is important and discipline your mind, your desires or your body—particularly your body. You want to live on the fat of the land and can't understand why you should be asked to accept any lean portion. And thereby you lose one of the big elements of the making of a man. Discipline is real muscle, blood and iron in the system. If you stop to think about it you do most things and have most of your desires because of what some one else does or has. It's a childlike trait and I do not censure it. We are only grown up children. But the father who told his children not to do or want what other children had but to make the other children do or want what they had, obtained the real insight. For you should discern for yourself what you need—not let anyone else tell you. The man I spoke of is the one who laid awake at night because of intense suffering with a broken arm and deliberately thanked God for pain. It helped him to master the pain when he knew he must discipline himself to bear it without fret.

"These are the verities of life, my lad, and nothing need disturb composure when they are with you. In their train come the ministering aids to keep one steady in a wobbly world. Certain things endure and abide.

"Sure, I wish you a Merry Christmas and Happy New Year. If your home doesn't carry the atmosphere of itself you can't bring it in from the outside with the holly and mistletoe. It will shine out from the wreaths in your window if you put them up right. Can't help it. Go to it. Be merry, be happy and make it all right with your part of the world and the Old Fellow will be all right in due time."

———♯♯♯———

Emmanuel Choir—Emmanuel Choir of La Grange, sixty boys and men under the direction of William Ripley Dorr, gave a sacred concert in the Union Church of Hinsdale Sunday afternoon, December 7, at the invitation of Mr. H. R. Vail, the musical director of the church. Among the anthems sung were "Fierce Was the Wild Billow," by T. Tertius Noble, which was sung unaccompanied, and Martin's "Ho, Everyone That Thirsteth." In the Martin number Mr. Blake Wilson of the Union Church was the assisting soloist. Mr. Arthur C. Youngberg of Emmanuel Choir was the tenor soloist, and David Meyers and David Linn were the soprano soloists.

Emmanuel Choir will give a concert in Dicke's Theater, Downer's Grove, on Friday, January 23. So many were turned away from the musical service given by the choir in St. Andrew's Church at Downer's Grove that Rev. H. M. MacWhorter, the rector, immediately re-engaged the organization for a concert in a larger place.

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Bertha Freeman-Ashberry
PIANIST Care Music News

Edna Winifred Cookingham
Has returned from France and has resumed her teaching at the American Conservatory and at her own School, 4240 IRVING PARK BLVD.

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ADALBERT **HUGUELET**
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RACHEL JANE HAMILTON

Rachel Jane Hamilton, a charming coloratura soprano, who has rapidly been making friends in Chicago ever since her arrival here from New York a few weeks ago and who is to have an appearance at the Playhouse later in the season, has gone to Indianapolis to remain until after the holidays, and while there will fill a number of professional engagements.

She has sung during the past week or so for the Englewood Woman's Club, for the D. A. R. at Beverly Hills and at the Wilmette Woman's Club.

Miss Hamilton was, before going to New York, a pupil of Mrs. Max Leckner in Indianapolis, and to her ascribes much of the routine and the technic on which have been built her great successes.

During her residence in the East Miss Hamilton made many appearances with orchestra and in concert in New York, Baltimore and Washington, and everywhere, as in Chicago since her arrival here, her beautiful personality and lovely voice have won for her great numbers of friends and continual success.

SANTA MONICA, CAL.

H. D. Mustard, baritone, who has been a teacher here and in Los Angeles for the past four years, gave a farewell recital at the Santa Monica Bay Woman's Club House December 1. He left the next day for New York, where he expects to have his light opera, "The Saltseller," produced.

Mr. Arne Nordskog presented Mr. Eugene Dalton, nineteen-year-old pianist, in recital at the Hotel Windermere Recital Hall Saturday evening, November 29. To add to the wonderful rendition of the piano numbers, there was over $100,000 worth of Thomas Nash's paintings on exhibition. The scenes were wonderful and revealed something new in the art of painting as well as giving the large audience an inspiration.

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F. WIGHT NEUMANN ANNOUNCEMENTS

Serge Prokofieff, the sensational Russian composer and pianist, will give a third and last recital this season at Kimball Hall, Sunday afternoon, December 28, at 3:30, under the direction of F. Wight Neumann. His program is as follows:

Carnaval, Opus 9.....Schumann
Preambule. Pierrot. Arlequin. Valse Noble. Eusebius. Florestan. Coquette. Replique. Sphinxes. Papillons. Lettres dansantes. Chiarina. Chopin. Estrella. Reconnaissance. Pantalon et Colombine. Valse Allemande. Paganini. Aveu. Promenade. Pause. Marche des Davids-bundler contre les Philistins.
Au Couvent.....Borodin
Samuel Goldenberg und Schmul.....Moussorgsky
Gavotte.....Glazounoff
Feuillet d'album.....Scriabin
Prelude, Opus 32.....Rachmaninoff
Prelude, Opus 23.....Rachmaninoff
Old Grandmother's Tales, No. 1, D Minor; No. 4, B Minor.....Prokofieff
Third Sonata, A Minor (in one part).....Prokofieff

The concerts scheduled for the month of January under the direction of F. Wight Neumann are as follows:

Isolde Menges, the English violinist, second and last recital before her return to England, Sunday afternoon, January 4, at Kimball Hall.

Sara Sokolsky-Freid, piano and organ recital, Thursday evening, January 8, at Kimball Hall.

Arthur Rubinstein, the Russian pianist, recital, Sunday afternoon, January 11, at Kimball Hall.

Toscha Seidel, Russian violinist, recital, Sunday afternoon, January 18, at Cohan's Grand Opera House.

Pablo Casals, cellist, recital, Sunday afternoon, January 25, at Kimball Hall.

Joseph Bonnet, organist, recital, Tuesday evening, January 27, at Kimball Hall.

———♯♯♯———

PROKOFIEFF AND RACHMANINOFF CONTRASTED IN THE NATION

A recent article in The Nation, devoted to music, contrasted the two, Sergei Rachmaninoff and Prokofieff and the Russian spirit which they represent. "Rachmaninoff," it says, "belongs to the old Russia, the Russia of the Romanoffs, with its ardent romanticism and gorgeous pageantry. Prokofieff, on the other hand, is distinctly a product of the intellectual and elemental forces now in upheaval. There is a primitive simplicity and strength about him so strangely at variance with the complexities of modern existence that at first he is difficult to classify. The critics call him a Bolshevist, and to carry out the simile proceeded to find in his playing and in his compositions all the bestiality lately associated with Bolshevism. But ugliness is not bestiality, and in spite of, or perhaps because of, the critics the large crowds who came out of curiosity to hear ear-splitting noises and terrifying cacaphonies remained to applaud vigorously the enchanting melodies, the exquisite nuances and marvelous rhythmic effects evoked by the superb virtuosity of this tall, slim, blond young man."

———♯♯♯———

Papert — Frances Papert, contralto, was special soloist at a service at the Rogers Park Congregational Church on Friday evening, December 12, and will be a member of the quartet which is to sing at Kenwood Evangelical Church in the Christmas music next Sunday morning.

MORGAN KINGSTON

Acclaimed at Hippodrome, With Metropolitan Opera Quartette, and in Recital With Frieda Hempel

WITH METROPOLITAN OPERA QUARTET AT NEW YORK HIPPODROME
(New York Evening Sun)

Morgan Kingston substituted for Charles Hackett, ill of a sudden cold, and won the heartiest applause of the occasion. The amazing moment of the evening, however, was when Mme. Alda and Mr. Kingston, in brave contempt for the Sunday anti-acting laws, went through all the gestures and walked off the stage arm in arm, wafting top notes of the "Boheme" duet over their shoulders exactly as per. They enjoyed it very much.

ALDA AND KINGSTON ACT A "BOHEME" FINALE TO HIPPODROME THRONG
(New York Times)

Morgan Kingston replaced Charles Hackett and quickly won the applause of the vast throng, and when he and Mme. Alda encored a "Butterfly" duet with the first act finale of "La Boheme," walking off stage arm in arm, the house made them come back and do it again.

FOUR METROPOLITAN STARS AT HIPPODROME
(New York American)

Like most musical events at the huge Sixth Avenue theater, a double audience was present at the concert last night and honors were equally divided among the quartet of singers. Morgan Kingston achieved a triumph in the aria from "Boheme."

GREAT ARTISTS HAVE BIG DAY AT HIPPODROME—SUBSTITUTE CAPTURES AUDIENCE
(New York Morning Telegraph)

Morgan Kingston, who appeared in place of Charles Hackett upon short notice, instantly won and held his hearers by his brilliant, poetic and exquisitely tender singing of the "Che Gelida Manina" aria from "Boheme," and the recalls which followed him were so spontaneous and so insistent as to amount to an emphatic triumph for the stalwart Welsh tenor, whose towering voice seemed to be unleashing new splendors in the vast reaches of the Hippodrome.

IN JOINT RECITAL WITH FRIEDA HEMPEL
(Buffalo Courier)

Morgan Kingston is another distinguished artist and won a share of the honors with his cultivated musicianship. In an aria from "Boheme" his sonorous voice, with skill in tonal color and feeling for nuance, aroused great enthusiasm. His second aria from "Tosca" was another artistic blending of vocal and dramatic art. In two groups of songs he won encores and his closing number, "Nervana," was a superb effort.

JOINT RECITAL WITH FRIEDA HEMPEL
(Buffalo Express)

Mr. Kingston was heard in two arias from "Boheme" and "Tosca." His clear and resonant voice was very satisfying and his utterance very convincing in these operatic numbers, characterized by authority and artistic fervor. His other numbers comprised the air from "Elijah," "If with All Your Hearts," in which he proved that oratorio as well as opera was familiar ground to him. His command of a beautiful mezzo voce was displayed in Kurt Schindler's arrangement of a Welsh Choral Ballad, and his ability to build up an impressive climax was shown in Goring Thomas' "A Memory" and Fay Foster's "The Americans Come," which followed as an encore. Mr. Kingston was made to feel that the audience thoroughly enjoyed his fine singing and art.

SOPRANO OF THE METROPOLITAN AND MORGAN KINGSTON OF SAME ORGANIZATION GIVE DELIGHTFUL CONCERT
(Buffalo Evening News)

Mr. Kingston is an artist of fine qualities, serious in his work, fervent and never unworthy in his treatment of the music he is to present. He gave much pleasure last night in his singing of the Puccini arias, and especially the air by Mendelssohn and the Welsh Choral Ballad, arranged by Kurt Schindler.

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THE MENDELSSOHN CLUB

This year marks the twenty-fifth anniversary of the Mendelssohn Club, and it was but fitting, therefore, that the first concert of the season, at Orchestra Hall last Thursday evening, should be a gala occasion both in content of program and in the presentation of the same.

There was a capacity audience and unlimited enthusiasm for the work of the club, which was at a point of excellence to prove that this year is to be a banner one in artistic achievement. The program was made up entirely (in so far as choral numbers were concerned) of pieces written especially for the club, and was, of course, entirely American.

This is quite as it should be, for of all the loyally American clubs of this city, none is more devoted than the Chicago Mendelssohn.

For this reason, Mr. James MacDermid dedicated his wonderfully fine and impressive "Land of Mine" to the Mendelssohns and it was sung at this time, as it has been several times in the past, in truly inspired and inspirational way.

In addition to this the program included "Blow Ye the Trumpet" (R. Huntington Woodman), the set of four pieces, Opus 53 and "The Night of a Star" (Protheroe), the beautifully suave and touching "The Reaper and the Flowers" (John S. Fearis), "Morning" (Frederick Brueschweiler) and the immensely stirring "Plainsman's Song" (Paul Bliss), which proved to be such a favorite that it had to be repeated.

In addition there were two pieces written especially for the occasion by Frederick Stevenson of California, the first being a wonderfully sedate and intensely impressive setting of "The Omnipotence," with a stirring soprano obligato sung beautifully by Orpha Kendall Holstman, soprano, and "An American Ace," in which Forrest Lamont and Mrs. Holstman sang the solo parts, and there was agreeable addition to the organ and piano accompaniment of harp by Margaret Jiskra and cello by Carl Singer.

This work is impressive beyond words to tell; the text, wonderfully vivid and blood curdling, is by James Church Alvord, and to this Mr. Stevenson has added music which thrills and stirs.

The club rose to the occasion and sang the choral bits excellently, and Mrs. Holstman sang a very high obligato extremely well.

The brunt of the work, however, fell upon Mr. Lamont, and in its delivery he acquitted himself with great style and distinction.

His enunciation was perfect, the feeling for the text was positive, and the musical values such as only a great artist could supply.

In addition to this remarkable piece of work, undertaken on short notice after word reached Chicago of the illness of the announced New York tenor, Mr. Lamont sang as a solo number the "Narrative" (Rudolpho) from "La Boheme" and did it so extremely well that the audience would not let him go until he had added the "Lament" from "I Pagliacci," which was given a reading, and for intensity and effect has not been surpassed in Chicago.

Mrs. Holstman sang also a song group, which she announced most delightfully, and in which her singing was at a point of great artistic beauty.

Her numbers were "Love This Little Flower" (Ronald), "Sometimes Ah Feel Like a Motherless Child" (H. T. Burleigh), and "Sometimes I Watch Thee in the Desolate Night" (Huhn), with a very beautiful encore addition.

Splendid organ support was afforded throughout by Allen W. Bogen and Harrison Wild was at every moment of the concert a truly inspiring and authoritative figure at the baton.

C. E. W.

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GINO MARINUZZI

The New Conductor of the Chicago Opera Association
A Man of Infinite Talent and Glowing Personality

By CHARLES E. WATT

It is not easy to carry on a conversation with an Italian who can speak but very few words of English, when you yourself can speak no Italian whatever except "si" and "no" and must depend wholly on an interpreter, but such is the super-cleverness and the absolute rapidity of thought of Gino Marinuzzi that he seems to sense everything that is said in his presence, in whatever language, and so full of intelligence is he that even through a second person he can give an interviewer an infinity of material to think about.

Personally he is a remarkable man, slight as a boy of 20 and with an extraordinarily mobile face. His eyes and his ready smile assist him, as also his expressive hands, in making himself understood and appreciated.

And he is a really wonderful man, this new acquisition of the Chicago Opera Association—composer, player of many instruments and director extraordinary.

His "Jacquerie" will be a sensation when given in Chicago, just as it has been a sensation in South America.

He was intended by his parents, people of distinguished Italian family, for the law, and in fact was deeply immersed in that study (though spending much time always at music also) when the assassination of King Humbert awoke the latent spark of composition and impelled him to write a commemorative Mass, which won for him immediate recognition.

When it was definitely decided to give up the study of law and turn to music professionally, the gifted young man, born at Palermo and having studied there extensively with Zuelli, director of the Conservatory, went to Bologna, where his education in music was completed and where he began his own professional career.

The famous conservatory in this city was founded by Rossini, as is well known, and although its directorship was offered to Marinuzzi after his graduation, the statement of his acceptance of that post as made in some American newspapers is a mistake, for, his work rapidly developing at its best into operatic conducting, he became a citizen of the world and in rapid succession made splendid successes at the Costanzi, La Scala and San Carlos Theaters, and later in South America.

He conducted altogether six years in that part of the world, dividing his year between Italy and South America.

It was twelve years ago that he conducted his first opera, this being "Poliuto," at Catania, Italy, and since then he has conducted almost the entire Italian and French repertoire of operas, old and modern, and has to his credit also some of the most successful performances of "Parsifal" and other Wagner operas ever given anywhere.

In Trieste, a year before the war, he made so pronounced a success that he was presented publicly, by the orchestra, with a beautiful medal, which he values very highly.

Bologna and Trieste are his favorite Italian cities musically, but he likes Brazil also exceedingly, "for," said he, "although there they accept a new work or a new conductor only poca-a-poca, they are certainly enthusiastic enough when once aroused."

Signor Marinuzzi likes America also very much, and is happy in his work at the Auditorium, where he feels that appreciation is immediate and keen.

He is living in a homelike apartment at the Congress and showed me, there, pictures of his two children who are now in Italy.

Antonio, a handsome boy, is 9 and has much musical talent. Lia is but 4 and is a very beautiful little girl.

Mme. Marinuzzi is with her husband, and in the intervals between rehearsals and performances he is composing another opera.

The press of Chicago has been unanimous in acclaiming this remarkable young conductor as one of the most significant personages ever added to the Chicago Company, and the public has found him glorious in every opera he has conducted.

For, using no notes at all, he seems to have an unlimited knowledge of scores and an uncanny ability to induce everyone under his baton to do the most skillful and artistic work that it is possible for them to do.

Yes, Chicago likes Marinuzzi very much indeed, and we are glad that he likes us so well and happy in the prospect of a term of years of operas under his alert, resourceful and altogether artistic baton.

———♯♯♯———

AUDITORIUM CONSERVATORY

Mrs. Stein's Players, Janet Havens, Emma Olson, Harriet Nilsen, Lucile Fisher, Irving Schuster, Emmet Flood and Merle Morgen, gave an interesting comedietta, "By Accident," at the Brentano Neighborhood Association Thursday evening.

Emily Kartak, soprano, artist pupil of Karl B. Stein, and Gaetano Viviani, baritone, are singing at the Winton Hotel, Cleveland.

Ruth Helene Dahly, contralto, assistant to Mr. Stein, was soloist at the Norwegian Choral Society Sunday, December 6, and at the Ambrose Woman's Club on December 12.

Janet Havens, artist pupil and assistant teacher of Mrs. Stein, will be the reader at the Warren Avenue Presbyterian Church December 22.

Other pupils of Mr. Stein who have appeared recently are: Marie Nugent, soprano, soloist at the Sydemar Club, December 10. Mabel Brown, soprano, at the K. C. University Council, December 12. Irene Loehr, Cora Lindemann, Arthur Iles and William Ehnert have been singing quartets this week at the Majestic Theater in Waukegan.

———♯♯♯———

TEW STUDIOS

An exceptionally interesting program is being prepared for the Christmas At Home of Whitney Tew's pupils next Sunday, December 21, from 4 to 7 o'clock.

Two quartets from Madame Liza Lehmann's "Daisy Chain" will be sung by Miss Jeanette del Barrios, Miss Hazel Renninger, Mr. Edwin Iles and Mr. Lawson Reid. Miss Lucy Levy at the piano.

Pinsuti's "Goodnight, Beloved," will be sung by Miss Emma Berg, Mrs. Mabel Hildebrecht, Mr. Iles and Mr. Tew.

Nevin's quintet, "Wynken, Blynken and Nod" (Words by Eugene Field), will be sung by Mrs. Gertrude Sweet, Miss Gertrude Clark, Miss Mabel Grieves, Mr. Iles and Mr. Tew. Misses Cartwright and Scrimgeour will play the pianoforte part.

A chorus of ladies will do the trios, "The Flower Greeting" (Curschmann), and "Dawn's Awakening" (Grieg).

———♯♯♯———

CHICAGO PIANO COLLEGE

Following is the program to be given Saturday afternoon, December 20, at 2 o'clock, in the College Lecture Room, 927 Kimball Hall:

Polonaise, A Major.....Chopin
Ballade, A Flat Major.....Chopin
Miss Goldie Guy
Valse, "A la bien Aimee".....Schutt
Miss Grace Fox
Ariel.....Harmon H. Watt
Le Cavalier Fantastique.....Godard
Mrs. Mary Dietz
To a Wild Rose.....MacDowell
To a Water Lily.....MacDowell
From an Indian Lodge.....MacDowell
Miss Edna Brownell
Beautiful Blue Danube Waltzes (paraphrase).....
.....Strauss Schulz-Evler
Miss Lavinia Kent
Concerto, G Minor, Op. 22.....Saint-Saens
(Last movement)
Miss Agnes Petersen
With Mr. Watt at second piano

———♯♯♯———

Briscoe—A most enjoyable studio recital was given by piano pupils of Addison Briscoe and voice students of Lillian Thomas Johnston last Sunday afternoon at their Kimball Hall studio. In addition to the work of the pupils, Mrs. Johnston sang a beautiful Cadman number and Mr. Ralph H. Askew contributed some excellent violin selections, with Mr. Briscoe at the piano.

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FOURTH WEEK OF OPERA

The French Singers Score in "Le Chemineau" and "Manon"—Galli-Curci Splendid in "Traviata" and "Barber of Seville"—A Fine Performance of "Tosca"—"La Boheme" Repeated with Success—Schipa Creates a Sensation in "Traviata" and "Barber of Seville"—Galeffi Fine as Germont Sr. and the Barber—Marinuzzi Becomes More Popular with Each Appearance.

"Lucia"

The fourth week opened on Sunday afternoon with a capacity house and unbounded enthusiasm for the art of Mme. Galli-Curci, who at that time gave her usual beautiful reading of the score of the unhappy Lucy Ashton.

Excellently disposed in the vocal sense and with an even added charm of naturalness and simplicity, the famous soprano

FORREST LAMONT
American Tenor

charmed her audience in just a little more intense way than ever before in the same role.

She was splendidly supported by Alessandro Dolci, who at this time not only offered the best work he has done this season, but also gave one of the most impressive and beautiful vocal exhibitions he has ever shown in Chicago.

The two voices complemented each other admirably, and in the extended duet singing of the first act there was a wealth of beauty which simply electrified the audience.

Both artists were recalled and encored at every opportunity, and the "Mad Scene" was stopped in the middle, as usual, until the audience had secured a repetition of that part in which the voice and flute together perform that piece of glittering musical joy which stands to the everlasting credit of Donizetti, and which no composer, in writing for coloratura soprano, has ever surpassed.

C. E. W.

♮ ♮ ♮

"Le Chemineau"

Mlle. Yvonne Gall and her artist associates, Dufranne, Warnery, Nicolay and the rest, repeated on Monday evening their beautiful reading of "Le Chemineau" and delighted the usual big Monday night audience.

This opera, strangely lacking in anything approaching individual display, is yet, in scene, action, pantomime and—very emphatically in orchestral score, a very mosaic of music beauty and of histrionic delight.

To have a part in it and to do this part so well as does Mlle. Gall is a very distinct achievement.

♮ ♮ ♮

"La Traviata"

On Tuesday evening "La Traviata" brought another capacity house to hear Galli-Curci in a part which she makes charming and musical, even if it never rises to any special histrionic importance.

Galeffi was excellent as Germont Sr., and Dolci as Germont Jr. again showed the fine form and beautiful qualities which made his Edgar notable.

The production as a whole was only fair; the ballet was good; the orchestra better than sometimes.

Again the loud talking behind the scenes, a thing which is certainly a discourtesy to the audience and must, inevitably, be annoying to the artists on the stage.

♮ ♮ ♮

"Tosca"

A very large audience witnessed the performance on Wednesday evening of "La Tosca" and much enthusiasm was in evidence.

Not so very many years ago Chicago was entirely indifferent to the charms of this vivid Sardou lady, but we have grown to appreciate both the drama and the music and today it is one of the favorites of the repertoire.

The writer thinks "Tosca" the really greatest of the Puccini operas, and one of the greatest of all those of modern composition.

The play is so vitally intense and the music so beautiful as to place the opera head and shoulders above the vast majority of those we hear night after night.

But, to be thoroughly enjoyed, "Tosca" must have not alone an exceptional setting, which it certainly had on Wednesday night, and magnificent direction of the musical forces, which was unequivocally provided by Gino Marinuzzi at this time, but further, there must needs be a magnificent Tosca, Cavaradossi and Scarpia.

Tosca suits Rosa Raisa exceedingly well, and as Cavaradossi, the fine young tenor, Tito Schipa, was a revelation, nothing less, but the Scarpia of the cast was so far short of what a Scarpia should really be as to leave a definite feeling of disappointment on the part of everyone who witnessed the performance.

And this state of affairs is inexcusable, for there are several baritones in the company who would do the part very much better than it was done at this time.

Last year when Rosa Raisa made her first appearance in the role of Tosca Mr. Polacco was in charge of the performance, and through temperamental disagreement between the two there was much unevenness in the performance and the famous "Vissi d'Arte" came perilously near being a fiasco.

On Wednesday last, however, with so superb an accompanist as is Mr. Marinuzzi and with such good singing as that offered by Miss Raisa there was nothing but harmony and splendid effect.

Schipa, ideal as the duke in "Rigoletto,"

TITO SCHIPA

found also in the part of Cavaradossi one which he was able to invest with the greatest of charm and, at times, with absolutely thrilling colors.

The aria of the first act was beautiful; the defiance of Scarpia in the second act was intensely thrilling, and the aria of the last act at a point of vocal beauty and dramatic

intensity which it has never before enjoyed in Chicago.

Constantin Nicolay is, invariably, good in whatever he does, but it is doubtful if there is any part in his repertoire in which he shines to such splendid advantage as that of Angelotti in "La Tosca."

The same may be said of Vittorio Trevisan, for inimitable as is his humor in other operas and suave as is his acting of character parts, there is no one of them so utterly fine as his Sacristan in the Puccini opera.

C. E. W.

♮ ♮ ♮

"Manon"

The performance of "Manon" last Thursday evening was one of the most brilliant in

EVELYN HERBERT
American Soprano

scene and pageantry and among the most beautiful, musically, of the entire season. The guiding hand was again that of Marinuzzi, the always intelligent and supremely artistic conductor. Conducting, as usual, entirely without score, he was keenly alert to every need of the singer and subordinated the orchestra with exquisite taste, though never losing sight of fine moments of accentuation and power.

Yvonne Gall in the title role was enchanting to look upon and vocally brilliant. Histrionically, she is always clever and pleasing.

Schipa added to his laurels of the past week as Des Grieux. He was in glorious voice and his dramatic powers were displayed to the utmost. For in the formality of his costume he was called upon to exert all the depiction by facial expression and restraint of action, of which he is such a master. In the "Dream Song" his voice rose to heights of lyric beauty with which few tenors could compete.

Maguenat, Warnery, Huberdeau and Defrere in the smaller parts were all that could be desired, and Edna Darch, Emma Noe and Mina Hager formed a charming feminine trio of subordinates.

MARY CARVER WILLIAMS.

"La Boheme"

The second repetition of "La Boheme," occurring on Saturday night, was witnessed by a very large audience and not only did the clever Murger story and the graceful Puccini music please mightily but also each of the principals of the cast found full favor at the hands of this discriminating audience.

Evelyn Herbert, admired for her girlish beauty and fine acting no less than her lovely voice, again scored heavily and the cast throughout was accepted as ideal, each in his own part, and the entire ensemble was as happy as heart could wish.

♮ ♮ ♮

"The Barber of Seville"

Chicago never gets tired of "The Barber" and when Galli-Curci sings in this melodious old piece by Rossini we are quite apt to wax exceedingly enthusiastic in approval.

And on Saturday afternoon, the charming soprano was again at her best and again did she please every hearer of the graceful score and again, as was expected, she delighted us with her brilliant and melodious interpolations.

The part of the Count was taken gracefully, melodiously and with full dramatic valuations by Tito Schipa, who thus added one more to his list of pronounced successes in Chicago.

The music suits his voice perfectly and the dress and action are such that he can carry them off with great eclat.

A wonderfully versatile man is Schipa and in "The Barber" he gave us one more cause for joy.

Vittorio Trevisan as Dr. Bartolo was superb as always in the part and never allowed the fun to lag for one moment when he was on the stage. Galli-Curci also has a very definite and very pretty sense of humor and her comedy scenes with Trevisan were delightful.

♮ ♮ ♮

Other Operas

Tonight (Friday) will witness the premiere of "The Spanish Hour" and "The Birthday of the Infanta" (Ballet).

On Saturday afternoon "The Masked Ball" will be given with Florence Macbeth in the part of Oscar.

Saturday evening at popular prices, Galli-Curci in "Traviata."

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BESSIE BOWN RICKER

Mrs. Bessie Bown Ricker makes a specialty of the recital of child verse. The art of her work consists not merely in the production of the child voice and gesture, but in throwing into the portrayal an underlying tone of maturity which forms a most effective background to the child imitation — this, coupled with an exceptionally pleasing personality and address, gives her work a charm that is peculiarly its own.

Her repertoire includes selections from Riley, Field, etc., and many anonymous and original monologues. Mrs. Ricker also gives clever impersonations in French and negro dialects and a number of pleasing society sketches.

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Ricker—Bessie Bown Ricker, interpretative reader, making a specialty of child readings, has filled numerous engagements in St. Louis since her return from a year's entertainment service in France. At the Missouri Athletic Club on December 22 she directs a special Christmas entertainment, when she has under her charge one thousand children.

CENTRALIZING SCHOOL

The children's Christmas program at the Centralizing School was an hour of delightfully good fun as usual. Under the supervision of Miss Irene A. Skinner it was worked out consistently and with distinct originality from a dramatic standpoint. The program, in its three parts, is quoted:

'TWAS THE NIGHT BEFORE CHRISTMAS

Music—Christmas Bells
Miss Pendry

A Surprise for Santa Claus.....Best
Helen McDougall

HANGING the STOCKINGS (With incidental music by Wilmarie Hosier)
Mary Jane Kevil, Sylvia Ostrovsky, Alta Christensen, Harriet Goodrich and Selma Simon

THE HOLY MORN

Choral Club Under the Supervision of Miss Schuster
Music—From Parsifal
Mrs. Walker

A Christmas Carol.....Lowell
Lucia Miller

Christmas Carol (Sung in the form of a round)
There's Music in the Air.....Root
Ye Merry Minstrel (Three part round).....Purcell
Silent Night (Two part round).....Gruber
Nazareth (Quartette with incidental solo).....Gounod

THE FESTAL EVENING

Birthday of a King.....Neidlinger
Grace Rogers

The Spelling Lesson.....Gillilan
Selma Simon

Avalanche.....Heller
Evelyn Wolf

Joyously Peal Ye Christmas Bells.....Coombs
*Wilma Farnsworth

The Pixie's Goodnight Song.....Brown
Ellsworth Bruce

Twenty-Six
Horace Brenizer

Song of the Quail.....Goodrich
Lillian Foote

Ethiopian Santa Claus
Harriet Goodrich

Santa Claus.....Schumann
Shirley Greenlaw

St. Nicholas Day in the Morning.....Martin
Charlotte Torgerson

Hail Ye Time of Holiday.....Branscomb
Mr. Charles Weeks
Accompanist, Mrs. Charles Weeks

*Student of Mrs. E. C. Walton

The last part only was heard by the writer, who noticed particularly the keen enjoyment which the children themselves seemed to have in their work. Not only was it good work but very enthusiastically done This is peculiarly characteristic of the programs of the Centralizing School, a sense of the fearlessness and eagerness of those taking part. When this takes place a feeling of informal intimacy is invariably established between the audience and the performers which is very gratifying.

MARY CARVER WILLIAMS.

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Nevin—A visitor of Tuesday was the charming soprano, Olive Nevin, who had an engagement in private musicale in Chicago on Tuesday evening. Miss Nevin had just returned from Huntington, W. Va., where she made a highly successful appearance as special soloist at an Elks' memorial service, singing to an audience of three thousand people, and from Chicago she went to La Crosse, where—in conjunction with Edna Gunnar Peterson, pianist, she appeared in concert on Wednesday evening. Miss Nevin has a very full season, and is doing church work and teaching in addition to the numerous list of recital and concert engagements she is fulfilling.

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Chalmers—In a successful New York appearance last week Mr. Thomas Chalmers, baritone, sang, as an encore, the popular "Smilin' Through" of Penn and scored a fine impression.

AMERICAN CONSERVATORY

A dramatic recital by advanced students of Letitia K. Barnum and A. Louise Suess was the event last Saturday afternoon in Kimball Hall. A reading, "Pauline Pavlowa" (Aldrich) was given by Miss Esther J. Fritz, and a cutting from McCarthy's "If I Were a King" was done by Mrs. John J. Wagner. Following this were two short one-act plays. The first, the ever obscure but ever alluring "Land of the Heart's Desire," by Yeats, was done under Mrs. Barnum's direction. All the parts were very well understood and thoroughly studied. The Fairy Child, in the person of Constance Penney, was especially attractive.

In contrast to the rather haunting sadness of the Yeats fantasy was given a farce, "The Happy Day," by pupils of Miss A. Louise Suess. The principal characters wore all the air of the blase daughters of high society preparing for an elaborate wedding, while the country cousins were typically perfect in behavior and equipage.

MARY CARVER WILLIAMS.

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Edgewater Beach Concert—The concert given at Edgewater Beach Hotel last Sunday will be reviewed next week.

Borghild Langaard

Dramatic Soprano

COVENT GARDEN, LONDON

Borghild Langaard was certainly the most youthful "Brunhilde" ever seen on the Covent Garden stage. She has a finely sympathetic voice and much musical feeling added to keen dramatic instinct.

For the first appearance in such a part, it was astonishing and she will in time be a great "Brunhilde." Neither Yernina nor Gulbranson have done more than that the first time they sang the part.—Morning Leader, London.

CHRISTIANIA

Mme. Langaard's "Tosca" was a magnificent impersonation. Never has the glory of her voice been greater.

Her beautiful appearance is just as striking, and her dramatic acting is overflowing with strength of feeling, passion and tragic pathos.

The whole impersonation was of monumental dimensions and shows what this, our foremost singer, is in possession of.—Morgenbladet-Siewers.

IMPERIAL OPERA, VIENNA

Mme. Langaard, as her name indicates, a northern singer, traveled last night to the hottest and most dramatic south by singing "Aida" to a Vienna public.

We tell immediately with great success and all the applause given to a welcome artist.

Mme. Langaard is tall and beautifully built, the real dramatic, and has a beautiful carrying voice, that is at its best in the high register. It will be very interesting to hear this artist in Wagner parts.—Fremdenblatt.

COVENT GARDEN, LONDON

An excellent impression was made by Mme. Langaard as "Sieglinde." Her voice has rich volume and resonance and her impersonation testified to dramatic perception and excellent training.—Referee.

The lyrical freshness of the duet was made exceptionally attractive by the clear and finely sustained tone with which Mme. Langaard sang the music.—Daily News.

With Mme. Langaard as "Sieglinde" the beautiful music of the first act and the great closing duet went supremely well and deeply impressed the enormous audience.—Era.

COVENT GARDEN, LONDON

Borghild Langaard at once arrested attention by the purity and richness of her voice. She has the almost priceless quality of freshness, and while her acting showed natural aptitude, the charming finish of her vocal phrasing made her interpretation thoroughly distinctive.

Her success was complete and seldom has the somewhat theatrical part of "Santuzza" been played of late with such a full appreciation of its infinite pathos and with such unexaggerated emphasis of its leading features.—The Standard, London.

THE ROYAL OPERA, COPENHAGEN

Mme. Langaard's "Elsa" in Lohengrin is such an excellent performance that it would be an honor and glory to any of the first operatic stages in the world.

Madame uses her incomparable, velvety and even voice so quite natural and yet so very artistic. Our own singers, even the foremost of them, would be able to learn from Mme. Langaard's superior and virtuosic manipulation of the glorious voice God gave this Norwegian diva.

CHICAGO OPERA ASSOCIATION, Auditorium Theatre, Chicago

MUSIC TO COME

Friday, December 19

Orchestra Hall, 2:15 p. m.—Chicago Symphony Orchestra, Edward Johnson, soloist.

Orchestra Hall, 8:15 p. m.—Edison Symphony Orchestra concert.

Auditorium, 8 p. m.—"The Spanish Hour" and "The Birthday of the Infanta."

♮ ♮ ♮

Saturday, December 20

Ziegfeld Theater, 11 a. m.—Chicago Musical College Concert.

Chicago Piano College, 2:15 p. m.—Pupils' recital.

Kimball Hall, 3 p. m.—American Conservatory concert.

Auditorium, 2:15 p. m.—"The Masked Ball."

Orchestra Hall, 8:15 p. m.—Chicago Symphony Orchestra.

Auditorium, 8 p. m.—"Traviata."

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Sunday, December 21

Grace Church, Oak Park, 4 p. m.—"The Messiah."

First Congregational Church, Oak Park, 7:45 p. m.—"The Messiah."

First Methodist Church, Evanston, 8 p. m.—"The Messiah."

New First Congregational Church, 8:10 p. m.—"The Nativity."

Kimball Hall, 3:30 p. m.—Allen Spencer, piano recital.

Fullerton Hall, 3 and 4:15 p. m.—Chicago Concert Ensemble.

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Monday, December 22; Tuesday, 23; Wednesday, 24; Thursday, 25

Auditorium, 8 p. m.—Grand Opera.

♮ ♮ ♮

In the Theaters

The Playhouse—Pictures and music.

Woods—"Up in Mabel's Room."

Olympic—"Civilian Clothes."

Studebaker—"Take It From Me."

Princess—"Thirty-nine, East."

State-Lake and State-Congress—Vaudeville and pictures.

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REED MILLER FAMOUS "MESSIAH" SOLOIST

There is undoubtedly no tenor before the American public who has a greater reputation as a 'Messiah" singer than Reed Miller, who has appeared as soloist in Handel's famous work over one hundred times. He also holds the remarkable record of having sung for eight consecutive seasons with the New York Oratorio Society and many times he has sung return dates during the same season with the same organization. The Handel and Haydn Society of Boston is one of the societies that has engaged Mr. Miller for many seasons, and this year is no exception. He will sing there during Christmas week when they give "The Messiah," and will also sing the same work with the New York Choral Union when his wife, Nevada Van der Veer, the popular contralto, will appear with him. During the same week Mr. Miller will appear in "The Messiah" in Newark with Arthur Middleton and Emma Roberts.

PRESS AT LARGE

Snubbing the Heroes

Chicago, Dec. 8.—[Editor of The Tribune.]—Nineteen musical eliters haughtily objected to sitting in the same room with seventeen maimed heroes. Turned up their pudgy noses at seventeen of the bravest sacrificers God put on earth.

One can picture these jewel-bedecked women huddled in groups with scented handkerchiefs to their faces, with all signs of disgust for these dandy fellows. Not one of them showed the slightest earmarks of a mother. They couldn't have been and show such a lack of American patriotism.

They cannot endure the smell of iodoform. The spirits of some of our real Red Cross martyrs should rise from the fields of France to tell these women of the mangled limbs and gashed bodies they had cared for; all this so that these same eliters could be free Americans and not slaves of the Hun.

Their names should appear in the press, but such as they would be delighted at the free publicity. Your policy of patriotism should cause you to print this.

G. L. H., A. E. F.
—The Tribune.

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Legion Post to Inquire Into All Concerts

No concert or theatrical performance will be held here in the future until it has been given a careful scrutiny by the newly formed Woodlawn Post of the American Legion, which yesterday attempted to stop a concert at the Blackstone Theater, where Bruno Steindel, cellist, appeared with the Steindel trio "for the benefit of German war orphans."

"We intend to look into these affairs—every one of them," said N. W. Cain, 6104 Kenwood avenue, today, speaking for the post. "The next one we are interested in is the Chicago appearance of Fritz Kreisler. We don't know the date, but we're going to find out. Chicago doesn't seem to take to that sort of thing the way they do in New York."

Mr. Cain said he expected definite action on future plans of the post to be taken at a meeting tonight.

—Chicago Evening Post.

♮ ♮ ♮

Riot at Kreisler Concert—Legion Members Turn Out Lights and Clash with Police

[By the Associated Press]

Ithaca, N. Y., Dec. 11.—Police were called out last night to quell an incipient riot which attended the concert given by Fritz Kreisler, Austrian violinist, under the auspices of the Cornell University music department. In the middle of the performance the electric light wires to the hall were cut by an angry crowd of members of the American Legion and their friends, who had been driven back by the police when they tried to force an entrance into the building.

Kreisler continued playing for forty minutes in the dark, while his large audience countered with cheers the shouts of "Hun! Hun!" from the crowd outside.

—Chicago Daily News.

♮ ♮ ♮

Carver at Rockford

To interpret the stately measures of Handel's "Come, My Beloved," from "Atalanta"; "The Invocation of Orpheus" by Peri, and the beautiful aria from "The Magic Flute," or, again, the merry theme of "The Kiss" of Beethoven and "The Warning" (Mozart), demanded versatility which Mr. Carver displayed along with his other gifts, and withal he sang them with a smoothness of utterance infrequent in the voice of a basso. His dramatic powers were displayed in the Rachmaninoff "The Lord Is Risen" and in the more tragic theme of the other Russian, Moussorgsky, "After the Battle." The audience would not cease applause until Mr. Carver returned.—Rockford Morning Star.

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Cancel Kreisler Concert—Lynn Mayor Threatens to Have Violinist Arrested

A concert by Fritz Kreisler, the Austrian violinist, which was to have been given tomorrow (November 29), was canceled today. Because of protests by the American Legion, Mayor Creamer refused a permit for Kreisler's appearance, but State sanction for a "sacred concert" was obtained.

When the mayor announced that he would have a jury of twelve musicians determine whether Kreisler played other than "sacred music" and would have police present to make an arrest in the event of violation of the permit for such a concert, the proposed appearance of Kreisler was canceled and other players will be substituted.—New York Times.

The Medinah Temple Concerts

The new management which undertook to give Chicago something it had never had will probably finish out the season, and at the end be wiser if sadder than when first launching on the step that was to bring music to the masses at twenty-two dollars the series. This in itself showed how little the management knew about Chicago. If it will not patronize shows offered by the old established managerial people who have tried out the temper of the public years past, it is not supposed it will have more than perfunctory interest in a new enterprise, especially when the place of venture is far away from the beaten tracks, and not of the best acoustically. At least, so it seemed to the present writer, who, in a side seat close under the stage, could manage to see the artist when as imposing as Matzenauer. But Medinah Temple is too unwieldy for artists to make their best effects. Those who sat in the center of the house in the dress circle had, however, a rare treat, and never has the noted soprano sang with more opulence of love or more dramatic skill. It was the epitome of art. Nothing she attempted could have been improved upon, for she is one of the greatest singers of the century. Everything she does has for background brains. She brings to each aria and song musicianship, intelligence and lovely voice. Of course, she looked superb and was gracious as ever. Max Rosen assisted and with all the charm for which he has won golden opinions. He is one of the young talents of whom America can well be proud.—Musical Leader.

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SEATTLE, WASHINGTON

The following program was very successfully given by the Amphion Society on December 9:

The Star-Spangled Banner
The Norsemen ..... Grieg
Shena Van ..... Beach
Ashes of Roses ..... Cole
Aria—Valse De Cigales ..... Messager
(From Madame Chrysantheme)
Marie Sidenius Zendt
Three for Jack ..... Squire
The Night of a Star ..... Protheroe
A Dusky Lullaby ..... Gilberte
The Camel and the Butterfly ..... Norton
Songs—
My Soul Is an Enchanted Boat ..... Woodman
The Heart Call ..... Vanderpool
Berry Brown ..... Ward Stephens
Buckle My Shoe ..... Jules Jordan
Song of the Open ..... La Forge
Marie Sidenius Zendt
The Sea Hath Its Pearls ..... Pinsuti
The Rosary ..... Nevin
Carry Me Back to Old Virginny ..... Bland
Song of Deliverance ..... Coleridge-Taylor

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FIRST CONGREGATIONAL CHURCH, OAK PARK

The positions of tenor and bass at the First Congregational Church in Oak Park have been filled.

A. James Houpt has been selected for the tenor position and William Phillips for the bass.

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Shapiro — Ethel Shapiro, contralto, and David Shapiro, violinist, gave a joint recital at Todd Seminary for Boys, Woodstock, Ill., on December 6. Their program proved very delightful and entertaining to the boys. Miss Shapiro is soloist at Temple Mizpah and on December 17 gave a program for the "Women of Mizpah," an auxiliary of the temple.

♯ ♯ ♯

Violet Martens Link—Mrs. Link, accompanist, has had a busy week—last Saturday in Davenport with Ethel Jones, giving a recital; Monday night in Rock Island with Miss Jones; Saturday night in Janesville, Wis., accompanying George Rasely; Sunday at the Athletic Club joint recital of George Rasely and Beryl Brown.

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Willard—Carolyn Willard, Chicago pianist, played a recital at Aeolian Hall in New York on Wednesday afternoon of this week.

PREISER SCHOOL OF MUSIC

A splendid concert was given by the Preiser School of Music at the Christian Church in Austin on Monday evening.

John Barker, a brilliant young violinist, played numbers by Wieniawski, Cui, De Beriot, Schubert-Kreisler, Ambrosia and Rehfeld, with the artistic accompaniment of Mrs. Fannie Barnett Preiser.

Jane Sloan gave some very interesting readings and Marie Vanderlinder played a fine group of piano numbers.

There was a large audience and the concert scored complete success.

♯ ♯ ♯

ETHEL JONES

Ethel Jones, mezzo, who recently captivated Chicago's press by her song recital on November 11, returned to Chicago Saturday from a week's tour in the west. In spite of delays ranging from one to five hours, due to the fuel situation and reduced train service, Miss Jones filled all dates and as scheduled.

In announcing that re-engagements followed each program, we have said that she repeated her Chicago success with each appearance.

♯ ♯ ♯

LESTER GROOM

Subjects for consideration at the Orchestra Program Study Class Saturday, December 20:

Overture—The Elopement from the Seraglio....Mozart
Symphony in D Minor....Cesar Franck
Prelude to The Mastersingers of Nurnberg....Wagner

DECEMBER 27

Pastorale from the Christmas Oratorio....Bach
Symphony No. 2 in D Major....Brahms

Season membership or weekly attendance is invited. Meets Saturday afternoon at 5:45 p. m., at 1225 Kimball Hall, L. W. Groom conducting.

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Edgewater Beach—Miller, Resseguie and Tufts announce the Edgewater Beach Twilight musical will be given by Betty Baxter, contralto; Grant Hadley, baritone, and Beulah Taylor Porter, accompanist.

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Kinsolving Musicale—The next of the Kinsolving Morning Musicales at the Blackstone Hotel on December 30 will be given by Reinald Werrenrath, baritone, and Greta Masson, soprano.

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Spalding—Albert Spalding is to give his first New York recital of the season on December 27 at Carnegie Hall.

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Farrar — Amparito Farrar is singing "Golden Crown" (Gantvoort) and "The Heart Call" (Vanderpool) in all her recitals.

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Lowe-Pierson—Lela Lowe-Pierson was the soloist at the Boulevard Masonic Lodge on December 11.

IS
YOUR NAME
in the Classified Directory Columns
— of —
MUSIC NEWS
IT OUGHT TO BE

Christmas Music in the Churches

South Congregational Church

DECEMBER 21, MORNING

Prelude—Meditation ..... Bach-Gounod
Organ, violin and piano
Anthems—
Manger of Bethlehem ..... Havens
There Were Shepherds ..... Nevin
God So Loved the World ..... Stainer
Solos—
The Light From Heaven ..... Gounod
Cantique de Noel ..... Adam
Sevenfold Amen ..... Stainer

In the evening Buck's "Coming of the King," in pageant form, will be given and carols sung at various stations in the church.

Choir, Lois Hostetter, Florence E. Boydston, Charles H. Hall and Dewitt Clelands. Assisting—Mrs. Hathaway, violin; Rolla Mudd, tenor, and May Johnston, piano. Albert Cotsworth, organist and conductor.

♮ ♮ ♮

New England Church

Dearborn and Delaware Place, December 21, 1919.

Irene Belden Zaring, organist and musical director; Elsa Kressman, soprano; Clora Spalding, contralto; Walter H. Chambers, tenor, and Clarence L. Neu, bass, assisted by Wally Heymar, violinist; Helen Stone-Torgerson, harpist, and Frederick Scheld, cellist.

MORNING, 10:45

Prelude—Adagio Pathetique ..... Benjamin Godard
Violin, cello, harp and organ
Quartet—It Came Upon the Midnight Clear ..... Stainer
Harp and organ
Solo—Agnus Dei ..... Bizet
Elsa Kressman
Violin, cello, harp and organ
Quartet Response—O'er the Cradle of a King ..... Old Breton Melody
Harp accompaniment
Quartet—All Hail the Virgin's Son ..... Clarence Dickinson
Violin, harp and organ
Ensemble—Extase ..... Louis Ganne
Violin, cello, harp and organ
Postlude—Hallelujah (Messiah) ..... Handel

EVENING, 7:45

Prelude—The Shepherds' Song ..... Guilmant
Noel Polonais (variations on an ancient Polish Christmas Carol) ..... Guilmant
Three Christmas Carols—
Oh, Little Town of Bethlehem
Three Kings of Orient Are We
Holy Night, Peaceful Night
Anthem—Everywhere, Everywhere, Christmas Tonight ..... Nevin
Solo—O Night of Nights ..... Vandewater
Clora Spalding
Quartet—A Joyful Christmas Song ..... Gevaert
Postlude—Te Deum Laudamus ..... Claussman

♮ ♮ ♮

St. Chrysostom's Church

1424 Dearborn Parkway, Sunday, December 21

CHILDREN'S FESTIVAL SERVICE,

Afternoon, 4 o'clock

Prelude—Gesu Bambino ..... Pietro A. Yon
Processional Hymn 78—O Little Town of Bethlehem ..... Redner
Christmas Pageant (Five Tableaux in costume)
Carols—
O Come, All Ye Faithful
We Three Kings of Orient Are
Angels From the Realms of Glory
Shepherds, Shake Off Your Drowsy Sleep
What Child Is This?
Sleep, Holy Babe
Candlelight Procession
Carols—
God Rest You, Merry Gentlemen
Good King Wenceslas
The First Norvell
Offertory Carol—Silent Night, Holy Night ..... Gruber
Doxology ..... Old Hundredth
Children's Vesper Carol—Away in a Manger
Recessional Hymn 73—Hark! the Herald Angels ..... Mendelssohn
Postlude—Finale (from Sonata 1) ..... Guilmant

This service will be sung by the combined choirs of the parish.

CHRISTMAS DAY

Holy Communion, 11 a. m.
Prelude—Pastorale ..... Cesar Franck
Processional Hymn 72—O Come All Ye Faithful (Adeste Fideles)
Introit Hymn 74—Of the Father's Love Begotten ..... 12th Century
Kyrie Eleison—Gloria Tibi ..... Arthur S. Hyde
Hymn 84—Calm on the List'ning Ear of Night ..... Dykes
Offertory Anthem—Three Kings Have Journeyed ..... Cornelius
Anthem at the Presentation—Hallelujah Chorus (from The Messiah) ..... Handel
Sanctus in A ..... Stainer
Communion Hymn 336—Bread of the World ..... Hodges
Gloria in Excelsis (Chant)
Seven-fold Amen ..... Stainer
Recessional Hymn 73—Hark, the Herald Angels ..... Mendelssohn
Postlude—Finale (from Symphony Four) ..... Vierne

This service will be sung by the parish choir of twenty mixed voices, Alonzo Morsbach, bass, soloist.

THE FIRST SUNDAY AFTER CHRISTMAS,

SUNDAY, DECEMBER 28

Holy Communion 11 a. m.
Prelude—Cantabile (from Symphony Six) ..... Widor
Processional Hymn 72—O Come, All Ye Faithful (Adeste Fideles)
Introit Carol—To Us Is Born This Day ..... Praetorius
Kyrie Eleison—Gloria Tibi ..... Arthur S. Hyde
Hymn 84—Calm on the List'ning Ear of Night ..... Dykes
Offertory Anthem—O Holy Night ..... Adolphe Adam
Miss Maude Lewis, soprano, soloist
Doxology ..... Old Hundredth
Sanctus in A Flat ..... Tours
Communion Hymn 336—Bread of the World ..... Hodges
Gloria in Excelsis (Chant)
Seven-fold Amen ..... Stainer
Recessional Hymn 73—Hark! the Herald Angels ..... Mendelssohn
Postlude—Fiat Lux ..... Dubois

On Sunday, January 4, 1920, at 11 o'clock, the Christmas Day service will be repeated. In the afternoon (4 o'clock) the second in a series of four organ recitals will be given. The public is very cordially invited to attend these services and the recital.

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McCabe Memorial Methodist

MORNING SERVICE AT 11
SUNDAY, DECEMBER 21

Organ Prelude—Two Christmas Hymns ..... Alex. Guilmant
Anthem—See, Amid the Winter Snow ..... John E. West
Solo—Gesu Bambino ..... P. Yon
Postlude—Hallelujah Chorus (Messiah) ..... G. F. Handel

EVENING SERVICE AT 7:45

Organ Prelude—Prelude and Christmas Pastorale (Manger Throne) ..... C. F. Manney
Cantata—Bethlehem ..... J. F. Maunder
Organ Postlude—March of the Magi Kings ..... Th. Dubois

Mrs. Margaret Lester, soprano soloist and director; Miss Mabel Wayner, organist; chorus choir of thirty voices.

♮ ♮ ♮

First Baptist

Organ Prelude
Silent Devotion
Processional—Christmas Carol
(Congregation Standing)
Doxology
Invocation
The Lord's Prayer
Hymn No. 341
Responsive Service—Selection 27, first section
(Congregation Seated)
Solo—Gloria Patri
Mr. Clarke
Scripture Lesson—Luke 2:8-20
Quartette—Rejoice Evermore ..... Gaines
Prayer
Announcements
Offertory
Solos—
He Shall Feed His Flock (from the Messiah) ..... Handel
Blanche Trelease
Come Unto Me
Jennie Ekendahl
Sermon—American Homes for Christ
Recessional—Christmas Carol
(Congregation Standing)
Benediction
Organ Postlude

Sunday School Christmas Vesper, 4:30 p. m.:

Organ Prelude
Quartette—Hark! The Herald Angels Sing ..... Schnecker
Stereopticon Pictures
Story—Why the Chimes Rang
Mrs. M. R. Paige
Song—School
Address—Young People and Their Visions
Story of the White Gift Christmas
Processional—Christmas Carols
Presentation of the White Gifts
Benediction
Organ Postlude

♮ ♮ ♮

North Shore Congregational

At North Shore Congregational Church, Wilson avenue and Sheridan Road, at 11 o'clock Sunday morning and 7:45 in the evening the following program will be given:

Organ Prelude—Paraphrase on O Little Town of Bethlehem ..... Faulkes
Quartet—There Were Shepherds ..... Vincent
Contralto solo—The Virgin's Lullaby ..... Buck
Duet for soprano and baritone—Songs of Praise the Angels Sang ..... Hosmer
Offertory—Christmas Pastorale ..... Rogers
Quartet—Shepherds' Christmas Song ..... Dickinson
Quartet—The Morning Stars Sang Together ..... Stevenson
Organ Postlude—Hallelujah Chorus ..... Handel

Mrs. Sarah Wildman Osborn ..... Organist
Mrs. Guy C. Latchaw ..... Soprano
Mrs. George A. McGaw ..... Contralto
Gilbert F. Ford ..... Tenor
Guy C. Latchaw ..... Baritone and Director of Music

♮ ♮ ♮

St. Paul's on the Midway

SUNDAY, DECEMBER 21—MORNING SERVICE

Prelude—In Thee is Joy ..... Bach
Chorus—Unfold Ye Portals Everlasing ..... Gounod
Soprano solo—The Infant Jesus ..... Pietro Yon
Mrs. Mary Camp-Twyman
(Violin obligato)
Double quartette—Light Divine (Russian) ..... Katalsky
Misses Grund, Switzner, Breitweiser and Mrs. Twyman
Messrs. Craven, Coombs, Jacoby and LaChappelle
Chorus—'Tis the Blessed Christmas Morn ..... Bartlett
Solo: Elizabeth Switzner
(Violin obligato)
Solo—In Bethlehem ..... Clark
Mr. Craven
(Violin obligato)
Chorus—Hallelujah Chorus ..... Handel
Postlude—Dies est Laetitiae ..... Yon

♮ ♮ ♮

Hyde Park Baptist

The choir of the Hyde Park Baptist Church under the direction of Frank Park will sing Saint-Saens' "Christmas Oratorio" Sunday night, December 21. The soloists will be Miss Ada Tilley, soprano; Miss Mildred Smith, contralto; Eugene Dressler, tenor, and Mr. Parker, baritone. Phelps Cowan will be at the organ.

♮ ♮ ♮

Kenwood Evangelical

Greenwood Avenue and Forty-sixth
SUNDAY, DECEMBER 21
MORNING SERVICE, 10:30

10:15 a. m.—Carols preceding service
Prelude—Variations on an Ancient Carol ..... Dethier
Anthem—Behold Your God ..... Clough-Leighter
Solo—In a Manger ..... Daniels
Miss Christian
Anthem—The Three Ships ..... Traditional
Carol—The Angels and the Shepherds ..... Old Bohemian
Amen ..... Mozart

Postlude—Fantasy on We Praise Thee, O Lord.....Huber

Choir

Gavin Williamson, organist and director

Jessie Christian, soprano; Florence Lang, soprano; William Clare Hall, tenor; Horace Davis, tenor; Bertha Lotta Sorensen, contralto; Frances Papert, alto; Chase B. Sikes, bass; Benjamin Conkling, bass.

Sermon by the Rev. Albert Joseph McCartney, D.D. (This is a Union Church.)

♮ ♮ ♮

Woodlawn Baptist

SUNDAY, DECEMBER 21

University Avenue and Sixty-second

Harold B. Maryott, choir director; Mrs. Harold B. Maryott; A. A. G. O., organist.

MORNING SERVICE, 11 O'CLOCK

Organ Prelude—Fantasia in G minor.....Bach
Part I of Cantata—The Story of Bethlehem.....Spence

The Choir

Sermon by Pastor—Why He Is Crowded Out
Organ Postlude—Tollite Hostias (from Christmas Oratorio).....Saint-Saens-Gigout

EVENING SERVICE, 7:45

Organ Recital

Adoration and Vox Angelica.....Dubois
Hosanna.....Dubois
Christmas Pastorale.....Merkel
Christmas March.....Merkel
Cantata—The Coming of the King.....Buck

The Choir

Sermon by Pastor—Long Live the King
Organ Postlude—Hallelujah Chorus.....Handel

♮ ♮ ♮

First Baptist, Evanston

Quartet—Marjorie Dodge Warner, soprano; Ruth Simmons Worthington, contralto; Walter Peterson, tenor; Frank Dunford, bass; William Lester, organist and director.

SUNDAY MORNING, DEC. 21

Organ Prelude—Bethlehem.....Malling
Choir Response—Noel, from The Little Lord Jesus.....William Lester
Anthem—Behold! Thy King Cometh.....Foster
Anthem—Gesu Bambino.....Yon
Choir Response.....Handel
Anthem—See, Amid the Winter's Snow.....West
Offertory—Pastorale.....Oliver King
Benediction Response—Gloria in Excelsis.....French Noel
Organ Postlude—Exsultimus.....Kinder

SUNDAY MORNING, DEC. 28

Organ Prelude—Pastorale.....Franck
Choir Response.....J. C. Bach
Anthem—Joy to the World.....Borch
Anthem—Sing We Christ the True Light.....Lester
Choir Response.....Lester
Anthem—The Light of God.....Lester
Offertory—Christmas Offertory.....Steggall
Benediction Response.....Dickinson
Organ Postlude—Postlude on Christmas Themes.....Gigout

♮ ♮ ♮

St. Patrick's Church

SUNDAY, DECEMBER 21

Adams and Desplaines streets, The Rev. William J. McNamee, Rector.

Christmas Day, 1919—Masses at 3:30, 5, 6, 7, 8, 9, 10, 10:45 and 12 o'clock (noon). Solemn high masses at 3:30 and 10:45 o'clock.

ORDER OF MUSIC

(3:30 o'clock-10:45 o'clock)

Processional—Hark, What Mean Those Holy Voices.....Browne
Introitus—
(I) Dominus dixit ad me.....Chant
(III) Fuer natus est nobis.....Chant
Kyrie—Mass in A (adapted).....Cesar Franck
Gloria—Mass in A (adapted).....Cesar Franck
Gradualia—
(I) Tecum principium.....Chant
(III) Viderunt Omnes.....Chant
Versus Alleluiatici.....Chant
Credo—Mass in A (adapted).....Cesar Franck
Offertoria—
(I) Laetentur Coeli.....Chant
(III) Tui Sunt Coeli.....Chant
Adeste Fideles.....Novello
Sanctus et Benedictus—Mass in A.....Cesar Franck
Agnus Dei—Mass in A.....Cesar Franck
Communiones—
(I) In Splendoribus Sanctorum.....Chant
(III) Viderunt Omnes.....Chant
Carols—
(a) Gesu Bambino.....Pietro A. Yon
(b) Sweet Christmas Bells.....Stainer
(c) Sleep, Holy Babe.....Field
Benediction of the Most Blessed Sacrament—
O Salutaris.....Werner
Tantum Ergo.....Webbe
The Divine Praises.....Browne

(Sung by the congregation)

At the 3:30 o'clock Solemn High Mass the music will be given by a double quartet of selected singers. For the Solemn High Mass at 10:45 o'clock the combined choirs of the church (125 voices) have been called. Principal choristers: M. E. Carter, Robert Adair, sopranos; F. Newton-Keller, C. McArdle, altos; W. M. Kent, R. J. Phillippi, J. Daly, W. H. Pound, M. McNulty, E. D. Messinger, tenors; J. A. Monahan, F. Flood, N. E. Gerber, J. W. Barney, M. Hermann, basses. J. Lewis Browne, organist and choirmaster.

♮ ♮ ♮

Church of the Ascension (Episcopal)

SUNDAY, DECEMBER 21

Rev. W. B. Stoskopf, Rector. Elm and North La Salle street.

Solemn High Mass at 11 a. m., Christmas Day:
Prelude—Pastorale from "Christmas Oratorio"....Bach
Processional—from Finale of Fifth Symphonie.....Tschaikowsky
Solemn Procession—O Come All Ye Faithful.....Reading
Introit and Gradual.....Plainsong
Kyrie—from Mass in E Flat.....Guilmant
Credo, Sanctus, Benedictus, Agnus Dei and Gloria in Excelsis—from Mass in D.....Moir
Offertory Solo—There Were Shepherds.....Scott

Arthur Kraeckmann, baritone soloist

Hymn—Of the Father's Love Begotten.....Ancient Melody
Recessional—Hark, the Herald Angels Sing.....Mendelssohn
Postlude—Hora Gaudiosa.....Bossi

Solemn High Mass at 11 a. m., Sunday after Christmas:
Prelude—Pastorale.....Franck
Processional—Prelude—Marche.....Franck
Solemn Procession—O Come All Ye Faithful.....Reading
Introit and Gradual.....Plainsong
Mass in G.....Schubert
Hymn—Of the Father's Love Begotten.....Ancient Melody
Offertory Anthem—Glory to God in the Highest....Lee
Recessional—Hark, the Herald Angels Sing.....Mendelssohn
Postlude—Lord, Our Creator—Finale from the Elijah.....Mendelssohn

Mr. W. H. Knapp, choirmaster; Mr. L. W. Groom, organist.

♮ ♮ ♮

Grace Church, Oak Park

Arthur Randolph Fraser, choirmaster and organist

SUNDAY, DEC. 21, 4:00 P. M.

Handel's Oratorio, "The Messiah," sung by full choir of sixty boys and men.

Special soloists—Hazel Silver, soprano; Mary Welch, contralto; Arthur Kraft, tenor; Rollin Pease, bass.

CHRISTMAS EVE, MIDNIGHT SERVICE, DEC. 24, 11:15 O'CLOCK

Service sung by choir of men's voices only
Processional Hymn 49.....Adeste Fideles
Carol singing by congregation and choir
Introit—Silent Night.....Gruber
Kyrie Eleison—Chant.....Tallis
Communion Service.....Merhecke
Gloria in Excelsis.....Old Chant
Recessional Hymn 51—Hark, the Herald Angels Sing!.....Willis

CHRISTMAS DAY, DEC. 25, 11 A. M.

Choral Eucharist and sermon
Service sung by combined Parish Choirs
Organ Prelude—Offertory on two Christmas Hymns.....Guilmant
Processional Hymn 49—O, Come All Ye Faithful.....Adeste Fideles
Communion Service in C.....Redhead

Solo voices: Gladys Knight Thomas, soprano; Oliver J. Berg, tenor

Sermon Hymn 59—It Came Upon the Midnight Clear.....Willis
Offertorium—Sing, O Heavens.....Gaul

Solo voices: Master Lyman Eldredge, soprano; Wellington Allaway, alto; Messrs. Oliver Berg, tenor, and Dudley Meyers, bass

Recessional Hymn 51—Hark, the Herald Angels Sing!.....Willis
Organ Postlude—Christmas March.....Merkel

♮ ♮ ♮

Third Presbyterian

SUNDAY, DECEMBER 21

Morning service, 10:30.
Evening service, 7:30,

Quartet and Chorus—Lelia Jesty, soprano; Hazel Williams, alto; Clarence Halm, tenor; Edwin Martin, bass; Caroline Marshall, organist and director.

♮ ♮ ♮

First Congregational, Oak Park

SUNDAY, DECEMBER 21

Organ Prelude—Rhapsodie sur des Noels.....Gigout
Carols—Break Forth, O Beauteous, Heavenly Light.....Bach
Shepherd's Christmas Song....Reinmann-Dickinson
Lo How a Rose E'er Blooming.....Praetorius
List to the Lark (Norfolk Chimes).....Dickinson
Silent Night.....Gruber
Anthem—Glory to God.....T. Tertius Noble
Anthem—O Holy Night.....Adam
Solo—Christmas-tide.....Ernest Britt

Else Harthan Arendt, soprano

Anthem—Sing and Rejoice (MS. New).....E. S. Seder
Organ Postlude—Second Offertory on Christmas Hymns.....Guilmant

Evening service at 7:15—
Organ Recital—Prelude-Pastoral: Dies est laetitiae.....Yon
Christmas in Sicily.....Yon
Second Christmas Offertory.....Grison
Organ Offertory—Variations on an Ancient Christmas Carol.....Dethier

Handel's Messiah sung by forty selected voices of the Apollo Musical Club, with the following soloists: Else Harthan Arendt, soprano; Permelia Gale, contralto; Arthur Kraft, tenor; William Phillips, bass; Edwin Stanley Seder, conductor.

Organ postlude—Largo.....Handel

♮ ♮ ♮

First Presbyterian, Oak Park

SUNDAY, DECEMBER 21

10:30 A. M.

Organ—The Three Wise Men.....Malling
Trio—Largo.....Handel

Miss Neill, Mr. Wagner and Mr. Nelson

Anthem—At Dead of Night.....Chopin

Miss Maxwell and Choir

Quartet—We are Three Kings.....Dickenson

The Choir

Anthem—The Three Ships.....Colin-Taylor

The Choir

Offertory solo—The Infant Jesus.....Yon

Miss Maxwell

Organ Postlude—Alleluia.....Dubois

Mr. Nelson

4:00 P. M.

Trio—Pastorale.....Blocks
Carol—Good Christian Men, Rejoice
Carol—A Virgin Unspotted
Carol—Alone in a Manger
Carol—God Rest You, Merry Gentlemen
Carol—'Tis the Time for Mirth
Carol—Silent Night
Trio—Andante Cantabile.....Tschaikowsky
Carol—The Cherry Tree Carol
Carol—Good King Wencelas
Carol—The First Noel
Carol—Bring a Torch, Isabel
Carol—We Three Kings of Orient Are
Carol—Ye Who Seek to Live in Splendor
Shepherds Shake Off Your Drowsy Sleep
Carol—Goodnight
Organ Postlude.....Edgar Nelson

♮ ♮ ♮

Sunday Evening Club

SUNDAY, DECEMBER 21

Organ Recital—Offertoire, Opus 7.....Batiste
Pastorale.....Dubois
Prelude—Pastorale.....Yon

Miss Florence Hodge

Anthem—At Dead of Night.....Chopin

Miss Hazel Silver and Choir; Miss Amy Neill, violiniste; Mr. Richard Wagner, cellist

Anthem—O, Thou That Tellest Good Tidings....Handel

Mrs. Rose Lutiger-Gannon and Choir

Anthem—The Three Ships.....Colin-Taylor

The Choir

Offertorium—The Infant Jesus.....Yon

Miss Hazel Silver

Organ Postlude—Hallelujah Chorus.....Handel

Miss Florence Hodge

♯♯♯

RUDOLPH REUTER

Aaron Ascher, pianist pupil of Rudolph Reuter, gave a fine piano recital at 11th Regiment Armory last Thursday evening. Mr. Ascher has a brilliant technic and gets a remarkably big tone from the instrument. He also played good accompaniments for Irene Dunne, soprano, in her group of well given songs.

♯♯♯

Durno—Jeanette Durno has returned from a ten days' recital tour in the southwest and resumed teaching in her studio in the Lyon & Healy Building.

♯♯♯

Clough—Vierlyn Clough was pianist in a concert given at the Blackstone Theater last Sunday afternoon.

REGINALD DE KOVEN

One of the Most Distinguished of American Composers

By CHARLES E. WATT

"I am happy to have my 'Rip Van Winkle' first presented in Chicago," Mr. De Koven told me, "because I honestly think that this is one of the most appreciative of all American music centers and one which is absolutely unbiased in the forming of an opinion and unafraid in voicing it.

"'Rip Van Winkle' is so typically American in subject and in development that a real American audience cannot fail to appreciate it at its proper valuation, and so I am confident that Chicago will do me and my opera full justice."

Mr. De Koven was found comfortably ensconced in apartments at the Auditorium Hotel and was most gracious as well as thoroughly charming in his personality and in his expression of pleasure with the way in which the Chicago Opera Association has treated his opera and with the preparations which are so well under way for its premiere performance.

And of a truth De Koven is far removed from being a stranger to us, and to listen to agreeable music from his pen on the operatic stage will be no new experience, although "Rip Van Winkle" is the first of his grand operas to be presented here.

Mr. De Koven was born in Connecticut, but he came to Chicago and spent eight years of his early manhood in business offices in this city, and it was here that he married (a Chicago girl of course) and here that he has kept up a wide circle of friends through all the years since he removed to New York.

The call to composition was insistent in his case first (also) in Chicago, and his first opera, "The Begum," was written in this city.

It was presented first, however, in Philadelphia (and shortly in New York), the year being 1887 and the producer McCaull, this being followed very soon by the famous "Robin Hood," which had its first Chicago appearance at the old Chicago Opera House in 1890, when it was presented by the famous Bostonians.

Needless to tell anyone who knows musical history in America that this and subsequent operas of Mr. De Koven had splendid successes and incredible "runs" throughout the country.

REGINALD DE KOVEN

And impossible as it may seem, it is yet true that these early beginnings were but the precursors of a most amazing list of operas, the grand total of those which have been produced reaching the astounding figure of forty-three.

Probably the most significant of the list is "The Canterbury Pilgrims," which was most successfully produced at the Metropolitan Opera House in New York just before the war, when it was given many performances in one season and would doubtless have been carried over successfully to the next year, save for the fact that war conditions sent away from the Metropolitan several artists who were indispensable to the success of this opera.

To dwell more fully on the writing of Mr. De Koven is unnecessary at this time, for volumes have already been written along that line, and it is equally futile to say more about "Rip Van Winkle," except to express once more the belief that in this we shall have another very successful American opera.

. . . . . .

"And," said Mr. De Koven, "who will know when the really great American opera does arrive?

"'Faust' and 'Carmen' were failures at their premieres, and many another opera has had to be given a good many times before its worth was determined.

"And so, as the new American works come along we must listen appreciatively and sympathetically to each in its turn. We must whole-heartedly commend what seems good and must so encourage and accept that there will be a constant growth in the art."

And all this led, naturally and easily, to Mr. De Koven's very strong ideas about music in general and about opera in America in particular.

This experienced composer (and successful as experienced) believes implicitly in melody and grace. He cares not for the eccentrique, the bizarre or the far-fetched, and to him the simple, flowing melody and the graceful motif at the first appearance of the character in the opera and emphasizing his personality and importance at each successive one, mean everything.

And he is very emphatic and very persistent in his attitude of Americanization of music and the fact that we, as a nation, should assert ourselves and refuse longer to be dominated by any foreign country.

The idea that we could not manage our own opera is to him a ridiculous one, and that we should be the only country in the world, except England, which submits to having opera in other languages than our own is preposterous in his eyes.

In this connection he told me of a conversation with Gatti-Casazza in New York, wherein the New York maestro told him that the Metropolitan was such a high grade institution that nothing but the best art ideals were permissible.

"Undoubtedly," said Mr. Gatti-Casazza, "any grand opera has a finer effect when sung in the language in which it was conceived and written."

"That sounds all right," replied Mr. De Koven, "but let's get down to real facts.

"You, for instance, made your fame as an impresario at Milan in presenting to the Italian people wonderful readings of the Wagner operas, did you not?" Mr. Gatti admitted that it was even so.

"What language was used in Milan?" shot out Mr. De Koven. "Italian, of course," reluctantly admitted Mr. Gatti-Casazza. "Well then," clinched Mr. De Koven, "my argument is safely won, for if Wagner could be successfully sung in Italian at Milan, if you yourself won great fame in this exploitation, there is no reason in the world why we should not have all operas, of all countries, sung at the Metropolitan, in New York, in English."

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FY HARTFORD CONN 9
JOSEPH DE VALDOR, 1 WEST 34 ST, MUSIC NEWS, NEW YORK, N. Y.
IDA GEER WELLER APPEARED TONIGHT AND HAD A SPLENDID SUCCESS BEFORE AN AUDIENCE OF TWO THOUSAND PEOPLE AT FOOT GUARD HALL HARTFORD.
GEORGE KELLY

And the Italian maestro had to admit the truth of the argument.

. . . . . .

"The United States is ripe for opera in the vernacular," continued Mr. De Koven, "and this will soon become an accomplished fact throughout the country. Just before the war, investigation which I put on foot proved that there are scores of cities in the country that are keen for it and will support it. In fact, but for the war, a nation-wide movement would have been inaugurated. And now, when conditions become thoroughly normal again, we may safely expect the movement to be revived. And when we have thus nationalized our opera and have thus provided an outlet for many more of our American musicians than can now find employment in opera, we shall, at last, be on the high road to real success in real American music, for American opportunities of production will stimulate American composition to its highest possibilities and American composition at its best will mean more interest in music throughout the country and a higher status for all musicians."

. . . . . .

Last spring (as at many another time) Mr. De Koven was the only critic in New York who dared to give an unbiased review to the American operas presented at the Metropolitan, and he is not afraid, at any time, to fully accredit any American artist with whatever of good work he may accomplish.

With a few more such loyal Americans in the field of composition and on the reportorial staffs of the great daily newspapers, we shall come, some day, to that musical millennium in America where we know what is good when we hear it and where we shall not be afraid to condemn or praise foreign music on its absolute merits, and where we shall also not only withhold our commendation from any American music which is cheap or banal, but will just as readily and unreservedly approve and commend all that is good, even though it have the label "American."

———♯♯♯———

MACBETH TO APPEAR AS OPHELIA IN "HAMLET" WITH THE CHICAGO COMPANY

Florence Macbeth, one of the few American principals with the Chicago Opera Association, is soon to appear in several important roles at the Auditorium, one of them being Ophelia in "Hamlet" and another as Martha in "Martha."

Her successes in opera last year, particularly those as Gilda in "Rigoletto," which earned ovations reaching to the high-water mark in the annals of the Auditorium, were a source of pride to all who have the development of American music at heart. As Anna in "Lorely," too, her charm of voice, always sweet, pleasing and true, dispelled any doubt as to her right to the highest place among native exponents of coloratura song, and further, to prove that our American masters can produce singers who, when given the opportunity, are overshadowed neither in work nor art by comparison with the best that other countries ever sent us.

———♯♯♯———

Moiseiwitsch—Benno Moiseiwitsch, Russian pianist, is to give a recital on January 4 at Orchestra Hall for the benefit of the Travelers' Aid Society.

MacBURNEY STUDIO

Monday evening Thomas MacBurney presented Emma Bracken, soprano, in a fine program at Fine Arts Building. Harold B. Simonds, accompanist, did excellent work, both artistically and musically.

Miss Bracken has good quality of voice, a charming manner and an easy, sure delivery in vocal style that made her songs thoroughly worth while. A group of French songs by Ferrari, Paladilhe and Fourdrain were given with rare vocal charm and simplicity of style. A Russian group was lovely indeed. Especially did I like "Lilacs" and "Hushed the Song of the Nightingale." In four American songs by Carpenter and Spear there was displayed good interpretative thought and good tonal shading.

Miss Bracken made much also of numbers by Scott, Douty, di Rogero and Ferrata, being compelled to respond to enthusiastic applause at the program's close.

H. W. P.

———♯♯♯———

"THE MESSIAH" AT BUENA

Christmas night, Thursday, December 25, at 8:15, the "Messiah" Chorus of Buena Memorial Presbyterian Church and the Windsor Park Choral Society will combine forces and sing the "Messiah" at Buena Church, point of Sheridan road and Broadway, with the following soloists: Arlene Fredrickson, soprano, will make her debut in oratorio at this time; Esther Muensterman, contralto; Eugene Dressler, tenor; Fred Huntley, bass; Mathilda Rose, organist; Beulah Lee Porter, pianist; De Witt Durgin Lash, conductor. This is the sixth season for the "Messiah" at Buena. The public cordially invited.

———♯♯♯———

A LETTER TO HAZEL DELL NEFF

Warsaw, Ind., December 9, 1919

I had the pleasure last evening of attending the musicale at the Presbyterian Church of this city, and not having opportunity to congratulate you at the close I wish to take this occasion to do so.

The recital was one of the most enjoyable I have attended and your renditions splendidly executed; I thought your voice was exceptionally clear and flexible; expression and interpretation excellent and tone placement very perfect; it was indeed a pleasure to have heard you sing again and I wish to commend you and express my appreciation and enjoyment of the beautiful songs you sang.

(Signed) ELMER B. FUNK.

———♯♯♯———

FULLERTON HALL

On Sunday, December 21, at 3 and 4:15 p. m. at Fullerton Hall the following program will be given by the Chicago Concert Ensemble, George Dasch conductor:

Overture—"Mignon" ..... Thomas
Ave Maria ..... Bach-Gounod
Scenes Poetiques ..... Godard
  In the Woods
  On the Mountain
  In the Village
Serenade for Flute and Cello (request) ..... Titl
  Messrs. Quensel and Felber
Minuet ..... Josef Luk
Hungarian Rhapsody No. 2 (request) ..... Liszt

———♯♯♯———

Ethel Annette-Gifford—Grace Saunders, a pupil of Ethel Annette-Gifford, was special soloist at St. Andrew's, singing "Like as the Heart Desireth," by Allison, last Sunday. Next Sunday she sings at the Hope Church, and on Christmas there also she will sing Oley Speaks' Christmas Song.

VALPARAISO, IND.

The following program was given by the University Symphony Orchestra on December 4 under the direction of Professor Stephan and won the unqualified indorsement of press and public alike:

Overture—Freischultz ..... Weber
Symphony No. 1, E flat (B & H) ..... Haydn
  Adagio; allegro con brio; adagio; andante with violin solo and variations
  Menuetto and Trio—
  Allegro con spirito
Aria, from La Boheme ..... Puccini
  Mr. John B. Miller
Violin Solo—Romance ..... Svendsen
  (With orchestral accompaniment)
  Mrs. Edith L. Stephan
Autumn and Winter ..... Glasounow
Vocal Solo—
  Plaintive ..... Elgar
Ecstasy ..... Rummel
  Mr. John B. Miller
Overture—Maritana ..... Wallace

The local press in comment on the event had this to say:

The first orchestral concert given by the University Symphony Orchestra December 4 in the Auditorium was one of the finest musical treats Valparaiso has had, the orchestra surpassing all its former achievements. Not every orchestra could attempt a program as formidable as that presented, and the ease with which the players surmounted the enormous technical difficulties, while at the same time never sacrificing beauty of expression, was a great tribute to leadership and training.

Undoubtedly the program was a heavy one, but the verve and grip of the musicians in the various climaxes, alternating with exquisite shading of the more delicate portions of the various compositions, cannot have failed to appeal to those unaccustomed to the heavier work of the classics. The playing of the orchestra under the fascinating baton of its director was of an excellence we have come to expect from this body of musicians, and was worthy of the high reputation it already holds in the musical world.

———♯♯♯———

ALMA BIRMINGHAM

Alma Birmingham recently played the following engagements:

November 7—For Nina Hager in recital at the West End Woman's Club.

November 10—For Frederick Gunster at the Artist Recital of the Lake View Musical Club.

November 12—For Mrs. Mitchell Hoyt, Mrs. William B. Mann, Mrs. Kellogg Fairbank at the Melodist Club.

November 24—For Permelia Gale at a musicale at the home of Mrs. Charles A. Brown, Hinsdale, Ill.

November 26—For Mrs. Prindiville, Mrs. Fletcher Dobyns, Mrs. A. F. Callahan at the Melodist Club.

December 3—For Permelia Gale at a benefit for Infant Welfare in Hinsdale.

December 7—Musicale at the home of Mrs. William B. Mann.

———♯♯♯———

MARY CARVER WILLIAMS

A Christmas anthem for eight parts by Mary Carver Williams, set to words of Alfred Noyes and dedicated to Mr. Palmer Christian, will be sung on the Christmas programs of the Fourth Presbyterian Church and the Kenwood Evangelical Church next Sunday.

———♯♯♯———

Waalkes—Flora Waalkes sang at the Great Lakes Station at the Paul Jones Camp on Wednesday, December 10.

OSHKOSH LIKES MAY PETERSON

(From the Oshkosh (Wis.) Daily Northwestern)

"Hello, May."

It was a driver of a milk wagon who called out that salutation to Miss May Esther Peterson, just as that famous young woman was leaving the home of Miss Maria Hay this morning to go to the studio of Clarence E. Shepard for a rehearsal of her program for tomorrow evening. And "May" answered in kind with a cheery "hello" and a wave of her hand.

"Isn't that just perfectly splendid?" she asked of her companion. "Oh, it does seem

MAY PETERSON

so good to get back to Oshkosh and meet people who know you by your first name. Is it any wonder I just fairly lose all control of myself when I come back here. The people are all so lovely to me and they are no more glad to see me than I am to see them."

It may not be a difficult thing for newspaper representatives in other cities to interview Miss Peterson—excuse me, she chided me for not calling her "May"—but it is not easy for a newspaper man in Oshkosh to do so. Some way or other, the conversation persists in running into chats about people in this city, rather than regarding the artiste.

This much was learned. Miss Peterson is planning for a very busy season. She has contracts which will take her on a singing tour through the southern states with some grand opera engagements interspersed between concert dates after the holidays.

Mrs. Mary Peterson, her mother, has come here to be present at the concert tomorrow evening and is staying at the home of Mrs. Lillian Lovell, 158 Jefferson avenue, where the Peterson family resided for many years. Her sister, Miss Clara Peterson, is most successful in kindergarten work at Boston, near which city the family resides.

Then the conversation drifted back to the professional side of Miss Peterson's life. "I am using a considerable amount of American compositions and am also trying to bring out some of the Scandinavian gems by introducing one or two into my programs," said the famous Oshkosh girl—for she still maintains that she is an Oshkosh girl. "I have been particularly fortunate in my receptions this last year, but it is when I come back here that I am most anxious.

"To look into an audience and see many, many faces of those one knows personally is an inspiration to do one's best, but it brings regret that the best is so little. I always wish I could give them ten times as much, because the loyalty and friendship of the people of my own home city is my most cherished possession. I wish I could explain just what I feel. I enjoy kindness of people elsewhere but there is a quality of sympathy about the audiences in Oshkosh which takes hold of me in a way I can not explain."

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CHICAGO SYMPHONY ORCHESTRA

The performance of the Rachmaninow Symphony in E minor on last Saturday evening was one of the finest pieces of work ever put forth by Mr. Stock and the men of the orchestra.

There was a glorious tone quality, magnificent interpretative sweep and a wealth of artistic detail.

Such a performance is a benediction to every one who hears.

The Rabaud "La Procession Nocturne" (Symphonic Poem) was also interesting and well done.

The soloist was Benno Moisiewitsch, and whatever his charm as a recital giver may be his full acceptance as an artist by this public awaits a solo appearance for, the Beethoven Concerto, Opus 73, in which he made his initial bow to Chicago, seemed, for some unaccountable reason, to be deadly dull and altogether perfunctory both as a composition and in the rendition accorded by the soloist and the orchestra.

The accompaniment of the latter was not even accurate, to say nothing of its utter lack of inspiration, and while Mr. Moisiewitsch proved himself very fine in his ability to evoke beautiful tone from the piano and in his wealth of nuance, he yet was singularly devoid, at this time, of any dramatic fire or any show of music color.

The program this week introduces as soloist Edward Johnson, American tenor of the Chicago Opera Association, and it reads as follows:

Overture—The Elopement from the Seraglio....Mozart
Preghiera, Vergin tutto amor.....Duranti
Lasciar d'amarti .....Gasparini
Symphony, D minor.....Franck
Lento; allegro non troppo
Allegretto
Allegro non troppo
Recitative and Aria from Andrea Chenier, Act I....
.....Giordano
Four Symphonic Poems—The Fountains of Rome
.....Respighi
Now Begin, from The Mastersingers.....Wagner
Walter's Prize Song, from The Mastersingers..Wagner
Prelude to The Mastersingers.....Wagner

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CARL E. CRAVEN

Carl E. Craven is engaged as special soloist Sunday evening, December 21, at Grace M. E. Church, singing the tenor role in Maunder's "In Bethlehem."

Miss Francis Grund, contralto, an artist pupil of Carl E. Craven, is engaged to sing the "Messiah" next Sunday evening at the Church of the Redeemer.

CHICAGO MUSICAL COLLEGE NOTES

There will be no concert given by the Chicago Musical College in Ziegfeld Theater Saturday, December 27, owing to the Christmas vacation. The program will be resumed January 3, with a concert by students in the piano, vocal and violin departments.

An informal studio recital was given on Wednesday by students of Esther Baumgartner and Ethel Woodstock.

Leone Kramer, student of Burton Thatcher, was one of the soloists at the concert given at the Arche Club last Friday, under the direction of C. Gordon Wedertz.

Robert Barron, student of Max Fischel, gave a recital in Portland, Ore., last week. Mr. Barron is one of the first violins in the Portland Symphony Orchestra. Herbert Kirschner, also a student of Mr. Fischel, is making a concert tour of Germany and expects to return to America next season.

Theodora Troendle, student of Harold V. Mickwitz, played Cesar Franck's Variations for Piano and Orchestra with great success in Milwaukee last Friday and Saturday.

Aeolia Martin, student of Max Kramm, was first prize winner at the American Festival held recently at Lockport, N. Y.

George Roth, student of Edoardo Sacerdote, was soloist last Sunday at the concert of the Cincinnati Symphony Orchestra, Cincinnati.

The concert that will be given this Saturday morning by the Chicago Musical College will be presented by students in the piano, vocal and violin departments. The program will be given at 11 o'clock, in Ziegfeld Theater, and will be as follows:

Piano—Polonaise, C Sharp Minor.....Chopin
Lulu Whisnant (Chicago)
Student of Edward Collins
Vocal—Why Do the Nations (The Messiah)....Handel
C. B. Talbor (Chicago)
Student of Edoardo Sacerdote
Piano—
Prelude, F Sharp Major.....Chopin
Etude, F Sharp Major.....Arensky
Mae Gilbert (Hurley, S. D.)
Student of Harold V. Mickwitz
Vocal—Lilies, O Thou Billowy Harvest Fields.....
.....Rachmaninow
Bess Doyle (Chicago)
Student of Edoardo Sacerdote
Piano—
Le Plus que Lente.....Debussy
Toccatina ..... Whitfield
Helen Whitfield (Chicago)
Student of Alexander Raab
Vocal—The Valley of Laughter.....Sanderson
Elizabeth Muncie (Evanston, Ill.)
Student of Adolf Muhlmann
Violin—Concerto No. 4 (First movement).....
.....Vieuxtemps
Ben Zimberhoff (Chicago)
Student of Max Fischel
Vocal—
Her Love Song.....Salter
Life's Paradise .....Brown
Dorothy Bowen (Lake Bluff, Ill.)
Student of Mrs. O. L. Fox
Piano—Ballade, A Major.....Liszt
Aaron Ascher (Chicago)
Student of Rudolph Reuter

♯♯♯

WILLIAM PHILLIPS

William Phillips, baritone, has resigned his position at First Presbyterian Church, where he has been for the past year, to accept a position in First Congregational Church of Oak Park. This was offered him on the occasion of his being a guest soloist a few weeks ago.

He was soloist at a delightful affair in the Crystal Ballroom of the Blackstone recently and gave a stunning program before the Chicago Literary Club.

SEATTLE, WASH.

Kirk Towns Gives Recital

Seattle is exceedingly fortunate in having Mr. Kirk Towns, the well-known vocalist and pedagogue, as a resident artist.

The Seattle Times excellently reports as follows on the remarkable program and artistry of Mr. Towns:

"The singer's highly cultivated voice responded unerringly to the mental concept of his numbers, as was particularly evident in his singing of Hahn's delicate 'L'Heure Exquise' and Sydney Homer's contrasting 'Pauper's Drive.' Milligan Fox's 'Foggy Dew' and Hollaender's 'The Reprieve' were examples of Mr. Towns' ability to clothe his songs with personality and vitality of interpretation.

"Well handled dramatic effects, used with tasteful reserve, and an excellent command of mezzo voce were attributes of Mr. Towns' singing."

Music News' correspondent had the pleasure of a very interesting interview with this genial artist and hearing about the excellent work being done under him in his fine studio downtown, where gather students from the best social circles to take advantage of his splendid tuition. Of handsome presence and dignified bearing is Mr. Towns—a man of keen, vigorous personality, inspiring and encouraging these rising young western singers in most earnest fashion. Frank Meeker, tenor, winner of Mr. Towns' free scholarship out of a large number of contestants, is a young singer with a future before him, combining genuine musical feeling and warm temperament with a powerful voice, which, under Mr. Towns' critical guidance, is rapidly being developed into a very attractive and appealing concert voice.

Mr. Towns also appeared before the members of the Musical Art Society November 9, giving a very able and interesting address, and following it with delightful renditions of six famous songs, and one of Miss Marian Coryell's very attractive compositions. Miss Coryell is a very talented, versatile lady and remarkably fine accompanist, especially in the group of French songs.

Seattle Musical Art Society is an interesting organization, formed by a number of the lady vocalists, pianists and teachers of the city, with very progressive, public-spirited aims and earnest desires to aid music in Seattle vigorously. They are promoting a series of three ensemble concerts under the direction of the distinguished violoncellist, Mr. George Kirchner, with Professor Claude Madden, one of the leading violinists of the city, and Miss Anna Grant Dall, a very accomplished pianist, as the assisting artists, in trios by Beethoven, Dvorak, and others of the great composers.

AGNES BELDON.

SYBIL COMER

Sybil Comer, the increasingly popular soprano, reached Chicago a few days ago, having entirely recovered from an illness which forced her to cancel a western tour and detained her two weeks in Fremont, Neb.

This past Sunday afternoon she was the soloist at the Chicago Athletic Club and was received with more than the usual enthusiasm and forced to respond to encores.

Miss Comer was the same day warmly welcomed on her return to her post at the First Presbyterian Church.

LUCIE LENOX STUDIOS

Harriet Geiger will sing both morning and afternoon at the Little Theater Saturday. Miss Geiger, who is one of the younger Lenox sopranos, has been appearing with splendid success and will at this time sing "Toy Tunes from Holland," a group of six songs, in Dutch costume.

Miss Harriet Krauth is to be the special soloist for the Christmas Festival at the First Congregational Church parlors at Oak Park next Monday evening. Miss Krauth is the possessor of a splendid soprano, about which many nice things are being said.

Mrs. Lenox presents Miss Frances Coates, costume song interpreter, with the George Dasch Orchestra at Irving Park January 2. Miss Coates gave a four-group program under the auspices of the Austin Woman's Club at the Masonic Temple in Austin last Monday afternoon, and will appear in "Musical Etchings" at the North End Woman's Club in that same suburb March 9.

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Hazel Meisterling, mezzo-soprano, will give a program at Humboldt Park Masonic Temple this Saturday evening with Winifred Tompkins at the piano. Compositions by Bizet, di Nogero, Alvarez, Ferrata and Chaminade will be sung.

Miss Meisterling will be soloist in the special Christmas music at the First Methodist Church of Oak Park Sunday morning. Mrs. Lenox is soon to present an "All in America" program in Fine Arts Recital Hall.

BLACKSTONE MORNING MUSICALE

The program of Tuesday, December 9, met with the most enthusiastic response of any this season, though the audience was not as large, due to the oncoming of the Christmas season and the opening of the Atlantic City Board Walk Bazaar at the Coliseum. The artist co-partners were Paul Althouse and Josef Lhevinne, both exponents of the foremost rank.

Lhevinne possesses a technic which is nothing short of stupendous, and his exposition is clear, decisive and finished to the last degree. And, notwithstanding the absolute perfection of his technic, there is in all his work a poetic quality which compels admiration because of the fineness and delicacy of expression. To hear Lhevinne is to hear a perfectly conceived balance of the intellectual and emotional attributes which go to make up the master art expression.

Paul Althouse is keenly intuitive and searching in his interpretation of songs, not of one kind, but of many; and his good musicianship and intelligence in the use of his tools, which are extraordinary in themselves, is rare. His own personality is winning, but not dominating, which is as it should be to mark an exceptional artist.

MARY CARVER WILLIAMS.

JOSEF ROSENBLATT

The second appearance of the Jewish cantor at Orchestra Hall met with the same success as that of last year. The singer was recalled many times and the audience, which filled the house, was most enthusiastic. The program contained, besides two well known arias and a group of folksongs in English, several compositions of Mr. Rosenblatt in the Hebrew, written in the old modes and delivered in the recitative style of the Jewish music.

M. C. W.

BURTON THATCHER SCORES

On Wednesday morning at the Ziegfeld Theater Mr. Carl Kinsey presented Mr. Burton Thatcher in recital, with Edgar Nelson at the piano. To vary the hackneyed order of things, we will begin by saying that Mr. Nelson proved to be a most indispensable and delightful feature of the program, and will then proceed to the artist responsible for the caption of this article.

Mr. Thatcher is a baritone of distinction and a well-known favorite of Chicago audiences. But, if there were any doubts here-

BURTON THATCHER
(Snapped while on Chautauqua tour)

tofore of his sound musicianship and sane artistry of interpretation, they were promptly dispelled Wednesday morning. His program was one to merit comment as an artistic whole, and his singing was wholly satisfying from the standpoint of voice and interpretation. The classic numbers at the opening were done in fitting style and directness of delivery, and the difficult "Buccaneer" song story of Wiedig was invested with considerable interest. From this the singer reached a splendid climax in the closing numbers, which made many demands on the vocal and dramatic abilities of the artist.

The program is quoted:

Come Blessed Cross, from St. Mathew Passion....Bach
Che Fiero Costume....Legrenzi
Lungi dal Caro Bene....Secchi
Pensee d'Automne....Massenet
The Buccaneer (A Song Story)....Adolf Weidig
The Sailing
The Meeting
The Wooing
The Marriage
In the Sunrise
The Parting
A Maid Sings Light....MacDowell
Long Ago....MacDowell
Your Voice....Laura D. Harris
King Charles....White
Air of the Drum Major, from The Cadi....Thomas

MARY CARVER WILLIAMS.

WILLIAM PHILLIPS

William Phillips, who in addition to his many activities in the musical life of Chicago is head of the vocal department at Lake Forest University, conducted the choral number at the Christmas Musicale of the University Women's Chorus last Saturday evening.

Alice Phillips (Mrs. William Phillips) is his assistant and ably conducted the chorus at the annual Christmas vespers last Sunday, at Ferry Hall, where she is in charge of the choral work.

Rankel—John Rankel, baritone, sang at La Grange on December 11 for a patriotic meeting and on December 3 at the Sherman Hotel for the Western Confectioners' Association.

EDWARD JOHNSON HAS HIS FORTUNE TOLD

Had Edward Johnson, the new American tenor with the Chicago Grand Opera Company, studied palmistry when a boy he would have seen that his fate line, instead of rising from the wrist or the plain of Mars, curves in from the Mount of Luna, and he would have known that in spite of parental plans for a vocation in any other direction an artistic career would eventually claim him.

There is recorded on both the head and life lines a period in which the will was not free to choose a course. Something confined the head line to a narrower channel than complete freedom demanded. This is shown to have been caused by the influence of relatives. And one other influence line on the Mount of Venus points to the same thing—interference. This "interference" ceases at the age of twenty, when his relatives relinquished the idea of his following the career they had chosen.

EDWARD JOHNSON

After this the head line makes a scoop down the palm to wonderful happiness and success. The fate line does the same in its direction up, but in its straight course to the Mount of Saturn it is crossed once by a great sorrow.

On the Mount of Apollo Mr. Johnson has the tripod which promises success in art.

All artists should look at the mount which lies at the base of the third finger. If it is marked with a star or tripod they will be famous; if with a cross they will meet with disappointment. When this mount is unmarked the fate line tells the story.

Mr. Johnson's hand records a remarkable and uncommon thing—the marrying of his true fate love. An opera singer married the first time, to his one true affinity in all the world!

This union, to which one child is born, is a happy and brilliant one, but the marriage line turns down and the heart line is broken, showing that death interposes. The hand contains great happiness and great sorrow.

Ahead of Mr. Johnson at this time is a straight, unchanging fate line for several years. His success is to be even greater than it has yet been.

Generally speaking, Mr. Johnson's hand would be classified as the spatulate. People who have this type are the advance agents of thought. Artists with this development will break rules of precedent, and assert a marked individuality, not through eccentricity, but simply because they have originality.

This type is critical both of self and of others. They never build castles which they cannot some time occupy, having in regard to this an uncanny intuition and power of analysis.

Artists have faults like other people, and since Mr. Johnson promised he would not censor this, one may hint that vocalizing, learning roles and rehearsing are irksome to him. In verifying this he used the word LAZY, but a palmist would hesitate to say so harsh a thing about so amiable a gentleman.

To all lovely matrimonially inclined ladies in the opera or out of it it becomes my painful duty to announce that Mr. Johnson is marked to remain a widower all the days of his life.

At the age of fifty there is to be a change of locality, at which time he will go abroad and spend the remainder of his life there. He will sing until he is sixty.

JANE ENGLISH.

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TOURING DIFFICULTIES VANISH BEFORE SCHUMANN-HEINK'S GOOD SPORTSMANSHIP

Many are the titles that have been used to describe the incomparable Schumann-Heink throughout her distinguished career, but perhaps none is more indicative of the human side of the great artist than that of "good sport." Under any and all circumstances Madame is a good sport. The life of an artist on tour—particularly when one sings in a different city on the average of every other night—is not exactly a "happy" one. There are such trifling inconveniences as traveling in day coaches because the Pullmans are cut off, of finding that the best suite in the local hotel is a favorite playground of little gray mice; in short, to quote the words of Schumann-Heink herself, "the hotels, meals, rooms and 'beer' are all fierce. I can hardly eat or sleep; in fact, all I can do is sing." Of this last statement there is no doubt, judging by the press eulogies that follow her every triumphant appearance. A sense of humor that never deserts her is in evidence in a recent letter to her managers telling of her difficulties which she ends with, "And so it goes, but otherwise, so far, we are still alive," and then showing her spirit of fun still further she draws a caricature of herself at the bottom of the page and labels it Schumann-Heink "the beauty."

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BERTHA ANN COOPER

A letter just received from Mr. H. J. Martin of Vermontville, Michigan, who read of Miss Cooper in the columns of Music News, comments on her appearance some time ago in Olivet under his direction. He says of her, "Bertha Ann Cooper is a splendid soprano, and socially as intelligent and attractive as musically."

AMERICAN CONSERVATORY

Tomorrow (Saturday) a program of very particular merit and interest will be given at Kimball Hall under the direction of Adolph Weidig by members of his Recital Ensemble Class. The following program will be performed:

Quartet ..... Rheinberger
Allegro non troppo
Ethel Lyon, piano; Olive Woodward, viola; Adolf Weidig, violin; Adolf Hoffman, cello

Trio ..... Mendelssohn
Andante con moto—Molto allegro et agitato
Esther Sopkin, piano; Adolf Weidig and Adolf Hoffman

Two Songs, with viola obligato ..... Brahms
Kathryn Keirnan, alto; Mrs. Hyde Perce, piano; Adolf Weidig, viola

Forellen Quintet ..... Schubert
Theme and variations—Allegro vivace
Luella Sweet, piano; Olive Woodward, viola; Adolf Weidig, violin; Adolf Hoffman, cello; Alfred Kovan, Double Bass

Rhapsodie ..... Juon
Allegretto—Moderato
Charlotte Allen, piano; Olive Woodward, Adolf Weidig, Adolf Hoffman

Chanson Perpetuelle ..... Chausson
Miss Keirnan, Mrs. Perce and Messrs. Weidig and Girvin, Miss Woodward and Mr. Hoffman

Quartet ..... Schumann
Andante cantabile—Finale
Dorothy Pound, piano; Miss Woodward, Mr. Weidig, Mr. Hoffman

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MAY PETERSON SINGS FOR HER HOME TOWN

If May Peterson had any more to give, Oshkosh would have received it last evening. It was not her first appearance in the city since she attained greatness in the musical world, and at no time has she stinted her audience. But last evening she overreached any past efforts both in quality and quantity. She was among her own people, those who love and admire her for what she has achieved, as well as for her charming self, and she threw herself into her program with an abandon which fairly carried everybody off his feet. It was by far her best effort in every respect.

Her voice has developed and grown. It is richer and more full than ever, and she has lost every vestige of self-consciousness. She demonstrated, as never before, her ability to exercise wide latitude in interpretation, without exaggeration. But the greatest charm of the whole concert was the way she sang for—rather than to—her audience. Miss Peterson was greeted by an audience even larger than that which was present for John McCormack. Not only was every wall seat occupied and the gallery packed, but there were nearly 100 persons on the stage.—Oshkosh, Wis., Daily Northwestern.

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WILLIAM PHILLIPS TO SING "MESSIAH" IN OAK PARK

William Phillips will sing the "Messiah" at First Congregational Church of Oak Park on the evening of December 21. He has just recently accepted the position of bass in the quartet of the above mentioned church.

His appearance not long ago before the Daughters of New England at the Blackstone Hotel was an unqualified success. He is to sing for the Birchwood Country Club on January 14.

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Byxbee—Beatrice Byxbee was accompanist for Charles E. Lutton at the Colony of New England Women banquet at the Blackstone Hotel last week, and for Helen Rockwell at the North Shore Hotel in Evanston on Monday evening of this week.

HELEN ROCKWELL IN FAREWELL RECITAL

Helen Rockwell, an artist pupil of Miss Alta Miller of the Northwestern University School of Music, gave a song recital at the beautiful new North Shore Hotel (Ballroom), Evanston, on last Monday evening, which, to the regret of a numerous circle of friends, took the form of a farewell, as she is removing almost at once to Colorado.

Miss Rockwell has been prominent in church and concert work and has grown to be a great favorite on the North Shore.

On Monday evening she drew a very large and a thoroughly distinguished audience, and there was constant appreciation and enthusiasm for the charm of her program and the beauty of her work.

Miss Rockwell has a friendly manner, a very nice appearance and an earnest and honest attitude both toward vocal art and the interpretation of songs.

Her voice is rich, full, musical and under fine control—to me, it seems a voice tending distinctly toward the dramatic soprano range and style and was most effective in the big, brilliant numbers, which were sung with great eclat.

Lighter songs were fine, too, and—as Miss Rockwell has extraordinarily fine enunciation, each of her numbers carried charm and conviction.

The program was excellently chosen and contained a great deal of superlative beauty.

Among the most emphatically charming of the list were "Song of India" (Rimsky-Korsakoff), "Chanson de Florian" (Godard) and "Twilight" (Glen), and, if I am accused of a tendency to like the purely saccharine in this list of favorites, there is the unanswerable argument that the audience agreed with me to the extent of applauding these three with especial vigor.

There were other songs of Russia than that mentioned, i. e., Korsakoff's "Song of the Shepherd Lehl," "Over the Steppes" (Gretchaninoff), and a Reverie by Arensky, these assisting materially in giving sturdiness to the program.

The French group, exquisitely sung, contained, besides the Godard number, a Romance of Debussy and the "Printemps Nouveau" of Vidal.

The "Vissi d'Arte" (Tosca) was well thought out and well done from both technical and interpretative standpoints, and the final group was a rare delight, including (besides Glen) "My Love Is a Muleteer," a very stirring bolero by Di Nogero; "The Wind Speaks," a thrilling little bit by G. A. Grant-Schaefer; "Butterflies," a difficult trifle by Seiler, and Sanderson's gay "Valley of Laughter," in which last Miss Rockwell was particularly effective.

The encores and recalls were numerous—among the extras being "An Open Secret" (Woodman) and "The Birthday of a King" (Neidlinger), thoroughly beautiful and equally appropriate to the time.

Miss Rockwell was assisted by Beatrice Byxbee, who not only played pianistic, sympathetic, artistic and altogether logical accompaniments, but was heard, too, in a piano group which proved her the possessor of both concert technic and style.

The Rachmaninoff Serenade in B Flat Minor was given broad, free tone, while at the same time it was kept to an exquisite quality. MacDowell's "To a Water Lily" proved, as always, attractive and Carl Beecher's "Scherzando" was much liked.

C. E. W.

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PARIS, FRANCE

Opera News

The week of November 24 was of especial interest to readers of Music News. Thanksgiving afternoon we attended the Paris premiere of "Gismonda," by Fevrier, which was first given last January at the Auditorium. Thanks to the French desire for ensemble in opera we witnessed an interesting, smooth performance, well conducted by M. Catherine, and decidedly pleasing to the eye.

Mme. Brunlet in the title role commanded our attention thruout. Excepting for an occasional hardness of quality, due perhaps to overanxiety, she revealed a splendid soprano. The leading male characters were adequately cared for by M. Lapelleterie as Almerio, Albers as Zaccaria, and M. Azema as "Sophron," the latter possessing a particularly pleasing bass.

The applause and exclamations of approval at the close of the impressive finale seemed to augur well for continued approval at the repetitions of "Gismonda" by the forces at Opera Comique.

♮ ♮ ♮

Paris opera lovers are hearing opera now at "Le Theatre Lyrique and Vaudeville," due to the successful intentions and efforts of Messrs. P. B. Gheusi and M. A. Deval. They plan to present as many new operas and singers as possible We could not hear the first performance, which was an excellent production of Massenet's "Cleopatre." Two singers well known to Music News readers, Mary Garden and Maria Kousnezoff, have been heard in the title role. In all the performances M. Renaud is a dominant factor in the role of Marc "Antoine." The orchestre, chorus, and scenic effects are more than adequate considering the limits of the theatre.

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Of especial interest also to Music News readers is that Georgio Polacco is leading the "section Italienne" of the Theatre Lyrique forces. Owing to our late arrival in Paris we could not attend the first performance of "Il Barbiere de Siviglia," but we did hear an excellent rendition November 24, Polacco as usual being the dominant personality.

The cast was remarkably well balanced, including two artists familiar to Music News—Fernando Carpi and Vanni Marcoux, the latter creating a strong impression by his vivid impersonation of "Basilio." Mlle. Paretto as "Rosina" and Badini as "Figaro" were more than adequate.

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"Tarass Boulba," by Marcel Samuel-Rousseau, received its first hearing last week, and created much favorable comment. Inability to secure seats will prevent reviewing it until next week, when we shall also send news of the Grand Opera.

OLIVE WHITE.

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JENNIE F. W. JOHNSON

Jennie F. W. Johnson, contralto, will give a program of 30 Christmas Carols of 18 countries for the Bryn Mawr Club December 22, and on December 28 will repeat the same program at Trinity Church, Bay City, Mich. On the night of December 28 Miss Johnson will give a private song recital at Bay City.

LESTER GROOM AND BLANCHE TRELEASE

In an analytical organ recital at the Church of the Ascension last Tuesday evening Mr. Groom distinguished himself both as an artist and a student. His program was one of difficulty and great variety, which (if we are not mistaken) was played entirely from memory, and his explanations of the various numbers printed on the program were scholarly. Among his numbers were the Bach G Minor Fantasie and Fugue, the "Hallelujah Chorus" from "The Messiah" and the Cesar Franck A Minor Chorale.

The five movements of Goldmark's "Rustic Wedding" Symphony were given, the first three having been transcribed and arranged for organ by Mr. Groom—another glimpse of this artist's versatile accomplishments.

The program was excellent and prepared with a thoroughness which is seldom evident.

Mr. Groom was assisted in the vocal numbers by Mrs. Blanche Trelease, contralto, who sang the sacred solo, "He Was Despised," from "The Messiah," and two secular songs, "The Last Hour" (Kramer) and "Vale" (Russell). Mrs. Trelease has a telling voice of beautifully smooth, flowing quality, which is particularly adaptable for church work. She was very artistic and true to tradition in her delivery of the "Messiah" aria and showed an eager sensibility of the dramatic in her interpretation of the smaller songs.

Mrs. Trelease is contralto soloist and director of the choir at the First Baptist Church, Fiftieth street and Drexel boulevard.

MARY CARVER WILLIAMS.

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APPRECIATION FOR AUGUSTA COTTLOW

That Augusta Cottlow, the gifted American pianist, is equally gifted in imparting her knowledge to others is shown in a few extracts from letters received from a grateful pupil, Miss Joy Keck, a well-known teacher of Riverside, Calif., who came east last summer to study with Miss Cottlow. As Miss Keck had studied abroad, Miss Cottlow appreciated all the more the splendid lines.

"I am trying to teach exactly as you suggested, and everyone of my pupils realizes and appreciates the value and worth of such analytical study.

"My one regret is that I did not have such study years ago. But I can never thank you adequately for the help you gave me this summer, and for making me feel for the first time in my life that there is a scientific technical foundation for piano playing.

"Musically, I received far more than I thought it possible for me to obtain in so short a time.

"Your teaching was the kind I wanted and needed ever since I began to study. It goes to the root of every difficulty and a pupil simply must progress. Every day I marvel at the results it brings."

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Namara—Among current engagements for Marguerite Namara are appearances with the New York Philharmonic, Cincinnati Symphony and Minneapolis Symphony Orchestras.

MUSIC IN NEW YORK

BY JOSEPH DE VALDOR
Assistant, CLAUDIA E. SNYDER
Office, 1 West 34th St. Phone Greeley 5462

Victoria Boshko gave a piano recital at Aeolian Hall on Saturday evening, December 6.

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Mme. Tamar Lubinmova gave a piano recital at Aeolian Hall on December 5.

♮ ♮ ♮

The Philharmonic Orchestra in Popular Concert

The popular priced concert of Saturday evening, December 6, attracted a large audience. Toscha Seidel, violinist, was the soloist. The orchestral offerings conducted by Mr. Josef Stransky consisted of Beethoven's Fifth Symphony, Grieg's Symphonic Dances and Liszt's Hungarian Rhapsody No. 2.

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The Philharmonic at the Hippodrome

No better proof of the Philharmonic's popularity could be given than the overflowing audience which overtaxed even the stage Sunday evening, December 7. Mr. Stransky appeared with his organization at the Hippodrome at the concert given by the Hurok Musical Agency. The opening number was Beethoven's overture, "Leonore," No. 3, followed by the same master's Concerto in D Minor, Op. 61, for orchestra and violin. The soloist was Mischa Elman. The second part of the program enlisted Wagner's "Ride of the Valkyries," Wotan's "Farewell" and "Magic Fire Scene," Overture 1812, and Lalo's "Symphonie Espagnole," with Mischa Elman as the assisting artist.

C. E. S.

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Yvette Guilbert Again

Perhaps the diseuse will be inclined to reappear once more this season. Her second was announced as the last, at least for the winter season. She was heard by the writer in her two famous songs, "La Legende de St. Nicholas" and "C'est le mai." Her success was great, and she was warmly applauded by a capacity house assembled at the Maxine Elliott on Sunday evening, December 7. She gave an encore which consisted of "La Passion du Christ." Useless to analyze her work. Sufficient to say that she is remarkable. A chorus trained by Mme. Guilbert sang effectively "Le Chant des Flagellants" (Eighteenth Century). I was told that the ladies had only a five weeks' training, but the singing was artistic. Several assisting artists were on the program—Mrs. Bloomfield, soprano; Mildred Dilling, harpist; Emily Gresser, violinist, and Virginia Fox Brooks. Maurice Eisner was at the piano. Mme. Guilbert sang also modern songs.

J. DE V.

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Richard Hageman Conducts the Metropolitan Concert

Richard Hageman returned to his old desk at the Metropolitan on Sunday evening, December 7. Naturally, he led again the orchestra with the same vigor which characterized his past performances. He was heard in "Esquisses Caucasiennes," by Yppolitew Yvanow. His excellent conducting was so vehemently applauded by a large audience that he repeated the composition. Benno Moiseiwitsch, the new Russian pianist, Pasquale Amato, baritone, and Marie Sundelius, soprano, were the soloists.

C. E. S.

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Songs of Witmark & Sons Featured by Various Artists

Mr. Thomas Chalmers sang at the Manhattan Opera House on December 7 as an encore "Smilin' Through," by Mr. Arthur Penn. The Men's Club of the Collegiate Church also featured "The Want of You," by Vanderpool; "My Irish Rose," by Olcott, and "Can't You Hear Me Calling, Carolyn?" by Caro Roma. At the Manufacturers' Club on November 24 "Mollie," by Herbert, and "Smilin' Through," by Arthur Penn, were interpreted by Mrs. Langston, soprano. At the concert given by the Falls Male Chorus Miss May Farley used "Smilin' Through," by Arthur Penn, and "Starlight Love," by Lucien Denni.

GAETANO LUZARO

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Gaetano Luzaro Sings at the National Opera Club

On Thursday, December 11, the National Opera Club of America, Mme. Katharine Evans Von Klenner president, gave another musical matinee before a very distinguished audience. The musical program was opened by the National Opera Club Choral, which sang "Le Zingarelle" (Verdi). Mr. Romualdo Sapio conducted. Signor Gaetano

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Luzaro, formerly of the San Carlo of Naples and Constanzi of Rome, was the principal soloist. He sang the baritone solo from "Othello," by Verdi, and immediately revealed an excellent medium and a powerful upper register. His singing of the Cavatina from "Barber of Seville" evoked enthusiasm and was applauded warmly. His success was undeniable. Owing to the limited space we are unable to give an extensive account of his past career, but we will do so in a future issue.

C. E. S.

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Ossip Gabrilowitsch, pianist, gave a recital at Aeolian Hall on Saturday evening, December 13.

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"The Gondoliers" at the Park

Even if a first-night revival of the "Gondoliers" is not all that one may wish, the performance was pleasurable in many respects. The first honors should go to John McGhie, who worked magic with his musicians. If the Sullivan music is not sung properly, the text is always a treat of joy. Danforth was a correct inquisitor and Moulan an adequate Duke. If Miss Caldwell had a voice in measure with her graceful acting she would be entitled to more praise. Craig Campbell was agreeable, and Peacock a better Gondolier than any role he attempted so far. Irene Williams sang well, but more action would have improved her performance. Brainard, Cora Tracy and May Naudain completed the cast.

I. DE V.

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The Elshuco Trio, consisting of Willem Willeke, cello; Elias Breeskin, violin; and Aurelio Giorni, piano, gave a recital of chamber music on Monday evening, December 8, at Aeolian Hall.

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John Meldrum, blind pianist, gave a recital at Aeolian Hall Monday afternoon, December 8.

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Sophie Braslau Soloist With the Symphony Society of New York

The afternoon concert of November 11 given by the Symphony Society of New York under the leadership of Walter Damrosch enlisted the services of Sophie Braslau, contralto of the Metropolitan Opera House, to commemorate the memory of Miss Mary Rhinelander Callender, a director of the Symphony Society, who died a few days ago. The Symphony played Grieg's Funeral March, and the tribute was followed by the audience, who stood up rather in mournful reverence. Miss Callender while alive helped needy musicians, and Mr. Damrosch's tribute deserves praise. Miss Braslau, who was in splendid trim, sang "Ah, Quel Giono," from Rossini's "Semiramide," and three songs by Moussorgsky consisting of "Serenade of Death," "Au Bord du Don" and "On the Dnieper." In the latter Miss Braslau proved to be the mistress of Russian songs. Her interpretation was admirable and the use of her voice was skillful. So far she has not made her appearance at the Metropolitan Opera House, but from her afternoon's work we may expect even better things than in the past. Other orchestral numbers on the program were Charpentier's "Impressions d'Italie" and the Intermezzo and Perpetuum Mobile from Moszkowsky's Suite, Op. 39.

C. E. S.

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Jascha Heifetz Appears as Soloist With the Philharmonic Society

The genial boy violinist was the conspicuous figure at the concert given by the Philharmonic Society of New York on Thursday evening, December 11. The press pays him glowing tributes. As the management of the Philharmonic had failed to provide seats for this concert, no extensive comment of the event is possible.

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Edward Johnson to Appear at the San Carlo of Naples

The musical season which is to open soon at the San Carlo Opera of Naples announces Edward Johnson as the principal tenor of the company. It is expected that the genial American-Canadian tenor will make his appearances next spring in the same operas which made him famous with the Chicago audiences.

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A New Opera by Gluck Discovered in Germany

A German musician found in the library of the Municipal Theater, Hamburg, a complete score of an opera by Gluck entitled "Cadi dupe." So far only fragments for piano and voice were heard before the public, but when the work is reinspected it may be presented somewhere.

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Mary Garden a Drawing Card at the Lyrique of Paris

On one single performance of "Cleopatre," by Massenet, which was also given in Chicago, Mary Garden's magic name brought in one single evening $3,000. When one thinks what $3,000 represents today in francs, then surely no one would doubt her popularity. She will return to Paris in the early spring to appear in her famous roles.

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The Overture of "William Tell" Played at the Opera of Algiers After the First Act

A very amusing report comes from Algiers. The management of the opera announced in the local press that the overture to "William Tell," by Rossini, will be played after the first act so as to permit the audience to listen to the celebrated music of the Italian genius. The manager certainly has only little faith in his audiences by introducing this novelty, but it reminded of Victor Hugo's saying, "Well, when the music is too long let us have dancing."

♮ ♮ ♮

Muratore to Sing at the Monte Carlo

The celebrated French tenor, whose appearances in America are very much missed by his legion of admirers, will appear at

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SEND FOR BOOKLET AND TEACHERS' BIOGRAPHIES

MEHLIN PIANO USED EXCLUSIVELY

the Monte Carlo Opera under the management of Raoul Gunsbourg. He is expected to create a new role in the opera "Satan," composed by the manager of the opera house and known to us by his opera, "The Old Eagle," which met with failure in Chicago and New York. The French tenor, who is to appear in February and March, 1920, is at present resting at his Villa of Eze, France.

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Juliette Arnold, pianist, gave a recital at Aeolian Hall on the afternoon of December 11.

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Metropolitan Opera House

On Monday evening, December 8, "Aida" was repeated and the title role was sung by Emmy Destinn. Otherwise the cast was the same as in the previous two performances.

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"Samson and Dalila"

Saint-Saens' spectacular and superb opera occupied the boards of the Metropolitan on Wednesday evening, December 10. A capacity house listened to the performance, which enlisted the last year's cast save for Gabriella Besanzoni in the part of Dalila. She was in superb voice; the lower register as well as the medium were a delight to the ear. Indeed, Mme. Besanzoni's voice is one of rare and exceptional charm. The impersonation did not materialize to be a striking one. Other Dalilas (like Matzenauer's) gave us an opportunity for everlasting impressions. Mme. Besanzoni needed a bit of more expression and conviction. Caruso was Samson and sang well. Robert Couzinou was in excellent voice and made out of the grand pretre a conspicuous impersonation, vocally and histrionically. Leon Rothier as the old Hebrew was, as always, in the traditions of the opera. Albert Wolff's conducting was a source of delight. If skeptical and envious minds doubted his abilities, his work was the best answer. Everything went like magic under his supreme baton. The Bacchanale was never so beautifully handled as by Mr. Wolff on this occasion. And he was without any doubt the most conspicuous figure of the performance. The chorus and ballet contributed much to the performance.

J. DE V.

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"Carmen" was repeated on December 11 with the previous cast.

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"Martha" was given on Saturday matinee with De Luca, Caruso, Garrison, and Perini, and Arthur Bodansky conducted.

♮ ♮ ♮

"Lucia"

The masses do not seem to tire of Donizetti's tuneful opera. They prefer it to many a good modern masterpiece like Montemezzi's "L'Amore dei Tre." A capacity house listened to the old melodies on Saturday evening, December 13. Curiosity and interest centered in Evelyn Scotney's appearance in the title role. It would be odious to compare her interpretation with many others who paraded before us in an attempt to convince us of their abilities. Miss Scotney revealed a superb upper register, clear, ringing, pure and of distinctive beauty. Her medium is also of excellent quality. A coloratura soprano without technic is not worthy of the opera house, and Miss Scotney possesses it in abundance. The staccatos and cadenzas, the fioratura work is such as to give promise of an eventful career. Her singing of "Regnava" in the first act was a superb exhibition from all points of view. And the audience tendered her an unusual reception. Then came the Mad Scene and the finale aria which followed it.

Miss Scotney's voice will grow in legato and her acting will gain force with frequent appearances. Giulio Crimi, Pasquale Amato, Giovanni Martino, and Angelo Bada were the other interpreters, and Papi conducted. The chorus sang well, the scenery looked good, but the work of some of the soloists was far from satisfactory.

♮ ♮ ♮ J. DE V.

The Theater Parisien

Since December 1 and for as many days as the attendance will permit, the French Theater is presenting "La Gueule du Loup," the wholesome farce by the genial Maurice Hennequin and his excellent collaborator, Paul Bilhauld. This year's contingent lacks brilliancy and distinction. We miss Charles Dullin, Louis Jouvet and Blanche Van Doren. The present cast, if not exceptional actors, at least are satisfying. A wife suspects her husband's attractions for another, but the end explains all. The comedy is wholesome and amusing. Those who pleased most: Lucien Weber, who finally seats himself on the judicial bench; Henriette Delannoy, who acted and looked charmingly as Mme. Planturel; Robert Casadesus, the company's director; Felix Barre, a good and entertaining domestic, and Suzanne Caubet, who acted sweetly as the maid.

J. DE V.

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"Nothing but Love" at the Forty-fourth Street Theater

It is rather hard to be amused nowadays. The plays are mediocer, the musical comedies are antiquated and everything else is artificial. I am so accustomed to be disillusioned about musical shows that I am glad to say that "Nothing but Love" pleased me. If you wish to forget the accumulating troubles, see it. The book is amusing, the music is agreeable and the cast is excellent. Credit for the show should go to Frank Stammers for the book and staging, and to Mr. Orlob for the music. And there is at least one good singer, in the person of Ruby Norton, who has also personal charm. The comedy is well dressed by Andrew Tombes. The scenery, chorus girls and the balance of the cast make "Nothing but Love" a wholesome entertainment.

J. DE V.

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Cincinnati Symphony Orchestra at the Hippodrome—Emmy Destinn Soloist

Expectations of a red letter Sunday ran high, but the results were disappointing. When big names are advertised in black type we meet sometimes with disillusionment, and so it happened on Sunday afternoon and evening, November 30.

The Cincinnati Symphony Orchestra, with Eugene Ysaye, appeared at the Hippodrome in the evening. In brief lines the orchestra cannot be compared with the respectable symphonic bodies. The quality of the violins and the reed instruments fell below the standard orchestral organizations. To build up an orchestra takes time, and besides there must be good musicians. Eugene Ysaye is a good conductor. He has elan, vivacity and knows the music. But a good conductor leading a poor orchestra is like a father's efforts to bring up his children to a degree of honor who fails because his sons don't grasp his intentions. He was heard in the Overture to "Der Freischutz" (Weber) and Beethoven's Symphony No. 3, called "Eroica." The orchestra gave only a miniature performance of Beethoven's masterpiece.

Emmy Destinn was the soloist, and I must admit my disappointment against my expectations. She still possesses a voice, the medium is brilliant and fresh, and the upper is agreeable, but the latter was produced with effort and with evidences of difficult breath control. No aria is so ineffective in concert as the one from "La Juive" (Halevy), revived lately by the Metropolitan. As an encore she gave the aria from "La Tosca," but it was far from being an ideal interpretation. The soprano and Mr. Ysaye were given cordial applause. The balance of the program was not heard, but consisted of "Fantaisie Wallonne" (Theodore Ysaye) and the ballet suite "Sylvia" (Delibes) by the orchestra. Emmy Destinn sang an aria from "Trovatore" and a Bohemian song.

J. DE V.

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Grace Kearns Sings "Values"

At the High School Auditorium of Lockport, N. Y., and under the auspices of the Lockport City Teachers' Association, Frederick Vanderpool's "Values" was interpreted by the charming American soprano, Grace Kearns. The singer featured also the same song at a benefit performance of the day nursery of the Flatbush Boys' Club and was applauded vehemently. There is no better proof of Mr. Vanderpool's popularity than the frequent presentation of his song, which is indeed a truly remarkable composition.

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"Greenwich Village Follies" at Nora Bayes Theater

The show is certainly far from being a Ziegfeld performance, but there is one man in these Follies who deserves many lines of praise. And this is James Watts. His characteristic impersonations are splendid caricatures. The satirical caricature of Gounod's "Marguerite" was one of the artistic events of the show. In fact, Mr. Watts was the show in itself. Bessie McCoy has only little to exhibit and Al Herman could have spared us the vulgar and indecent jokes. Ted Lewis and his jazz band also deserve a note of praise. The costumes are good, the scenery is worthy of commendation, and I heard better voices in this show than in a hundred musical comedies. A. Baldwin Sloane imbued the musical score with strains which are agreeable and catchy. He deserves attention for excluding the inspired songs for which Broadway is known to be so keen. The Follies contain other pleasant scenes.

J. DE V.

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Vera Janacopulos, soprano, gave the second recital of the season at Aeolian Hall on December 10.

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The Letz Quartet gave a recital of chamber music at Aeolian Hall on Tuesday evening, December 9.

CONCERT OF THE PAULIST CHORISTERS

On last Friday evening the Paulist Choristers, at Orchestra Hall, under direction of Leroy Wetzel, gave an excellent concert to an almost capacity house and elicited unbounded enthusiasm.

Mr. Wetzel announced, early in the evening, that a wave of "colds" had engulfed his boys and that the soloists were particularly "under the weather."

The effects of all this, however, were scarcely noticeable and, on the contrary, the work of the choir was at a particularly fine status, showing excellent personnel, great intelligence in interpretation, beautiful shading and tone color and a general excellence quite in consonance with what we have been taught to expect of the Paulist Choirs.

Mr. Wetzel directed with authority, skill and musical art, and both in his choice and arrangement of program and the conduct of the same (including the fact of his playing many fine accompaniments), he was worthy of the greatest praise.

One criticism only is to be made, and that relates to encores. With a program of nineteen numbers there should have been an ironclad rule of "no encores," and it should have been enforced, for once it was allowed it was bound to extend throughout the list of soloists, with the result that the program was very much too long.

The ecclesiastical numbers of the program were beautifully conceived and executed, notable among them being the lovely "Benedictus" of J. Lewis Browne, which was sung at this time "by request"; others being fine numbers by Waddington, Schnetky, Grieg and Rachmaninoff.

Lighter pieces were by Leslie and Zolotarieff, and besides a Bohemian Christmas carol, delightfully sung, there were splendid readings of Elgar's "As Torrents in Summer" and Tschaikowsky's "A Legend."

There was a delightful organ number by Hugo Goodwin, who in the Concert Variations of Bonnet displayed superb technic and both in that and in a Serenade of Rachmaninoff disclosed musical values of high grade.

Frank Barnard sang an aria (tenor) from "The Creation" and assisted with incidental solo and obligato, as did also Joseph Molengraft, Charles Carter and Masters Arthur Donovan and William Moran.

The small boys who appeared in solo numbers covered themselves with glory.

Arthur Donovan sang "Come Unto Me" and William Moran "He Shall Feed His Flock" ("Messiah") very beautifully, and the latter showed fine tonal quality in "Such a Lil' Fellow" (Dichmont).

Albion Benning was pleasing in a well made Reverie of Leroy Wetzel, Kenneth Polley sang a light song very well indeed, Henry Wachter was musical in "The Cuckoo" (Lehmann), and Julian Marhoefer (who is about 5, I think) brought down the house with his clever reading of the cunning song "Three Little Chestnuts" (Page).

Frederick Blum, of riper years, was well liked in "An Irish Noel" (Holmes) and the exceedingly popular "Smilin' Through" (Penn), and the Messrs. Barnard and Molengraft distinguished themselves in a duet from Mercadante's "Seven Last Words."

C. E. W.

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American Compositions—At the first concert of the Worcester, Mass., Symphony Orchestra of this season the program contained three works by American composers, the "Festival March," Op. 32, by Adolph M. Foerster; the overture, "Melpomene," by George W. Chadwick, and Two Episodes, Op. 2, "Legend" and "Negro," by Henry B. Gilbert. Daniel Silvester, conductor. The Festival March was played last season by this organization—a rather early repetition.

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Fort Hays—The following artists under the management of Haensel & Jones have been booked for the Fort Hays, Kan., Music Festival next May. Florence Easton, soprano of the Metropolitan Opera Company; Francis Maclennan, tenor; Grace Kerns, soprano; Alma Beck, contralto; Frederick Gunster, tenor, and Edgar Schofield, baritone.

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Forrest Lamont

THIRD SEASON

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RECENT PRESS COMMENTS

LUCIA

(Chicago Daily Journal)—Forrest Lamont, as Edgardo, gave the role THE BEST SINGING IT HAS HAD OF ALL THE TIMES THE OPERA HAS BEEN GIVEN SINCE THE COMPANY WAS FIRST ORGANIZED. He is an artist to be reckoned with.—Ed. C. Moore.

(Chicago Evening Post)—Forrest Lamont was the Edgardo, and his steady improvement was again noticeable. He is taking his profession seriously and working hard to perfect himself in all departments of the many-sided technic of the operatic stage. Mr. Lamont has made himself a MOST USEFUL MEMBER OF THE COMPANY AND IS GOING AHEAD ALL THE TIME.—Karleton Hackett.

(Chicago Evening American)—Forrest Lamont, EXCELLENT AS EDGARDO, was heartily applauded and recalled many times by the audience.—Herman Devries.

BUTTERELY

(Chicago Daily Tribune)—Forrest Lamont was Pinkerton, and his manly, steady, smooth tenor LENT ATTRACTIVENESS AND AUDITORY COMFORT TO ALL HE SANG, while his acting raised Pinkerton as far from the insufferably caddish as anything could. It is a role nothing can make admirable or sympathetic, but Mr. Lamont did all that was possible.—W. L. Hubbard.

(Chicago Daily News)—Forrest Lamont, the American tenor, sings as though his name were Lamonti, FOR IT IS THE WARM AND FULL-THROATED UTTERANCES of a singer of Italy.—Maurice Rosenfeld.

(Chicago Herald and Examiner)—Forrest Lamont as Pinkerton gave the sincere, intelligent and vocally effective interpretation to the thankless role with which he has coped so successfully on previous occasions. THIS TIME HE SANG BETTER THAN EVER BEFORE, AND WELL DESERVED THE TREMENDOUS APPLAUSE HIS GOOD SINGING WON FOR HIM.—Henriette Weber.

Makes Instantaneous Hit

at Mendelssohn Club Concert on December 11 at Orchestra Hall

(Chicago Daily News)—Forrest Lamont, a leading tenor of the Chicago Opera Association, gained new laurels as a concert singer. He was particularly fine in the Frederick Stevenson setting of "An American Ace." This is a stirring war song, with realistically dramatic text. Mr. Lamont SANG THE SOLOS ADMIRABLY, WITH FINE TONE SHADING AND POWER.—Maurice Rosenfeld.

(Chicago Evening Post)—Forrest Lamont was singing as I entered, and he made a great success with the audience. His voice was FULL AND CLEAR, AND HE SANG WITH FEELING. He had to bow several times and sing an encore.—Karleton Hackett.

(Chicago Daily Journal)—Forrest Lamont, one of the Chicago Opera Association's excellent tenors, sang "Che gelida marina" for his solo number, and made a STRIKING IMPRESSION WITH IT. For an encore he sang the "Lament" from "Pagliacci," and his FINE, VIGOROUS VOICE AND EMOTIONAL INTERPRETATION WERE EVEN MORE EFFECTIVE THERE. He also triumphed in the Stevenson number.—Edward C. Moore.

(Chicago Evening American)—When I entered Orchestra Hall last evening the fine, ringing tenor of Forrest Lamont was delivering the "Racconto" from "La Boheme." The young American SANG WITH PERFECT ART AND BEAUTIFUL TONE. Many recalls won from him the "Lament" of "Pagliacci," given with the same finish.—Herman Devries.

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The following program was given by May Peterson at the Dutchess County Musical Association on December 3:

Voi che sapete (Le Nozze di Figaro).....Mozart
Voici Noel petits enfants.....Wekerlin
Amarilli .....Ciampi
Jag Tror.....Old Swedish
Oh, Whistle an' I'll Come to You, My Lad
Aria, La Gavotte from Manon.....Massenet
Just Before the Lights Are Lit
Contemplation .....Widor
Crespuscule .....Massenet
Le Papillon.....Fourdrain
Billy Boy

Songs My Mother Taught Me.....Dvorak
The Cradle Song (from Pskovityanka).....
..... Rimsky-Korsakoff
Three Cavaliers (Old Russian Folk Song).....
.....Dargomijsky
Arranged by Kurt Schindler
Yesterday and Today
I Came with a Song.....La Forge
De Ol' Ark's a'Moverin'.....Guion
I'm Wearin' Awa' Jean.....Old Scotch
Love is the Wind.....MacFayden
Cuckoo Clock
Comin' Thru the Rye
Dawn
Last Rose of Summer
Charles Gilbert Spross at the Piano

EDITORIAL

(Continued from page 3)

of tone and a pure style. His singing is governed by intelligence and a rare discrimination and at no time does he sacrifice words for tone.

"I love beautiful tone," continued Mr. Proctor, "but I make it a point always to get the story over. If my audience hears my words I feel satisfied. One of the greatest compliments I ever received was when I went back to the town of my boyhood days and where I gave a song recital. After the program was finished an old lady who had known me all my life came up and said, 'Warren, we all loved your voice, but what pleased me most was that I heard every word you sang.' That is the secret of a song recitalist; to get the words over to his audience."

Mr. Proctor is a firm advocate of singing his program in English. "When I go on tour with Madame Tetrazzini I intend to sing one aria in French and the rest of my songs in English. I want my audiences to understand what I'm singing and they can't do that unless they hear a language with which they are all familiar. When the American public ceases to rave about foreign opera and foreign singers and begins to recognize American products, just so soon will the young singers of this country of ours be given a chance to show what they can do. His keen interest in the future of American music and its interpreters furnishes him a platform from which he undoubtedly will send forth his message."

♮ ♮ ♮

TAX THOSE FOREIGNERS WHO DO NOT BECOME AMERICAN CITIZENS

The following is from an interview with Charles Wagner in Musical America:

"I believe all foreign artists, who have been in this country from three to five years, getting our money, and have shown no inclination to become one of us by taking out their American papers, should be taxed unmercifully, and suffered to pay much larger income taxes for them than for our own citizens whether born or adopted.

"Why should an artist be willing to sing at Covent Garden for half or less than he demands in the United States? I simply ask you why. Any singer that cuts his fee for Covent Garden in future must cut his fee for the United States if he expects to be managed from my office."

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MAKING THE FRONT PAGE

A Chicago teacher broke into position on the first page of one of the evening papers one day last week with the statement that if music were introduced into the mines and other places where masses of men work there would have been no coal strike, and that there would be no other industrial disturbances in the future.

We should like to accept this ingenious thought in toto but must restrict our indorsement to the general statement of belief that music everywhere is an ameliorating influence.

But that it would pacify the coal workers is too remote a possibility for serious consideration.

But, anyway, it was a good advertising idea of the teacher in question.

. . . . . .

Likewise Miss Kinsolving has had thrust upon her some most unwelcome (?) advertisement of her Blackstone musicales

through the publishing of the fact that certain society women, patrons of these exclusive functions, objected to Miss Kinsolving inviting convalescent soldiers to the concerts on the grounds that the odor of disinfectants brought along was disagreeable to the sensitive nostrils of the aforementioned ladies.

Miss K. came back with a most spirited defense of her generous action in providing the tickets for the soldiers and made no bones whatever of accusing the society women of insincerity in their pose of last year, which was, as we all know, distinctly one of patronage to all soldiers and sailors.

Chicago applauds Miss K. in her action and stand, and of a truth emphasizes once more that this city is one which cannot and will not tolerate snobbishness and affectation.

♮ ♮ ♮

A Letter

Chicago Symphony Orchestra,
220 South Michigan Avenue,
Chicago, Illinois.

Gentlemen: Noting the article in the musical section of yesterday's Tribune in regard to the series of children's concerts, it is not perfectly clear whether no tickets whatever are to be put on sale at the box office until after mail orders are taken care of. I think many people would appreciate a little more definite information on this point.

In this connection it seems that in fairness to the children, if these concerts are really intended solely for their benefit and education, all adults should be absolutely excluded, because escorts from sixteen to eighteen years of age could be found to take care of children too young to go alone, and escorts of the ages mentioned would come within the limits of those for whom the concerts are intended. In cases where, occasionally, such an arrangement could not be made, the adult accompanying the child could either wait in some waiting room until after the conclusion of the concert or could go out and transact other business and return in time to take the child home.

Even with the very strictest possible limitation of the sale of tickets only a small fraction of the children could avail themselves of the benefits offered; the Daily News Almanac for 1919 on page 930 shows that the seating capacity of Orchestra Hall is but 2,570; if ten concerts were given and every seat in the house were occupied at every performance by a child, only 25,700 children would have had an opportunity to hear the orchestra, even if a child attended only one performance. The Daily News Almanac on page 902 shows that the enrollment in the Chicago Public Schools in 1918 was 368,225; there are probably at least enough more children in private and parochial schools to bring the total number of school children in the city to approximately 500,000. This means that with the very fairest and most careful handling not more than one-twentieth of the children could hear the orchestra at all.

Possibly as equitable a plan as is practical would be to assign a certain number of tickets to each public, private, parochial or music school for distribution where they would be most appreciated and do the most good. If it is deemed wise to permit a child to attend more than one performance, then sell him all the tickets he will be allowed to purchase at one time, to save trouble in distribution of tickets.

The above is offered in the way of a suggestion by a sincere well-wisher of the children, in the desire to secure for every one who desires the privilege of atnding these concerts a fair show.

Yours truly,
(Signed) H. S. GORTON.

♯ ♯ ♯

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By EFFA ELLIS PERFIELD

This is a booklet of 16 pages, neatly bound, splendidly edited and attractively printed. It was created for the use of SCHOOL TEACHERS. It is based on the EFFA ELLIS PERFIELD Pedagogy of INNER-FEELING, REASONING, and DRILLS through the THREE EDUCATIONAL SENSES—EAR, EYE and TOUCH. It shows how to teach Note Values without fractional reasoning.

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THE MINNEAPOLIS SYMPHONY ORCHESTRA

Second Young People's Concert was held on Friday afternoon, December 12, at the Auditorium in Minneapolis, Emil Oberhoffer, conductor. The subject was "Development of the Woodwind Choir." Following is the program:

Badineri from Suite No. 2, in B minor, for string orchestra and flute.....Bach
Shepherd's Music (Pastoral) from the Christmas Oratorio.....Bach
Pastoral Symphony (Pifferari) from The Messiah.....Handel
Minuet from Symphony in E flat major.....Mozart
By the Brook (Second Movement) from Symphony No. 6, Pastoral.....Beethoven
Minuet of the Will-o'-the-Wisps from The Damnation of Faust.....Berlioz
Andantino in modo di canzona (Second Movement) from Symphony No. 4.....Tschaikowsky
Magic Fire Scene from The Valkyrie.....Wagner

This is the second of a series of four concerts given for the students of the Minneapolis Public Schools.

♯ ♯ ♯

Sliker—On November 18 Mr. J. Ellsworth Sliker gave a recital at the Perkiomen School, Pennsburg, Pa., and used the following as one of his groups: "Border" (Laros), "A Negro Sermon" (Cook), "Smilin' Through" (Penn), "Rolling Down to Rio" (German).

♮ ♮ ♮

In the evening an eight-year-old boy, Jerome Rappaport, gave a recital at the piano, demonstrating that some day he will become an unusual artist-musician.

Advertising Columns as a Vote

The number of advertisers in a magazine might be called a vote by the advertising class on the merits of a journal as a business bringer. And a publication cannot bring business unless its reading matter is of a class and quality that attracts readers.

Consequently, one generally can determine the value of a publication by its advertising matter—by the quantity of persons who have knowledge of and faith in its possibilities.

The "Saturday Evening Post" might be cited as an example. It can present the reading matter it does only because of its quantity of advertising. The advertisers are there because of the interest of the people in the magazine.

While no musical magazine can be compared to the "Post" in circulation, or in advertising rates, $6,000 a page, in the musical field the same truths as to advertising hold good. The musical public shows by its vote where its confidence is.

To show the standing of THE PACIFIC COAST MUSICIAN in this regard, we may be permitted a few words of comparison with our esteemed contemporaries, based on the number of persons advertising in the various journals.

Our nearest competitor in this respect seems to be a Chicago musical paper, which numbered 173 advertisements in its last issue. Then comes a New York journal of national circulation which had 160 in the issue examined.

The regular edition of a western musical magazine has 107, and its annual special number has 170 persons advertising in it. And now we are going to put in capitals that the last number of THE PACIFIC COAST MUSICIAN had

TWO HUNDRED AND FIFTEEN

persons advertising in it, and this not counting the Directory Page cards of those who advertise elsewhere in the issue. If they are counted the grand total would be 383. The largest music journal in the country had only two more than this number, counting its directory cards.

But the fact remains that in our November issue we had 215 advertisements outside of duplicate Directory cards; while our nearest competitor, in the East, had 173. And our number was "not a special edition, either," but the regular number with no unusual effort given to it by the business office.

That, in effect, is a vote as to what the musical profession of the West and the music publishers of the East think of THE PACIFIC COAST MUSICIAN as a "business bringer." For while there are a few persons who use the advertising columns as a matter of legitimate pride in their work, the large majority does so that the public may know more about it and that its prestige, reputation and consequent income may be enlarged.

We have been waiting for our aforesaid "esteemed contemporaries" to "hand it out" to us along these lines; but owing to their modesty in the matter (a delicate reticence that possibly may be pardoned), we are forced to give this diminutive toot on our own little horn.

Thank you!

Count Again Brother Colby

The showing of the Pacific Coast Musician is certainly a good one; undoubtedly the best of any musical monthly of the country.

But the comparison with weekly papers is a wrong one, for every weekly paper has many special ads. which, during the course of a month, would inevitably make its average greater than the number appearing in any one issue.

The Pacific Coast Musician refers, undoubtedly, to Music News in its comment on "a Chicago musical paper," but it certainly did some poor figuring.

The issue of Music News of last week, which was in no sense a special, for instance, contained eight hundred and sixty-five separate advertisements, exclusive of duplications, i. e., advertisers using both display space and Directory Cards, and of these there were about three hundred, so that the total number of advertisements printed in the issue was upward of a thousand.

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VERY SUCCESSFUL PUPILS' RECITAL GIVEN BY LAZAR S. SAMOILOFF AT THE HOTEL McALPIN IN NEW YORK

A Mendelssohn duet, sung beautifully by Jeanette Harris and Elsa Wulp, opened the program. Both girls possess beautiful voices, the first a lyric soprano and the second a mezzo-soprano of charming quality, and both enunciate their words clearly.

Mary School sang the "Romana" from "Faust" and an Indian Song for an encore with a clear voice and fine pronunciation. She showed splendid ability.

Miss Elta Farrier, a bell-like coloratura soprano, sang the "Chanson Provencale" and the "Will o' the Wisp" for an encore. Her high E flat was as clear and as beautiful as all her middle register.

Jeannette Arens sang the Aria from "Faust" (Gounod) and a Coo Coo Song for an encore, as an advanced pupil of the Samoiloff Studio, with nice voice and feeling.

Jeanette Harris sang, a little timidly, the song "Apres un Reve," by Faure, with clear enunciation and brilliancy of voice. In her encore, "The Irish Girl," she showed more freedom and technical ability.

Angelo Foster, a young Italian with the temperament and voice naturally born in his race, then sang the gorgeous Aria from "Andrea Chenier" and Tosti's "Ultima Canzona" for an encore. His voice is a dramatic tenor of clear quality and he gave nice expression in his delivery.

Elsa Wulp charmed the audience with the gorgeous song by A. Walter Kramer, "The Last Hour," and for an encore she sang another Kramer song.

Miss Helen Benson has been heard before in the Samoiloff concerts. Here she, as well as all the others heard before, showed remarkable progress. Her voice is splendid and her singing is beginning to have the proper color of a professional.

The two more advanced pupils of Samoiloff, Jean Barondess, soprano, and Constantin Bouketoff, baritone, literally "brought the house down," as the theater people say, with their solos and the beautiful duet, "Nina." Miss Barondess, who is giving a recital in Aeolian Hall on December 23, showed art and excellent voice placement in her songs by Tschaikowsky and Nevin.

Mr. Bouketoff, a priest of the Russian Cathedral, sang the Prologue from "Pagliacci" with exceptionally wonderful voice, and took G and A flat with an ease that would make many a better-known baritone green with envy.

The audience packed the large ballroom of the Hotel McAlpin. Artists, musicians and managers were on hand. Even other singing teachers came to hear Samoiloff's pupils. Flowers and applause seemed never ending. Mr. Samoiloff was heartily congratulated by all the guests for the success of the afternoon, which was not unusual, as great success generally attends anything that Mr. Samoiloff undertakes.

———♯♯♯———

Shaffer—Miss Roma Mulford sang for the Woodlawn Woman's Club on Tuesday, November 18. Miss Mulford and Miss Jean Inglis, pupils of Miss Helen Louise Shaffer, sang several of the MacDowell songs at the MacDowell program given by the Centralizing School of Music November 22. The songs given were "To a Wild Rose," "Thy Beaming Eyes" and "A Maid Sings Light."

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New York Correspondent

ST. PAUL, MINN.

A Thanksgiving Festival, participated in by six hundred school children, pupils from the social center classes, was presented at the Auditorium, under the auspices of the Mothers' Clubs and Parent-Teachers' Association of St. Paul.

Every seat was taken for the two performances given Thanksgiving Eve and a matinee performance Friday. The grade school orchestra, under the direction of Louis Jacobi, played, and the pageant was depicted in five episodes.

Thanksgiving services were held in the churches in the morning. The colors carried by the Marines at the head of the parade and twenty elaborate floats added their festal note to the line of march along Summit avenue, the celebration concluding with a general meeting at the Auditorium.

♮ ♮ ♮

The accompanying program was given by James A. Bliss, pianist-composer, at the Y. W. C. A. Auditorium Monday evening, November 2. Mr. Bliss has joined the teaching staff of the St. Paul Musical Academy and in presenting him they also afforded a large audience the delight of hearing Mrs. McElroy Johnstone, as assisting soloist. It was a keen regret that but the last two groups were heard by the writer, for Mr. Bliss' Indian Songs were of rare charm and the accompaniments he provided were most fascinating.

The pianist succeeded admirably in making the "Witches' Dance" (MacDowell) a masterly climax to the group.

Old Masters—
Prelude and Fugue, B flat....J. S. Bach (1685-1750)
Sonata, G minor....D. Scarlatti (1683-1757)
Pastorale, E minor....D. Scarlatti (1683-1757)
Aria from 2nd Toccata....A. Scarlatti (1649-1725)
Menuetto from 4th Toccato..A. Scarlatti (1649-1725)
Tambourin ....J. P. Rameau (1683-1764)
Old English, transcribed for piano by James A. Bliss.
The Little Wind Mills....F. Couperin (1668-1733)
Fantasia (3rd Sonata) Opus 14....J. A. Bliss
I Allegro III Scherzo
II Capriccio IV Danse (Fantastico)

Songs—
Sonnet XXI....J. A. Bliss
With Me, from Songs of Omar....J. A. Bliss
Mrs. McElroy Johnstone
Passepied, from Suite Bergamasque....C. Debussy
Clair de Lune (Moonlight) Bergamasque....C. Debussy
Jeux d'Eau (The Waterfall)....M. Ravel

Humerous Compositions, American Composers—
Fuga Giocosa (Over the Fence Is Out)....John K. Paine
By the Frog Pond....W. C. E. Seeboeck
Cutie, from Suite, In a Cafe....J. A. Bliss
A Candle Lecture....Wm. H. Sherwood
From Uncle Remus....E. MacDowell
Of Br'er Rabbit....E. MacDowell

Indian Songs from Hiawatha, Longfellow—
Hiawatha's Song ....J. A. Bliss
Adjidaumo, the Squirrel....J. A. Bliss
The Rainbow ....J. A. Bliss
Pan-Kuk-Keewis Dances ....J. A. Bliss
Mrs. McElroy Johnstone
The Eagle, Opus 32....E. MacDowell
Moonshine, Opus 32....E. MacDowell
Winter, Opus 32 ....E. MacDowell
The Brood, Opus 32 ....E. MacDowell
Witches Dance ....E. MacDowell

♮ ♮ ♮

The first free municipal concert at the St. Paul Auditorium under the auspices of the Department of Parks, Playgrounds and Public Buildings was the occasion Monday evening, November 3, of the giving of the cantata "The Rose Maiden" (Frederick H. Cowen). Leopold Bruenner, the director, achieved some fine work with his chorus, handicapped though he was for the want of a substantial orchestra. Mrs. J. L. Whitaker, soprano, always charms with the finish of her delivery and general artistic style. Miss Alice Dailey, contralto, revealed a voice full, resonant and round in all registers. Here is a voice with a future, and she sings with the utmost ease. Special praise goes to Walter Mallory, tenor, for the fine quality of his singing and his excellent diction. Francis Rosenthal, baritone, was also in fine voice. The chorus is in training now for a big Christmas song festival.

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Carol Robinson, Chicago pianist, gave great pleasure to a large and enthusiastic audience of Schubert Club members at their fortnightly recital given at Junior Pioneer Hall Wednesday afternoon, November 19. To those who had heard something of her work the pianist gave all the more convincing proof of her musicianship in the finely chosen program she presented. No finer opening for a program could one desire than the Brahms numbers as played by Miss Robinson, lofty in conception and with tonal mastery—withal a profound and noble utterance. The seldom played Chopin group was too unfamiliar to find the audience wholly responsive. The Nocturne was nevertheless a finished gem. Miss Robinson's commanding technic was evidenced throughout her playing. In the final group the delicate tracery of the F sharp minor Etude (Bortkiewicks) was of alluring charm. The audience was indeed grateful for the MacDowell sketches and the magnificent playing accorded the "Widmung" (Schumann-Liszt).

Mildred Langtry, contralto, always a favorite, was assisting soloist with Katherine Hoffman accompanist. To a voice of real beauty and power Miss Langtry brings an unusual power of interpretation to her art that is the making of a most interesting recitalist. Sincerity is the keynote of her art, and she is an ideal church singer.

The program is here given:

Romance, Opus 118, No. 5....Brahms
Capriccio, Opus 76, No. 2....Brahms
Mazurka, A minor....Chopin
Nocturne, F major....Chopin
Barcarolle, Opus 60....Chopin
Novembre ....Tremisat
Le Benion....Old Breton, arr. by Rhys-Herbert
L'heure d'azure ....Holmes
Chanson Norvegienne ....Fourdrain
I Will Walk With My Love....Old Irish
The Wind Speaks....Grant-Schaefer
My Love Is a Muleteer....Di Nogero
Rhapsody, F sharp minor....Dohnanyi
Etude, F sharp minor....Bortkiewicz
Etude, C sharp major ....Bortkiewicz
Winter, Opus 32, No. 4....MacDowell
Br'er Rabbit, Opus 61, No. 2....MacDowell
Widmung (Schumann) ....Liszt
Rhapsody No. XIV....Liszt

♮ ♮ ♮

"The Juillard Legacy" was the subject of a paper read by Bernadine Lupkin at the student section program of the Schubert Club Saturday, November 29, at the residence of Mrs. S. A. Purtell.

The following program was arranged by Mrs. William Danforth, chairman:

Two pianos—
Evening-Morning, Opus 79....Chaminade
Constance Purtell, Evelyn Wall

Soprano—
Per non Penar, 16th century....Astorta
Chant Hindu ....Bemberg
Mildred Wood; Aurelia Wharry at piano

Piano—
Polonaise, Opus 40....Chopin
Tarantelle, Opus 85....Heller
Thea Gilbertson

Contralto—
Before the Crucifix....Frank La Forge
Dawn in the Desert....Gertrude Ross
Paula Heminghaus; Mary Keegan at piano
Assembly singing led by Mrs. C. A. Guyer.

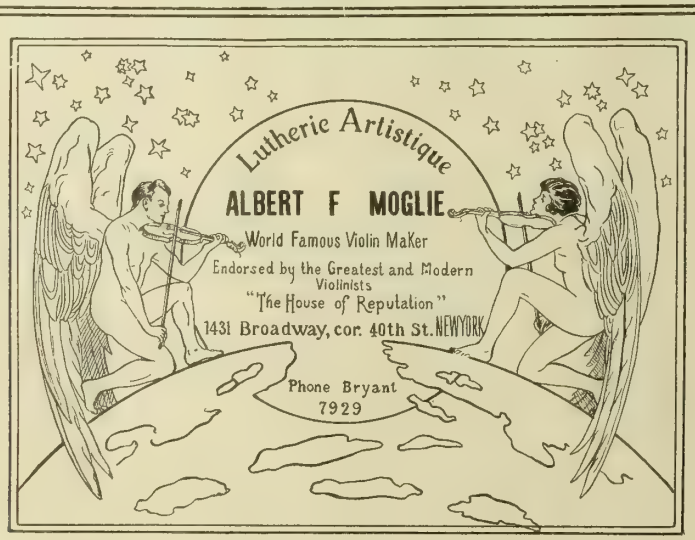
♮ ♮ ♮

Harriet Allen, secretary of the Minnesota Chapter of the American Guild of Organists, gave a twilight organ recital, her first under the guild auspices, Saturday afternoon, November 11, at the Masonic Temple.

The program was replete with qualities that go to make up fine organ playing—incisive rhythm, skillful registration and good technic.

She succeeded marvelously in gaining fine effects in registration without deviation from original tempos, and in the Scherzo (Pigout) also, which calls for rapid change of manuals. Praise goes to Miss Allen, who has attained so fine a degree of artistry as an organist, as well as her teacher, George H. Fairclough. Following is the program she gave:

Sixth Sonata ....Mendelssohn
Chorale with variations—Fuga, Andante
Canon ....Schumann
Prelude and Fugue in E Minor....Bach
Scherzo ....Gigout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Christmas in Sicily.....Yon
Caprice.....Kinder
Eventide.....Fairclough
Concert Overture.....Faulkes

At the regular monthly meeting of the Minnesota Chapter of the American Guild of Organists, held Tuesday evening, November 25, Miss Jessie Young gave an interesting review of Dickinson's "Music in the Western Church."

A recital by Pietro Yon, celebrated organist, is announced for Tuesday evening, December 16, at the House of Hope Presbyterian Church.

Musical services given the last Sunday evening of each month at the First Lutheran Church are attracting notice. Under the direction of the organist, Gerhard T. Alexis, A. A. G. O., the program of the last one is here given:

Organ—Festival March.....Kinder
The Lord Is Exalted.....John E. West
Quartet
Contralto Solo—Come, Ye Blessed.....J. Prindle Scott
Miss Mabel Norquist
Blest Comforter Divine.....Smart
Choir
Euphonium Solo—Berceuse.....Delbruck
Mr. Marland Williams
But They That Wait.....J. E. Roberts
Quartet
When the Worn Spirit.....Earle
Choir
Organ Postlude—March in G.....William Hill

An important resolution was adopted by Board of Examiners of Minnesota Music Teachers' Association.

The Board of Examiners of the Minnesota Music Teachers' Association transacted some important business on Monday evening, November 17, at a dinner held in the Forest Room of the Radisson Hotel, Minneapolis. Among those present were J. Victor Bergquist, Myrtle Weed, Elsie M. Shawe, director of music in the St. Paul public schools; T. P. Giddings, director of music in the Minneapolis public schools; Harry Phillips, chairman of the board, together with President George H. Fairclough, President-Elect James Lang, and Secretary-Treasurer John A. Jaeger.

The special business of the evening was to consider and act upon an important resolution which was discussed by the members of the Minnesota Music Teachers' Association at the annual convention held at Northfield, Minn, last June, and which was upon motion referred to the Board of Examiners for action. This resolution provides that the Progressive Series of Piano Lessons, edited by Leopold Godowsky, Josef Hofmann and other master pianists and pedagogs, be indorsed and approved as a suitable basis for the high schools of Minnesota to use in accrediting music study outside of the schools. It further provides that piano teachers of Minnesota who have qualified by passing the various normal examinations of the Progressive Series with the National Board of Examiners of that series shall be accepted and shall have issued to them the Licentiate, Associate and Fellowship degrees of the association according to the Progressive Series examination upon which they have qualified, the normal examinations of that series being thereby accepted as the full equivalent of the State Association examinations.

After lengthy discussion the resolution was unanimously approved and adopted. It is expected, as a result of this progressive move on the part of the association, that many certified teachers will be added to that body during the coming year.

MYRTLE WEED.

MARION ANDREWS CONCERT BUREAU PRESENTS JASCHA HEIFETZ IN MILWAUKEE

Tuesday evening, December 2, at the Pabst Theater, Milwaukee, Jascha Heifetz, violinist, Samuel Chotzinoff, accompanist. Program:

Chaconne (Arrangement de Leopold Charlier).....Tomaso Vitali (1650)
Fantaisie.....Bruch
Grave-Adagio cantabile
Allegro
Andante Sostenuto
Finale, allegro guerriero
Romance in G Major.....Beethoven
Menuette.....Beethoven
Andante Cantabile.....Tschaikowsky-Auer
Guitarre.....Moszkowski
On Wings of Song.....Mendelssohn-Achron
Les Rondo des Lutinz.....Bazzini

Entirely melodic was this program, from beginning to end. The audience, which completely filled the Pabst Theater, was not slow nor mild to appreciate or express; from the very first they wanted encores, and they kept insistently at it throughout and very lovely indeed were the encores, including "Valse Biuette" (Drigo), "Slavonic Dance" in G minor (Dvorak-Kreisler), "Moto Perpetuo" (Cecil Burleigh), "Serenade" (d'Ambrosio). Heifetz might be an inspiration for another William J. Locke novel, for he is indeed the "fortunate youth." His short autobiography is now known to every musically inclined or interested person in this country, and his records are taking him into the homes of the great general public. For those who have never heard or seen him it would take more than mere ink and paper to describe the youth and his work. When first heard two seasons ago he left one in a trance with no adjective big enough to describe the sensation. He was a composed, serious slip of a lad with an almost flawless technic, big tone and a gift for phrasing that was the essence of perfection. Prophets prophesied diverse things prompted by many motives. He has far outrun those who prophesied superb things, and yet no great outward change has taken place. A few inches taller, but on the stage the same sedate dignity befitting a man of three times his age, the same easy poise, not a quiver of nervousness, not a mannerism. What a picture for some of our orchestra players and, alas, even many of our soloists to study. He holds his violin rather high, but easily, and a pair of keen eyes with an active brain back of them watch the work. Heifetz has agile left fingers and a firm, graceful bow arm, but back of both is the real secret, an active mentality, imagination and temperament. His tone is ravishing—there seems to be nothing left to be accomplished. It has fire, brilliance in staccato, luscious velvety legato and pure clarity in sustained passages. Harmonics that thrill you from head to feet, they are almost supernatural. Heifetz has his own interpretations and they are not fantastic; one thinks as he finishes it was never played more beautifully.

This program would be rather hard to dissect. The Bruch "Fantasie" was lovely in the extreme as was the Vitali "Chaconne." The Auer arrangement of the Tschaikowski "Andante Cantabile" was a jewel among jewels. The program was laden with sweets and yet was not monotonous. The charm of the violin is in its sensual appeal and it is through just such programs it reaches all. There was not a number but what would have been thoroughly appreciated by young or old, musician or laity.

Whether it is a gift of imagination or just a well rounded genius for music, time alone can tell, but there is something way out of the natural order of things in the way this lad plays.

He is a pleasant, easy young chap to meet, and in conversation has a ready smile and the same composure he has on the stage. He seems to have many gifts from the gods and not even our "popular tenors" receive any bigger reception and none of them have established themselves so quickly and firmly. Heifetz has made his hit and now is here to stay.

F. VAN K.

MILWAUKEE

Mme. Schumann-Heink, radiating all the vitality and effervesence of youth, was heard in a program selected to especially appeal to war mothers Friday evening, under the auspices of Marian Andrews' Concert Bureau. Not having appeared here in concert for several seasons, realizing the many seasons she has been heard, and taking into consideration the noticeable deterioration of some of our much younger singers, one may perhaps be pardoned for having an "air of expectancy" in that direction. Not so with Madame; if possible, her upper voice was more sparkling than at any time, and after a taxing program, responded with an encore exhibiting all the coloratura tricks, and trilled and rouladed like any featherweight. It is gratifying to know a voice can be retained in this manner. Frank La Forge, as soloist and accompanist, occupied a large moment, of the evening as Madame sang one entire group of his songs as well. Mr. La Forge is so familiar a figure that one knows the most satisfying support will be rendered.

♮ ♮ ♮

Heifetz and Ornstein were each heard in recital recently; in fact the air fairly buzzes with concerts this time of the year.

♮ ♮ ♮

A Faculty Recital of the Wisconsin Conservatory presented Miss Clementine Malek, soprano, and Verna Lean, alto; Pearl Brice, violinist; William Middleschulte, organist, and Frank Thompson, pianist.

I. B. W.

Tomlinson—At a recent meeting of the Christian Fellowship Association of Chicago Jane Weidgenant, a ten-year-old pupil of Miss Anna Tomlinson, played so splendidly the association voted her an honorary membership and presented her with the gold and enamel pin of the organization. On last Tuesday evening Miss Tomlinson's two classes, composed of Harriet Beebe, Ellen Topping, Iva Jarrett, Helen Steinhauser, Mrs. Frazee, Evelyn Larsen, Marie Hartkop, Frances Hannett, Raymond Anders, Catharine Brill and Ruth Barton, entertained their relatives and friends at the studio. Especial interest was manifested in a composition by Helen Steinhauser, who is only sixteen years old and has not yet studied one year. She called her composition "A Ceremony in the Temple of Vesta" and clearly portrayed in tone The Quiet in the Temple; The Entrance of the Priestesses Followed by the People; The Incense Put on the Altar and Lighted; The People's Prayer; Vesta's Reply; The Hush After the Voice Had Ceased; The Dispersing of the People, and again the Quiet and Silence of the Temple.

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Psychoanalysis and Music

By DANIEL BONUS, B. M., and EDW. N. SCHOOLMAN, M. D.

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(INTRODUCTION CONTINUED)

In using the term "'unconscious" as an entity it is essential to avoid the popular superstition of something "spiritualistic." Especially in this age of fads, systems and superstitions, psychoanalysis is apt to bring to the uninitiated a suggestion of mysticism, of psychic manipulating, veiled by the curtain of the supernatural. This is not unexpected when we consider the term "psychic" as it is usually presented to us in the press, fiction and literature in general. "Psychic" conjures before our eyes the picture of some spiritually endowed mind-reader or oriental fakir, bent upon demonstrating the nothingness of matter or "life after death."

So potent has been the influence of such mystery workers upon the thought of our day, and among them may be mentioned thinkers of wide reputation, that Mr. T. W. Stanford, brother of Leland Stanford, placed at the disposal of Leland Stanford University a ten thousand pound grant for investigations in spiritualism and psychic research. The result was a report of some six hundred pages. It was the first time, to all intents and purposes, that an accredited institution of learning had taken up this subject in a serious way. Heretofore it has, for the most part, either been exploited by individuals for personal gain or investigated by biased enthusiasts. The general results of the work are what might have been expected. No evidence has arisen in the course of the work which has tended to substantiate such alleged phenomena as telepathy, thought-transference and the like. Many of the mysterious phenomena in this field are quite capable of scientific interpretation with the psychoanalytic method of approach. But such a method is essentially an individual study. What, after all, are all prejudices and superstitions but the mass effect of individual opinions and beliefs?

Dr. Freud, the discoverer of our method of investigation, says: "I am sorry to confess that I belong to that class of unworthy individuals before whom the spirits cease their activities and the supernatural disappears, so that I have never been in a position to experience anything personally that would stimulate belief in the miraculous. Like everybody else, I have had forebodings and experienced misfortunes, but the two evaded each other, so that nothing followed the foreboding, and the misfortune struck me unannounced. When as a young man I lived alone in a strange city, I frequently heard my name suddenly pronounced by an unmistakable, dear voice, and I then made a note of the exact moment of the hallucination in order to inquire carefully of those at home what had occurred at that time. There was nothing to it. On the other hand, I later worked among my patients calmly and without foreboding while my child almost bled to death. Nor have I ever been able to recognize as unreal phenomena any of the forebodings repeated to me by my patients."

(To Be Continued)

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LANGENHAN FILLS RE-ENGAGEMENT IN FARGO, N. D.

A capacity audience came to the Auditorium last Saturday, November 29, to hear again Christine Langenhan, the well known dramatic soprano, and greeted her with the same enthusiasm as at her first appearance before the Concordia College in Fargo last year.

Miss Langenhan proved again a singer with a most beautiful voice, which is rich, full and round and capable of the most varied coloring and amenable to every possible demand in the way of flexibility or stress. Miss Langenhan's great ability lies in the fact of extraordinary fine interpretative power. Her English songs were rendered with a clarity and purity from the standpoint of enunciation.

Miss Langenhan has been given the greatest ovation and in addition to repeating the songs, "The Faltering Dusk" (A. Walter Kramer), "Kom Kjyra," Norwegian Echo Song; "One in One" (H. Spielter) and "The Three Loves," dedicated to Miss Langenhan by Arthur Trostwyk, she was obliged to respond with six encores.

Her program follows:

Oh, Had I Jubal's Lyre	Handel
Before the Crucifix	La Forge
Carneval (in French)	Fourdrain
Tes Yeux (in French)	Rene Rabey
Au Printempts (in French)	Gounod
The Glow of Spring	B. F. Rungee
The Faltering Dusk	A. Walter Kramer
One in One	H. Spielter
Awake, It Is the Day	Florence Barbour
Aria, Cavalleria Rusticana (in Italian)	Mascagni
When I Was Seventeen	Swedish Folk Song
Tak for Dit Raad	Grieg
Kom Kjyra	Norwegian Echo Song
Dream Tryst	Charles W. Cadman
The Three Loves (dedicated to Mme. Langehan)	Arthur Trostwyk
Think, Love, of Me	Frank Grey
Sunrise and You	Arthur Penn

\#\#\#

Edna Josephine Hayes—The marriage has been announced of Edna Josephine Hayes, St. Paul, Minn., to Dr. Guy Ross Caley of Princeton, Minn. Mrs. Caley studied organ at the American Conservatory and was assistant organist at St. Ambrose Church in this city.

\#\#\#

Lutton—Charles E. Lutton, who is to sing the bass solos in "The Messiah" at the First Methodist Church in Evanston on the evening of December 21, was soloist before the Colony of New England Women at the Blackstone Hotel on December 11.

\#\#\#

"Mignon"—The Chicago Musical College School of Opera will give a performance of the second act of Ambroise Thomas' "Mignon" and of the last act of Verdi's "Rigoletto" in Ziegfeld Theater December 20.

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NORTHWESTERN SCHOOL OF MUSIC ORCHESTRA

A bumper house filled the Patten Gymnasium on Friday evening to hear and applaud the twentieth concert of the Symphony Orchestra of eighty players fostered by the School of Music of Northwestern. Harold B. Knapp is the conductor of the vivid group of earnest players and in the few words with which he prefaced the concert demonstrated why he was successful. Sharp, successive, vigorous and keenly alert he is, and the young people followed him with energized desire. But he has another trait to enjoy keenly—he is so interested in the music that he forgets all about himself. He didn't even seem to notice the applause—the usual fuel to feed the artistic flame!

Everything went with vim and zest and obedience. There was good ensemble and sturdy loyalty to notes and shading. In the Bach-Albert Prelude, Choral and Fugue there was most enjoyable fusion and musical sincerity. Smetana's "Bartered Bride" Overture was a merry rout and Grainger's "Mock Morris" another joyful moment. With Mark E. Wessel at the piano the players put over Grainger's "Handel in the Strand" capitally, Mr. Wessel being excellent in his portion.

Rollin M. Pease fell into the Grainger mood also, and did with such abiding charm the "Willo Willo Song" that a repetition was necessary. He sensed its quaintness, its affected woe and dolour, and his voice met its exactness with rich and fitting color.

ALBERT COTSWORTH.

\#\#\#

Northwestern University School of Music—The following pupils played at Music Hall, Evanston, on Saturday morning: Walden Fabry, Betty Manley, Ruth Kirchbaum, Doris Meeker, Louise Calkins, Margaret Howard, Edmunds Allen, Louise Haynes, Martha Ryan, Muriel Clayson, Dorothy Hanchett, Jane Hanchett, Junior Torcum, Ben Kittridge, Dorothy Fabian, Lucy Stifler, Helen Lloyd, Meta Krause, Howard Linberg, Elizabeth Parmalee, Margaret Pease, Ruth Framptau, Stewart Hochkiss, Lucille Ballard, Allen Howard and Frances Levy.

\#\#\#

Racine—At the Guild Hall in Racine, Wis., late in November Frank Olin Thompson gave an unsually successful piano recital, receiving the praise of public and press alike for his splendid playing of a program which included a long Chopin group, "Ecossaisen" (Beethoven-Busoni), "Minuet" (Lachaume), "Gavotte" (Martini), "Rondo Characteristique" (Faeld), and "Caprice" (Gluck-Saint-Saens).

\#\#\#

Rockwell—Helen Rockwell will be the soprano soloist in the Community Chorus presentation of "The Messiah" at First Methodist Church in Evanston on next Sunday evening.

\#\#\#

Kirkwood—At Kirkwood, Mo., Bessie Bown Ricker appeared in November, scoring great success in a program of characteristic child readings.

MARIAN CORYELL

Composer-pianist, whose songs are pronounced by American critics to be among the most charming of compositions in that line, and whose musical readings are in constant use by such artists as David Bispham.

It was David Bispham who wrote that he knew of no one whose compositions for musical readings could compare with those of Miss Marian Coryell, and it must be granted that no living artist is better capable of judging such work than is Mr. Bispham. He emphasizes his commendation by constant use of them on his programs. Miss Coryell sort of happens to be here this winter, for, according to plan, she was to be in New York studying piano with Boyd Wells, as she was last year, and having records made of her piano group of "Cynthia Stories," for children, and attending to the publication of her songs that have already been sung in manuscript by concert artists.

But instead of that Miss Coryell has come to Seattle and is studying with Boyd Wells and Calvin B. Cady, composing more songs and thoroughly enjoying her first season in the Northwest.

One of her songs, "The Medlar Tree," has been compared favorably to the best American songs ever written, and her setting of the Twenty-third Psalm, a duet for soprano and contralto, is both lovely and singable, according to church singers. "The Watcher," for low voice, and "Contentment" have achieved instantaneous success, and so this young composer-pianist is most happy in her work.

Two of her songs will be sung by Kirk Towns, baritone, at his recital, which comes in about two weeks, and Miss Coryell is to appear in recital herself later in the season.

Miss Coryell is a teacher in the Cornish School of Music, Seattle, Wash.

\#\#\#

Schumann-Heink—The Schumann-Heink tour is progressing with unabating success. The concert in St. Louis December 1 was attended by over 8,000 people, and the public and press alike declared that the golden voice of the diva had lost none of its old-time grandeur. The Atlanta concert on December 8 was one of the greatest ever given in Atlanta. The audience was aroused to such enthusiasm that Mme. Schumann-Heink finally told them she would give no more encores, as she wanted to sing "a lot" for her boys the next day. This she did at Fort MacPherson, where she went with Frank La Forge from ward to ward in the Red Cross Hospital there. In all the concerts the pianist-composer, Frank La Forge, has come in for a great share of the applause and praise. The group of his songs has met with such success that the critics do not hesitate to place them among the finest works of American compositions. The Flanders Requiem, just published, has made a profound impression at all the concerts.

\#\#\#

McKinney—Many artists are adopting Howard D. McKinney's novel composition "Four Crumbs from Peacock Pie," the sub-titles of which are "An Introduction: Jemima Is My Name," "Hide and Seek," "The Cupboard" and "The Little Old Cupid." His "De San'man's Song" is also attaining great popularity.

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SCHUMANN-HEINK THRILLS LARGE ST. LOUIS AUDIENCE

Like wine that ripens and mellows with age, so are the magnetic voice and personality of Schumann-Heink. All who heard her in recent recital at the Coliseum here proclaimed her greater than ever. An audience of six thousand people filled the building, which is about the poorest place imaginable for music with any fine effects, but it is the largest available place in St. Louis and the management was justified in bringing the artist there, in order to give the people a chance to hear her. Such a program and pleasure as given on this occasion are rare treats in the lives of the average music lover.

While the concert was given under the auspices of the St. Louis Symphony Society, the great artist was the star. Her program was a delightful arrangement of the serious and gay in vocal music. And whereas the program contained arias and numbers from the French and German, all were sung in a beautiful English and showed no lack of power or effect in the rendering. Schumann-Heink is the great musician because of her psychology and great human experience. She has the good judgment to associate with herself the artistic Frank La Forge, composer and finished pianist. His accompaniments and songs added greatly to the vocal portions of the program.

While the program was long, Mr. La Forge and the orchestra, conducted by Max Zach, contributed several numbers in a manner which pleased the great audience. A study of the program should be helpful to concert givers.

Overture to Iphigenia in Aulis.....Gluck
Arias with piano—
Lascia ch'io pianga from Rinaldo.....Handel
My Heart Ever Faithful.....Bach
Ah! mon fils, from The Prophet.....Meyerbeer
Piano solo—
Nocturne .....Chopin
Etude de Concert.....MacDowell
Two movements from Symphony No. 4 in F minor, Opus 36 .....Tschaikowsky
II—Andantino in modo di canzona
III—Scherzo; Pizzicato ostinato; Allegro
Songs with piano—
Before the Crucifix
Expectancy
Retreat
To a Messenger
Flanders Requiem
.....Frank La Forge
(Written for Mme. Schumann-Heink)
Piano soli—
Romance .....La Forge
Rhapsody No. 12.....Liszt
Rhapsody Espana (for orchestra).....Chabrier
Songs with piano—
Dawn in the Desert.....Ross
Indian Love Song.....Lieurance
The Home-road .....Carpenter
Have You Seen Him in France?.....Ward-Stephens
Taps .....Pasternak
When Pershing's Men Go Marching Into Picardy .....J. H. Rogers

♮ ♮ ♮

The many friends of Maud Powell will be relieved to know she is recovering from the collapse following her violin recital at Odeon on Thanksgiving night. The violinist had excelled herself during the evening and her serious illness has been most alarming. American artists of her standing are needed to inspire the American student to greater efforts.

The illness of the pianist Rachmaninoff prevented his appearance with the Symphony Orchestra. The manager, Mr. Arthur Gaines, is trying to arrange a future engagement.

Albert Spalding, the great American violinist, is to be soloist with the symphony in the near future. Fritz Kreisler is billed as the next symphony soloist.

Helen Stanley, soprano, recently appeared as soloist with the Apollo Club male chorus, directed by Charles Galloway.

MARGARET DOBYNE.

♯ ♯ ♯

CLEVELAND, OHIO

The second concert of the Fortnightly Musical Club was given by Lila Robeson, contralto, on Tuesday afternoon, December 2, at the Duchess Theater. Miss Robeson is a well-known contralto of the Metropolitan Opera Company, and the splendid program she gave was heard by a very appreciative audience.

Two interesting features of the program were numbers by well-known Cleveland composers. Two songs, "La Musique" and "La Mort des Amant" by Gordon Hatfield, and the cycle "In Memoriam" by James H. Rogers.

Mrs. F. A. Sieberling, president of the National Federation of Musical Clubs, was presented with an ivory gavel at this time, in honor of three members of the Fortnightly Club who have become presidents of the federation.

Concerts under the direction of Adella Prentiss Hughes:

Sunday, December 7, Sistine Chapel Soloists; Thursday, December 11, the Philadelphia Orchestra; Sunday, December 14, Popular Concert of the Cleveland Orchestra.

Wednesday evening, December 3, the Cleveland Orchestra, Nikolai Sokoloff, conductor, gave its third concert of the season. Frances Alda, soprano, was the soloist of the evening.

A very small audience heard the concert given by Frances Nash, pianist, and Vahrah Hanbury, soprano, in the ballroom at the Woman's Club Wednesday evening, December 3. This was without doubt due to the fact that next door the Cleveland Orchestra was giving its concert. Those who missed the concert may very justifiably have regrets, for they missed a splendid program given by these two artists.

The Masonic Hall was filled for the first concert of the Singers' Club, Thursday evening, December 4. Carroll B. Ellinwood, one of the club's first leaders, was welcomed back after an absence of several years.

The special feature of the evening's program was the tribute paid to the memory of Albert Rees Davies, leader of the club for fourteen years, who died this last spring. They sang two songs which were long time favorites of Mr. Davies—Daniel Protheroe's setting of the beautiful poem of Alfred Noyes, "The Pilot," and Arthur Sullivan's "The Long Day Closes."

Theodore Karle, well known American concert tenor, was the soloist.

PRISCILLA WILLIAMS.

♯ ♯ ♯

CARL CRAVEN STUDIO

Miss Frances Grund, contralto, artist pupil of Carl E. Craven, is engaged to sing "Messiah" Christmas evening at the Church of the Redeemer, Robert Birch organist.

♯ ♯ ♯

McGranahan—Thomas McGranahan, Chicago tenor, who spent last year in service in France, is now singing in Central Church in New York City and is coaching steadily with Herbert Witherspoon. He has filled, since October, a number of church and concert engagements.

GRAY-LHEVINNES THRILL CAPACITY AUDIENCE

The Santa Anna (California) Musical Association had the good judgment to open their season with Estelle Gray and Mischa Lhevinne as the attactions. These popular artists drew 600 new members into the association and the night of the concert, the 27th, there wasn't even standing room at 7:30 p. m.

Wherever the Gray-Lhevinnes have previously appeared they have the reputation of drawing a capacity house.

There is an atmosphere of charming simplicity and Estelle Gray is simply lovable when she stands violin in hand and tells informal stories about each composition before it is played. The masterpieces of both the violin and piano are so much more enjoyable as the Gray-Lhevinnes present them than in the stereotyped way the public has grown used to. Young Mischa Lhevinne always lifts up his hearers with his vital pianism.

The following letter was sent them on the 28th:

"Dear Gray-Lhevinnes:

"I cannot refrain from expressing to you not only our pleasure which your concert for our musical association created but also the general delight and satisfaction which your program gave to the overflowing audience which greeted you.

"On every hand I am besieged with expressions of delight, not only for the content of your program but at the unique manner of its presentation.

"Everyone feels that our club could not have had a more successful or happier opening, and on behalf of the association I thank you most heartily.

"The common expression is that your concert was the most enjoyable musical event which Santa Anna has enjoyed in many months. Everyone is anxious for a return engagement, which, as you know, will make your fourth appearance here in two years.

"Very sincerely,

(Signed) "C. A. GUSTLIN."

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MINNEAPOLIS, MINN.

The Minneapolis Symphony Orchestra, under the direction of Mr. Emil Oberhoffer and with its personnel raised to pre-war strength, is well launched on its seventeenth season. Judging from the caliber of the concerts given so far this season, the organization fully merits the high place which is accorded it among similar music bodies throughout the United States. The program for Friday evening, November 7, was made up of the Beethoven overture to "Fidelio," Op. 72, No. 4; Symphony No. 4 in E minor, Op. 98, Brahms, (never more beautifully done here), and concerto for piano and orchestra No. 3 in C Minor, Op. 37 of Beethoven. At the piano was Mischa Levitski, soloist for the evening. This was the artist's second appearance with the orchestra, and he confirmed in every particular the fine impression made on his first visit. The pianist seems to be endowed with an uncanny strength which is not made manifest in a disagreeable way, but which, on the contrary, produces a most beautiful singing tone. The Beethoven concerto, through his art and the splendid support of the orchestra, became a vital thing. Graciously responding to insistent applause, he played extra a Chopin nocturne and Schubert's "Marche Militaire."

The preceding fortnightly concert on October 24 brought forth the orchestra in the first major performance of the year. The opening number was the Tschaikowsky Fourth Symphony. The composition, imbued with the pessimistic spirit of the author's philosophy, was vividly rendered. "Poems de l'Amour et de la Mer," by Chauson, was the second offering of the evening. A trifle lengthy perhaps for so immobile a composition, yet it was charmingly done. Margaret Matzenauer, whose glorious contralto voice blended so well with the strings, shared honors with the orchestra. The closing number of the program, the Ravel Rhapsody, a veritable riot of tone color, was splendidly given.

The "Popular" Concerts

For the first five popular concerts a group of well-known artists had been engaged—three vocalists and two instrumentalists. At the opening concert October 19 was featured, as soloist, Florence Macbeth, prima donna coloratura of the Chicago Opera Association. Always a prime favorite with a Minneapolis audience, Miss Macbeth was given a warm reception. Very lovely was her rendition of the programmed "Bell Song," from "Lakme," and the aria, "Hymn to the Sun," from "Le Coq d'Or," Rimsky Korsakow, while in the "Lo, Here the Gentle Lark" of Bishop, sung extra, the singer excelled in beauty and grace of tone.

On Sunday afternoon, November 9, the second vocalist, Harriet McConnell, contralto, was heard. In the arias "Farewell Ye Forests" from "Joan of Arc" and "Ah, Mon Fils" from "The Prophet," the singer showed marked improvement over her work last year; the high voice was much more free and brilliant, while the low tones displayed added depth.

Finlay Campbell, baritone, was soloist for the popular concert November 16.

Anthony Linden, flutist of the orchestra, won honors on his first solo appearance in Minneapolis October 26, and proved himself a splendid artist.

The combination of a favorite symphony and the appearance of a local artist of exceptional merit for the Sunday afternoon concert November 9 drew a capacity house. The "Unfinished" symphony of Schubert was given a loving interpretation. With the symphony was placed the Bruch violin concerto in G minor.

University Concert Course

The concert course of the University of Minnesota opened on Friday, November 14, with a recital by Schumann-Heink, assisted by Frank La Forge, composer-pianist. The event proved to be a high mark in what promises to be the most brilliant music season Minneapolis has ever had. The wonderful contralto was in splendid form and sang with all the fervor and artistry that long ago placed her at the pinnacle of fame. Her program, with a few exceptions, was composed of songs with a popular appeal and Minneapolis had a glimpse of "Mother Schumann," the idol of the boys in the military camps. Of special artistic merit were Handel's "Lascia ch io pianga" and La Forge's "Flanders Requiem." The singer was beautifully accompanied throughout by Frank La Forge who also played two groups of piano solos with unerring technic. Unfortunately, however, the instrument which he was forced to use was not of the best, its thin, unpleasant tone rendering well nigh impossible any real interpretative coloring.

The Thursday Musical

The third in the annual series of programs given by the Thursday Musical took place at the First Baptist Church November 22. The program consisted of chamber music ensemble and two groups of songs by Victor Pinet, baritone. A concerto for two violins and piano in D minor Opus 9 by Herman Zilcher, given for the first time in Minneapolis, was played by Lillian Nippert Zelle, Marion Baernstein Bearman and Eloise Shryock. The concerto, though interesting, at times failed to rivet the attention. The second ensemble group proved a happier choice, the performers charming in an unaccompanied larghetto, Opus 17, by Spohr; Moszkowski's suite, Opus 71, and a minuet by Mozart.

Victor Pinet, vocalist for the afternoon, is the possessor of a tremendously big voice, which would undoubtedly be more pleasing were it under better control. He was heard in two groups of songs.

On the afternoon of November 6 the Musical presented in concert Gertrude Cleophas, pianist, and Ruby Campbell Ledward, soprano. Miss Cleophas, who has been winning an enviable place for herself in the concert field of the northwest, was heard to distinct advantage in the following numbers: A flat, Sonata of Beethoven, Opus 26, a Chopin Etude; "La Toupie," Leschetizky; "Refets dans Peau," Debussy, and "Carneval" (Grieg).

The event proved to be the first Minneapolis appearance of Mrs. Ledward, who is endowed with a naturally fine voice, but who, unfortunately, was not in form. Palpably nervous, the two really lovely song groups in which she was heard, were sweetly but unconvincingly rendered. We shall hope to hear her again soon under more favorable circumstances. Miss Eva Johnson, accompanist, elicited much attention and warm approval by her thoroughly artistic playing.

The first in the series of musicals occurred October 23, when Esther Osborne, soprano, and N. Stuart Smith, pianist, appeared in recital. Miss Osborne opened the program with a group of English songs. "Down in the Forest" by Landon Ronald was capitally done, as was also "Air de Lenora" from "La Tasse" by Godard. A group of three French songs, "Strophes Lakme" (Delibes), "Voici que le printemps" (Debussy), and "Arietle" (Vical), were also given.

Mrs. John Dahl played the song accompaniments.

Rudolph Ganz, pianist, was heard in recital at the Minneapolis Auditorium on October 10. Mr. Ganz was presented by the Thursday Musical, under the personal direction of Mrs. Richard Swain, to whom we are deeply indebted for so many opportunities of hearing worth-while music. Although Mr. Ganz has been heard here before, as soloist with the Symphony Orchestra, this was the first time he played an entire program, and his audience loved him. Apparently playing with his whole soul, he moved his listeners to smiles and tears, while with the wonderful pedal effects alone he left an unforgettable impression. His program consisted of the following:

Variations on a Motiv by Bach.....Liszt
Three Impromptus:
In A Flat
In G Flat Major
In F Minor
.....Schubert
Sonata Eroica, Opus 50.....MacDowell
Nocturne in F Sharp Major
Waltz in E Minor
Three Etudes
.....Chopin
Despas sur la neige
Ondine
Lafille aux cheveux de lin
Feux d'artifice
.....Debussy
Capriccio for the right hand alone.....Ganz
After Midnight.....Ganz
St. Francis Preaching to the Birds.....Liszt
St. Francis Walking on the Waves.....Liszt

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Following is the program given at DeWitt Clinton High School, New York:

Where'er You Walk.....Handel
Dance Song.....Handel
In Memoriam.....Rhea Silberts
May, the Maiden.....John Alden Carpenter
Ho, Jolly Little Fisherman.....Eastwood Lane
Smilin' Thru.....Arthur A. Penn
Give a Man a Horse He Can Ride.....Geoffrey O'Hara

Reckzeh—Karl Reckzeh gave a successful piano recital at Bloomington, Ill., December 1.

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MISCHA LEVITZKI

Mischa Levitzki, through both his recitals and his appearances with orchestra this season, has demonstrated that even his great art has known considerable growth since last he was heard. Wherever he has played since November 1, when he gave his first recital, his successes have been greater than ever before, just as his recital at Carnegie Hall, New York, on November 18, won for him the most pronounced triumph that New York has ever accorded him.

Among his engagements during the month of November have been recitals in New York, Chicago, Peoria, Aurora, New York (Wells College) and Fredonia, N. Y., and with the Minneapolis Orchestra in both St. Paul and Minneapolis and the New York Symphony in Washington.

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Gannon—Mrs. Rose Lutiger Gannon has been engaged by the Duluth Choral Society for its presentation of Handel's oratorio, the "Messiah," December 30.

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(Advertisements under this head will hereafter be accepted at 20 cents a line.)

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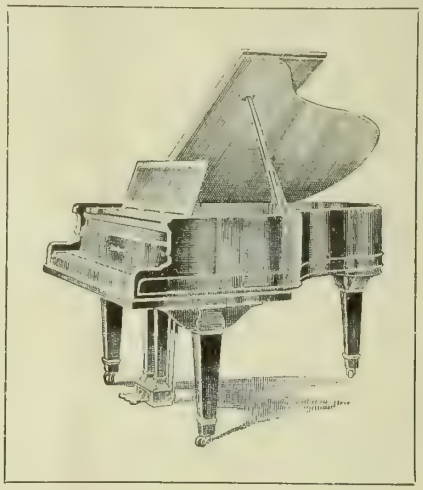

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Music News

Vol. 11 Chicago, December 26, 1919 No. 52

When We Ask For It, We Will Get It

"I have sung a great many performances of grand opera in this country," said Florence Macbeth in an address to the Rotary Club last week, "but never one of them in English.

"I am an American girl, and would love to sing to my countrymen in their own language, but, unfortunately, at the best opera houses in America it is considered the proper thing to sing in every other language rather than English.

"But," she continued, "Chicago and all the rest of America can have opera in English whenever they get ready to ask for it, for opera is sung in whatever language is demanded by the public, and American artists would certainly rather sing to Chicagoans in English than in French or Italian."

. . . . . .

Edward Johnson, the popular American tenor of the Chicago Opera Association, sang last week with the Chicago Symphony Orchestra as soloist, and as there was some Wagner on the program, the question arose as to what language it would be sung in.

German, of course, was not considered. "But," said Mr. Johnson, "I could more readily sing it in Italian than in any other language, for I have never sung Wagner in any other than Italian."

Now, this is not because Mr. Johnson wanted to learn Wagner in Italian originally, nor that he prefers to sing in that language now. It is simply because, there being no real Americanism in our opera houses, he found it necessary, as have many other fine American singers, to go abroad for repertoire and routine.

It chanced that he made his big success in Italy and that he learned all his repertoire in that language, and that was simply and solely because we in this country have provided our young singers no opportunity to begin their operatic careers in any other way than via Europe.

. . . . . .

But there is no valid reason under heaven why we should not have our opera houses in America devoted to the giving of opera in our own language, and, as stated above, we will have that when we demand it, for the American public pays the bills and can have what it wants.

. . . . . .

Reginald De Koven told me, in an interview last week, an anecdote of Gatti-Casazza which will bear re-reading (it was published in Music News of last week).

The New York impresario admitted to Mr. De Koven that he had made his own premiere successes as a director of Wagner in Milan, and that these operas were presented (as a matter of course) to the Milan public in Italian.

And, if Gatti-Casazza could present Wagner in Milan in Italian, he could present Puccini in New York in English if the New York public insisted upon it, no matter what the house of Ricordi in Milan thought of such a proceeding.

Charles E. Watt

MUSIC TO COME

Friday, December 26

Orchestra Hall, 2:15 p. m.—Chicago Symphony Orchestra; Percy Grainger, soloist.

Auditorium, 8 p. m.—"Masked Ball."

Saturday, December 27

Auditorium, 2:15 p. m.—"Don Pasquale" and "Birthday of the Infanta."

Orchestra Hall, 8:15 p. m.—Chicago Symphony Orchestra.

Auditorium, 8 p. m.—"Butterfly."

Sunday, December 28.

Orchestra Hall, 3:30 p. m.—Apollo Club in "Messiah."

Fullerton Hall, 3 and 4:15—Chicago Concert Ensemble.

Kimball Hall, 3:30 p. m.—Prokofieff in piano recital.

Englewood Sunday Evening Club, 8 p. m. —"The Messiah."

Monday, Tuesday, Wednesday, Thursday, December 29, 30 and 31, and January 1

Auditorium, 8 p. m.—Grand Opera.

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HELEN HAWORTH

Helen Haworth, mezzo-contralto, appeared as soloist at Englewood Baptist Church Sunday, singing "The Voice in the Wilderness" and "O, Dry Those Tears." She was soloist for Catholic Woman's League December 20, and on Thusrday evening, December 18, appeared at Medinah Temple.

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CHICAGO SYMPHONY ORCHESTRA

On last Saturday evening the last place at Orchestra Hall was taken and there was intense enthusiasm for the work of Edward Johnson, tenor, of the Chicago Opera Company.

Mr. Johnson, of a truth, deserved the special recognition and gave an exposition of pure singing at once authentic and beautiful.

Of classical elegance was his performance of two old Italian songs, of modern color and brilliance was his work in a florid aria from "Andrea Chenier" (Giordano), and his singing of the number from "The Mastersingers" was all that could be asked of a full-fledged Wagner expert.

Mr. Johnson was indeed the most famous of all Wagner singers in Italy, and it was he who "created" the part of Parsifal in Italian.

The program otherwise was of fine caliber, but only mildly diverting.

The Franck Symphony is good music, pure, but unemotional, and Mozart was pleasing, but not exciting.

The Symphonic Tone Poem, "The Fountains of Rome" (Respighi), proved to be a charming conceit, full of melody and colorful charm.

The program for this week is as follows:

Introduction to Part II (Pastorale), "Christmas Oratorio" ..... Bach

Symphony No. 2, D Major, Opus 73 ..... Brahms
- Allegro non troppo
- Adagio non troppo
- Allegretto grazioso (quasi andantino)
- Allegro con spirito

Concerto for Pianoforte No. 2, G Minor, Opus 22 ..... Saint-Saens
- Andante sostenuto
- Allegretto scherzando
- Presto

The Warriors ..... Grainger
Music to an Imaginary Ballet. (First Performance in Chicago.) (The Composer at the Piano.)

Valse de Concert No. 2, F Major, Opus 51 ..... Glazounow

———♯♯♯———

Newell Parker—Newell Parker, organist at the Mission Inn, Riverside, Calif., reports a fine growth in musical affairs, and sends a good list of Chamber music, things they are using in concerts.

MUSIC NEWS

Wishes all its readers

A Merry Christmas

and

A Happy New Year

CONCERT AT WEST SIDE AUDITORIUM

Sunday afternoon, December 28, at 3:15 a concert will be given at West Side Auditorium by Madame Chepich, pianist; Alto Delimmer, violinist; Miss Kartok, soprano; Mrs. Bessie Rosenthal, soprano, of lovely voice and fine personality, who has been heard often with pleasure, will head the list of soloists at the concert.

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Proctor—Warren Proctor, the American tenor, now touring with Mme. Tetrazzini, according to advices received from the far coast, is sharing fully in the great success attending the famous diva. Recent appearances in Los Angeles, San Francisco and Oakland have been greeted with large and most enthusiastic audiences, and the initial success of the great Hippodrome debut has been many times repeated.

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Moiseiwitsch—Several cities have heard Benno Moiseiwitsch since this latest of noted pianists made his debut two weeks ago. Two appearances with the Chicago Symphony Orchestra introduced him in that city last week; Philadelphia will hear him with its orchestra this coming Saturday. His next recital in Carnegie Hall takes place on Sunday afternoon, December 28.

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Simmons-Worthington—Ruth Simmons-Worthington, contralto, has sung recently for the Standard Lodge, the Edison Symphony Orchestra, Covent Garden Theater, Turner Hall, Michigan Society, Hamlin Theater, in "Messiah" at Goshen, Ind., and in a song recital at Tonica, Ill.

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Teninga—Renzina Teninga, organist at the Bethany Reformed Church, played "Prelude on Two Christmas Hymns" (Guilmant) as her voluntary last Sunday morning and the "Hallelujah Chorus" from "The Messiah" as her postlude.

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Smith—Miss Mildred Smith, contralto, of the Hyde Park Baptist Church, sang last Sunday evening at the Hyde Park Y. M. C. A. and has been re-engaged for another appearance in the near future.

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Ballmann—Martin Ballmann and his orchestra gave a special concert of Christmas music at North Side Turner Hall Christmas afternoon.

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Norton—Mae Norton sang December 1, 2 and 3 at the Pantheon Theater and on December 4, 5, 6 and 7 at Covent Garden.

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Edgewater Beach Musicale—The concert of Betty Baxter and Grant Hadley will be reviewed next week.

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Steele—Virginia Alyne Narrower, a pupil of Mrs. Claude L. Steele, gave a piano recital at Muskogee, Okla., last week.

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SERGE PROKOFIEFF

RUSSIAN COMPOSER-PIANIST

DUPLICATES HIS SUCCESS OF LAST SEASON

CHICAGO SUNDAY TRIBUNE
(W. L. Hubbard), Nov. 2, 1919

Mr. Prokofieff is an interesting figure in the music world and his two appearances here in recital were productive of an exhilaration and a pleasure that the majority of piano recitals do not afford. He grips attention the moment he appears on the stage and he does not loosen it until he has completed his performance.

To analyze the power he exerts is not wholly easy. There is personality there, but it is the most unobtrusive kind so far as any deliberate exploitation of it is concerned. His stage manner is entirely unusual.

I know of no pianist now before the public who sits so quietly at the instrument as does this young Russian. And yet there is no effect or dynamic climax impossible to him. He has tremendous force in his hands, and the left is fully as marvelous as is the right. Technical difficulties seem not to exist for him, and he overcomes them with a quietness and ease that verge on the uncanny. Few players that the present or the past generation of concert-goers have heard have distinguished and articulated the musical phrase with such clarity and precision, few have been able to make a melody set for the left hand ring out with as close similarity to the one the right hand has just voiced as he does.

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IN HIS NEW YORK AND CHICAGO RECITALS

NEW YORK TRIBUNE
(Grenville Vernon), Oct. 13, 1919

At his concert yesterday afternoon Serge Prokofieff discoursed Bach, Beethoven and Chopin as if he were any ordinary Hofmann or Paderewski. Moreover, his discourse was well tempered, clear, reticent, serene.

His playing of the Bach "French Suite" would have endeared him to a generation who had never heard of Scriabine or any of the later moderns. It was playing of a high order of beauty, rhythmic, gracious, exquisite in balance and proportion. Beautifully, too, did he give the three "Country Dances" of Beethoven. He then played the Schumann F sharp minor sonata to general satisfaction. Mr. Prokofieff is a pianist of a rare talent.

Other New York and Chicago Notices:

NEW YORK TIMES
(Richard Aldrich), Oct. 13, 1919

Serge Prokofieff, the Russian pianist, reappeared before an audience in which his own countrymen were numerous in Aeolian Hall yesterday afternoon. He played Bach's melodious suite with simplicity and grace such as belongs to it, and he found delightful expression for Beethoven's little pieces.

NEW YORK SUN
(W. J. Henderson), Oct. 13, 1919

Mr. Prokofieff's reading was beautiful in line and color, the interpretation indeed of an artist capable of entering deeply into moods foreign to his own. The performance was an interesting disclosure of the pianist's breadth of vision. His own compositions again brought forward his fondness for the witchery of beating rhythms.

NEW YORK WORLD

It was a fine performance and enjoyed by a big audience.

THE MORNING TELEGRAPH
(John Raftery), Oct. 13, 1919

It's like witnessing a good play hearing Prokofieff, for he is something of a dramatist, both in his awareness of dramatic argument and climax as well as in his ability to project values with originality and unforgetable effect.

CHICAGO DAILY NEWS
(Maurice Rosenfeld), Oct. 29, 1919

Prokofieff fascinates in his playing by his crisp, clean-cut technical brilliance, by a breezy style, and by a straightforward manner.

CHICAGO DAILY TRIBUNE
(W. L. Hubbard), Oct. 29, 1919

It would seem that anyone hearing him play even the most startling and original of his own creations for the piano could but discern a musicianship and a pianistic skill which would make possible to him the effective presentment of any work of any school.

As a pianist he is astoundingly equipped technically, and in every phase shows himself a musician whose grasp of the minutest detail as well as the broadest outline of the composition presented is supreme.

CHICAGO EVENING AMERICAN
(Herman Devries), Oct. 29, 1919

It was good to hear my prophetic hope realized last night at Serge Prokofieff's second recital in Kimball Hall.

The fundamentals of his training leave nothing to be desired. There is something absolutely fanatic, unshakably precise, in the irresistible power and drive of his rhythm, as there is undoubted power in the insolent solidity of his technic and beauty in the caress of his cantabile touch.

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Music in Chicago

PAUL ALTHOUSE RETURNS TO METROPOLITAN OPERA CHRISTMAS DAY

For its Christmas evening operatic fare, the Metropolitan will offer Paul Althouse in the role of Turiddu in "Cavalleria Rusticana." This will be the popular tenor's first appearance at the Metropolitan this season, as he has been on a continuous concert tour since early October. His triumphs in the many western and southern cities where he has appeared have been remarkable and it will be interesting to his many New York admirers to witness his return in such a grateful part as the chief tenor role in "Cavalleria."

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Cobb—Janet Cobb played on the Saturday afternoon program of the American Conservatory of two weeks ago, which was not reviewed in our columns. Miss Cobb is a young violinist, who has made rapid advance in her profession during the past two years.

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MADRIGAL CLUB

The Madrigal Club of Chicago is celebrating its twentieth season. Mr. Clippenger, therefore, is entitled to the halo which time has a way of sprinkling on its faithful servants. He is the only white head, however, who can hold his place permanently. One of the cruelties of life is that when the rime frosts the hair, or it is removed altogether, that the outward decoration puts an edge on the voice. Thus do we have to pay for everything!

But if Mr. Clippenger's older singers are missing from the active ranks what they did still remains as precedent and tradition and the work of the club today is built upon the atmosphere provided by yesterday. Something more than a season's rehearsals is necessary to surround the singing of such music as Palestrina's "Sanctus" and Morales' "All Ye That Pass By" with the enduring charm which was felt on Tuesday. All the loyalty and sincerity of the club's members of twenty years entered into the voicing and their voices were as integral a portion of the result as if they had been actually there in person. It was exquisite music exquisitely done, measured by any standard which has vision. There is small need to analyze such a program. There were high lights at times and there was also a modicum of unconvincing work in the Gretchaninof "Planting Flax," but in the main the sterling worth of the compact and enthusiastic little organization was just as manifest and admirable as it has ever been. In these days of flair for the illusion of opera it was genuine joy to find a big following enjoying to the fullest the earnest offering of Mr. Clippenger and his cohorts. In certain solo episodes it was good to see singers of fine equipment of Guy Latchaw, Mrs. Latchaw and Jessie Nichols Baldwin step from the ranks and do the bits more than well.

Arthur Kraft, in the finest of vocal trim, fitted his numbers to the program's scheme, doing some quaint Handel and Old English in one group and three Shakespearean settings in another and a good modern cluster for the end. He was artistic throughout, his voice resonant, appealing and responsive, and his diction a model of what such things can be. And the audience liked him beyond measure and told him so in a way he could feel when he put over the simple "Old Fashioned Town" inimitably. As good accompaniments as they send out were supplied by Adalbert Haguelet.

ALBERT COTSWORTH.

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LYNELL REED

A jealousy song entitled "Of a Certain Green-eyed Monster" by Lynnel Reed of Toledo, Ohio, was recently sung by Miss Florence Otis, the New York soprano. Miss Otis obtained the song in the afternoon and featured it on her program on the evening of the same day, since when she has been including it in many of her concerts on her coast to coast tour.

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Jones—Ethel Jones, mezzo-soprano, is fulfilling a concert tour in Iowa.

AMERICAN CONSERVATORY NOTES

A Christmas vacation of ten days from December 25, 1919, to January 5, 1920, has been provided for its students by the American Conservatory.

Ben Claire Crow, an artist pupil of Karleton Hackett, is one of the principals in a Schubert company touring in the operetta "May Time" by Friml.

A delightful dramatic entertainment was given by advanced pupils of Letitia Kempster Barnum and A. Louise Suess at Kimball Hall Saturday, December 13, under the auspices of the American Conservatory.

Besides several recitations, the program included two one act plays, "The Land of Heart's Desire" by Yeats, and a farce entitled "A Happy Day," which were accorded an admirable rendition by the students.

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Morgan Park—The first concert of the Euterpian Club was given on December 13 to the usual capacity audience and to much more than the usual great enthusiasm. The club, under direction of Edward Clissold, was in fine form and sang excellently a varied program, including works of Cole, Clippinger, Fearis, Protheroe, Wathall, MacDermid, Fay Foster, Mary Turner Salter, Carrie Jacobs Bond and other American composers as well as a few of other nationality. The principal soloist was Amy Emerson Neill, who created a sensation with her beautiful violin playing. Her numbers were Nocturne (Chopin-Sarasate), Menuett (Porpora), "La Capricieuse" (Elgar), Melody (Dawes), "Scherzo Fantastic" (Bazzini) and several encores.

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MUSICIANS' CLUB OF WOMEN

The program of the Musicians' Club just heard by this writer was unusually appropriate and delicately artistic in its makeup, so much so that we print it herewith in full:

Two Preludes.....Carol Robinson
Sonata Heroica .....Campbell-Tipton
Winifred Lamb
In the Carpenter's Shop.....Fay Foster
The Sailor's Christmas.....Chaminade
Naomi Nazor McLain, Florence Hallberg, Ruth Simmons Worthington, Eva Gordon
Melody .....Marie Pierik
Gavotte .....Marie Pierik
(Dedicated to Miss Breytspraak)
The Sussex Mummer's Christmas Carol.....
.....Percy Grainger
Ruth Breytspraak
The Infant Jesus.....Pietro A. Yon
In a Manger Lowly.....Mabel Daniels
Naomi Nazor McLain
(Violin obligato, Miss Breytspraak)
Merry Yuletide (from the opera "Christmas Night")
.....Rimsky-Korsakoff
(Christmas song from Little Russia)
"There Was a Pig Went Out to Dig," or "Christmas Day in the Morning".....Grainger
The Quartet

Especially worthy of mention were the numbers done by the quartet of women, with Miss Tina Mae Haines at the piano. The Rimsky-Korsakoff was full of the Russian minor harmonies which suggest to the American mind more pathos than merriment, and the Percy Grainger "There Was a Pig Went Out to Dig" was clever and rollicking.

Ruth Breytspraak's group was very interesting, especially the two little numbers by Marie Pierik, which were played with rare artistic sympathy.

Miss Lamb was not heard in her numbers, which opened the program, although it is not difficult to think of the commendatory remarks which would fittingly be made of this sterling young artist and her playing.

Miss Haines also accompanied Mrs. Naomi Nazor McLain in a group of songs, and Miss Carol Robinson was at the piano for Miss Breytspraak. Both accompanists were delightful.

MARY CARVER WILLIAMS.

\#\#\#

BETHLEHEM, PA.

The Bach Choir of Bethlehem, whose annual Bach festivals at Lehigh University have won it renown as "the best choir in the United States," has accepted an invitation of the Oratorio Society of New York to sing in New York City on Saturday, April 10, 1920, during the Oratorio Society's festival of music. Charles M. Schwab, main guarantor of the Bach festivals and president of the Oratorio Society, will bear the full expenses of the trip of the 300 Bethlehem singers to New York, as he did in 1916 and 1917.

The invitation from Dr. Walter Damrosch, conductor of the Oratorio Society and the New York Symphony Orchestra, was addressed to Dr. H. S. Drinker, president of the Bach Choir, and Dr. J. Fred Wolle, conductor, and was conveyed through them to the members of the Choir. The decision to accept was unanimous. The singers also extended a vote of thanks to Mr. Schwab for his generosity.

In the program, of which the Bach Choir's choruses and chorales will be the main feature, are included Brahms' double concerto for violin and violoncello by Heifetz and Casals and a Beethoven symphony by the New Yorw Symphony Orchestra.

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AUDITORIUM BLDG. CHICAGO

FIFTH WEEK OF OPERA

Repetitions of Rigoletto and Aida—Splendid Success of Galli-Curci and Schipa in La Sonnambula—Gorgeous Revival of Norma—Continued Success for Marinuzzi — The Death of Maestro Campanini Casts a Gloom Over the Auditorium and Causes Cancellation of Three Performances—Rip Van Winkle Next Week—Many Other Novelties Pending.

By CHARLES E. WATT.

"Norma"

After many postponements "Norma," the masterwork of Bellini, came to its revival on the Auditorium stage last Tuesday evening.

It had not been given for a quarter of a century and fell upon the Chicago ear as a most pleasant novelty.

GINO MARINUZZI

It was beautifully put on and discreetly managed.

Marinuzzi was the conductor and held his forces to fine values, especially the chorus.

Even at this late day the opera is a beautiful one in its many arias, duets and trios, but in listening to the endless dialogues between Norma and other characters, one could not repress the wish that it were being done in English so that we might know what all the pother was about.

Undoubtedly, as is often urged against opera in English, we could not understand the big numbers in any language, but if we had the opera in good English we could at least hear the recitative and the dialogue sections and thus have the thread of the story.

Three big characters there are in the opera, two sopranos and a tenor, and these were well taken care of by Myrna Sharlow, Rosa Raisa and Alessandro Dolci.

The first named, having to sing endless duets with Raisa, was put upon her mettle and, in justice to her, it must be said that she fully held her own even in spite of such trying comparison.

♮ ♮ ♮

La Sonnambula

Two nights in succession was Chicago treated to Bellini for, following the "Norma" of Tuesday, which was a "big" brilliant performance, with much pomp and circumstance, we had, on Wednesday evening, the fragile "La Sonnambula," the chief pleasure-giving of which consists of the charm, naturalness and utter sincerity of the acting of the peasant boy and girl by Galli-Curci and Tito Schipa, consummate artists both, and not the least so when playing parts of this kind.

The Bellini music is delightful and afforded both these singers some splendid solo moments and a wealth of graceful duet, which placed them high in popular favor.

The dressing of the old opera is quaint and the scenic environment at this time was agreeable, while the entire production went forward with grace and ease.

The story is laughably antique and simple. After such bed room dramas as "Scandal" and "Up in Mabel's Room," that in "La Sonnambula" is childlike in its naivete and improbability and yet, daintily as it was done at this time, the audience laughed.

Trevisan had, in this opera, one of the kindly, whimsical old men characters which he knows so well how to handle and there were other good bits of characterization, acting and singing.

♮ ♮ ♮

Aida

The very first performance ever given by the Chicago Opera Company was "Aida," and the production was a gorgeous one.

Incidentally, this was the first appearance in Chicago of Cleofonte Campanini as conductor, and his success was immediate and resounding.

And we have had many other fine performances of the opera since that day.

But always, we have used the same scenery, the same costumes and the same pageantry until these had grown shopworn and out of date.

And so, on last Thursday, we went to the Auditorium with no special feeling of joy-to-come, for we expected the same old costumes, the same moth eaten fans in the temple scene, and the same cut-and-dried March and Ballet.

But, the opera had proceeded only a little ways when we began to make discoveries.

The scenery had been furbished, there were new costumes, the chorus had been awakened, the orchestra was more alive, and when the pageant of the second act arrived we found that we were watching a virtually "new production."

And, of a truth, the March, the Ballet and the general ensemble of this scene were positively stunning in their brilliance and glitter as well as thoroughly satisfying in their adherence to the tenets of good and modern art ideas.

And of course, most of the principals were good. Miss Raisa has long stood at the front in her impersonation of the slave girl and Cyrena Van Gordon is no less past-mistress of the vocal score and the proper appearance and action of the

TITO SCHIPA

princess, and Dolci looks and sings Radames excellently.

The cast needs revision, however, and some of the present principals should be dropped along with the frayed fans and other worn out paraphernalia.

The chorus work at this time, however, was magnificent, and the Orchestra, under de Angelis, was superb.

♮ ♮ ♮

Other Operas

The gala performance of last Friday evening, involving the premiere of "The Birthday of the Infanta," "The Old Eagle"

and "The Spanish Hour," as well as the announced "Masked Ball," of Saturday afternoon and "Traviata" of Saturday evening, were canceled out of respect to the memory of Cleofonte Campanini.

On Monday evening the three Puccini operas were again given, affording fine opportunities for Johnson, Herbert, Galeffi, Raisa, Marinuzzi and others.

On Tuesday "La Sonnambula" was given with Galli-Curci and Tito Schipa, this being followed by the postponed "Birthday of the Infanta."

On Wednesday evening the beautiful performance of "Faust" by Gall, Fontaine and other favorites of last year was repeated.

All these performances will receive further comment later.

"Rip Van Winkle," announced for premiere this (Friday) evening, is postponed till January 2. "Masked Ball" will be given.

On Saturday afternoon "Don Pasquale" and "Birthday of the Infanta" will be repeated and in the evening Miura will make her last appearance for the season in "Butterfly."

———♯♯♯———

GINO MARINUZZI, BRILLIANT CONDUCTOR OF THE CHICAGO OPERA

Gino Marinuzzi, whose brilliant conducting has won him a firm place in the hearts and minds of the musically alert in Chicago, gained all his musical education at Palermo, under Maestro Zuelli. His great talent and ability won for him the unanimous election to the directorship of the Conservatory at Bologna, which postion he held until the demands of opera conducting made it necessary for him to resign.

BALATKA ACADEMY

A pupils' recital of the Balatka Academy, which took place last Thursday evening at Recital Hall, Auditorium Building, was of the progressive kind, ranging from the littlest to the biggest, and from simple to complex in the matter of performance. Perhaps it will not be amiss to begin our comment at the wrong end and to say that two of the most advanced pupils, Charlotte Krause and Erhardt Bergstrasse, made special impression. They are both young artists in interpretative equipment and amply prepared from a technical standpoint. Miss Krause also pleased earlier on the program in a vocal duet from "La Boheme" with Mr. Donath. Of the less advanced young pianists, Esther Berneke was heard in "Pixie on Flying Horse"; Lillian Alperb in "Hungarian Dances" and others. Sylvia Pritikin, Theodore Nuesman, Dorothy Obenman, Florence Bade, Marie Hiddlicka, Evelyn Pearce, Dorothy Rest, Roslyn Shonfield and Earl Smith all pleased in large measure. There were several violin solos which showed excellent preparation and thought. Of these the performers were Beatrice Haas, Henry Corbett, Guido Rizzo, Stanley Swartz, Joseph Rizzo, and Auriel Potter. But this splendid school is many-sided in the training which it offers. In addition to these was heard a mandolin and banjo duet by Horace Griffin and Norman Heyne, several vocal numbers by Helen Murray, Nina Hedine and Frank Ahlberg and a whistling solo by Miss McKee. Dancing was done with delicate art by Ferroise Newman, Violet Newman and Gertrude Caplin, and a reading was given by Dorothy Symons, in addition to an appropriate little sketch, "Nation's Christmas Greeting," with a well selected cast.

The evening was an enjoyable one and demonstrated to full satisfaction the conscientious and thorough character of the work of this school.

MARY CARVER WILLIAMS.

———♯♯♯———

MISS KINSOLVING'S BLACKSTONE MUSICALES

The following program will be given at the Blackstone Hotel on Tuesday morning, December 30, by Reinald Werrenrath, baritone, and Greta Masson, soprano:

The Maid and the Sun.....Rimsky-Korsakoff
The Soldier's Bride.....Rachmaninoff
The Isle.....Rachmaninoff
The Snowdrop.....Gretchaninoff

Miss Masson

Min Tanke er et Maegtigt Fjeld
Med en Primulaveris
Borte!
Efteraarstormen
.....Grieg

Mr. Werrenrath

Les Abeilles
Edelweiss
Le Temps des Lilas
Les Papillons
.....Fourdrain

Miss Masson

Three Salt Water Ballads:
Port of Many Ships
Trade Winds
Mother Carey
.....Frederick Keel

Mr. Werrenrath

Le Violette.....Scarlatti
Il dolce canto (Theme and Variations).....Rode

Miss Masson

The Wreck of the Julie Plante.....Geoffrey O'Hara
A Khaki Lad.....Florence Aylward
Duna.....Joseph McGill
A Hymn for America.....Harry Spier

Mr. Werrenrath

Isaac Van Grove and Harry Spier, accompanists.

ALBERT WOLFF

Proves Again a Master of the Baton. Conducts Brilliantly "MAROUF" on Saturday Matinee, December 20th, at the Metropolitan Opera House

FOLLOWING ARE THE PRESS COMMENTS:

By RICHARD ALDRICH
(New York Times, Dec. 21)
"The performance was under the direction of Mr. Albert Wolff, who conducted it with immense energy and an evident purpose to make the Oriental ginger hot in the mouth of everybody within range; and yet not without finesse and a regard for the delicacies of the score."

By PAUL MORRIS
(New York Herald, Dec. 21)
"He gave a finished and effective reading of the score."

By GRENVILLE VERNON
(New York Tribune, Dec. 21)
"Mr. Wolff infused life into his reading."

By JOHN H. RAFTERY
(New York Telegraph, Dec. 21)
"Conductor Albert Wolff gave a most determinedly vivacious momentum to the music, almost deriving humor out of the never wholly frolicsome score, awakening along the comedic opportunities of the singers with rare skill and a splendid sense of values great and small."

By W. J. HENDERSON
(New York Sun, Dec. 21)
"He demonstrated completely his fitness for the task. Under his baton the glowing colors of the score were clearly displayed."

By JAMES GIBBONS HUNEKER
(New York World, Dec. 21)
"Certainly the music went at a swifter gait than of yore, and there were many novel nuances and dynamic accents in Mr. Wolff's reading."

By MAX SMITH
(New York American, Dec. 21)
"Albert Wolff handled the tiller this time, and right valliantly did this muscular navigator guide the pretty toy ship. He made the journey shorter, too, by eliminating tactfully some of the tasks and trimming his sails well to the wind."

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F. WIGHT NEUMANN

Serge Prokofieff, the ultra-modern composer-pianist, will give his third recital of the season at Kimball Hall next Sunday afternoon, December 28, at 3:30, under the direction of F. Wight Neumann. The program complete is as follows:

Carnaval, Op. 9.....Schumann
Preambule; Pierrot; Arlequin; Valse Noble; Eusebius; Florestan; Coquette; Replique; Sphinxes; Papillons; Lettres dansantes; Chiarina; Chopin; Estrella; Reconnaissance; Pantalon et Colombine; Valse Allemande; Paganini; Aveu; Promenade; Pause; Marche des Davidsbundler contre les Phillistins.
Au Couvent.....Borodin
Samuel Goldenberg und Schmul.....Moussorgsky
Gavotte.....Glazounoff
Feuillet d'album.....Scriabin
Prelude, Op. 32.....Rachmaninoff
Prelude, Op. 23.....Rachmaninoff
Old Grandmother's Tales, No. 1, D minor.....Prokofieff
Old Grandmother's Tales, No. 4, B minor.....Prokofieff
Third Sonata, A minor (in one part).....Prokofieff

♮ ♮ ♮

The recitals listed for the month of January under the direction of F. Wight Neumann are as follows: Isolde Menges, the English violinist, second and last recital before her return to England, Sunday afternoon, January 4 at Kimball Hall.

Sara Sokolsky-Fried, piano and organ recital, Thursday evening, January 8 at Kimball Hall.

Arthur Rubinstein, piano recital, Sunday afternoon, January 11 at Kimball Hall.

Toscha Seidel, Russian violinist, recital, Sunday afternoon, January 18 at Kimball Hall.

Pablo Casals, cello recital, Sunday afternoon, January 25 at Kimball Hall.

Joseph Bonnet, organ recital, Tuesday evening, January 27 at Kimball Hall.

♯ ♯ ♯

FLORENCE EASTON ENGAGED AS SOLOIST WITH NEW YORK SYMPHONY

It is particularly gratifying to an operatic artist to find herself also in demand as a Symphony Orchestra soloist, as the qualifications for these differing branches of the musical profession are so far removed. Therefore Florence Easton's engagement as soloist with the New York Symphony Orchestra in Baltimore, January 21, in Philadelphia, January 22, and in Washington, February 24 are extremely flattering to her. The famous prima donna soprano of the Metropolitan Opera Company has appeared in these cities in opera both with the Metropolitan and the Scotti Grand Opera Companies, and her success with both organizations has created a great popular demand for her services.

♯ ♯ ♯

PIETRO YON AT EMPORIA

Pietro A. Yon of New York gave a splendid organ recital on our College Organ Course on Friday evening, December 5. His remarkable playing is characterized by a prodigious technique, most artistic musicianship and a splendid ease and abandon. He knows well how to employ all the total resources of the organ and yet preserve a fine balance of tone color. His program was lengthened a great deal by the many encores he was obliged to play simply because the audience liked his playing and his program. His own compositions found especial favor with the audience. We hope to have Mr. Yon play here again some time in the near future.

D. A. H.

Psychoanalysis and Music

By DANIEL BONUS, B. M., and EDW. N. SCHOOLMAN, M. D.

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Introduction Continued

The Rev. Oskar Pfister of Zurich reports an investigation of superstition in the case of an unintelligent person, forty-eight years of age. On the occasion of a visit, he put the following question: "Do you not think, Pastor, that people who were born on special days can see wonderful things which are hidden from ordinary people?" "Why? Did you come into the world on a special day?" "Certainly, on the birthday of the Confederation." (Referring to the Lutheran Church.) "What secret thing have you seen?" "Thirty years ago, one evening at nine o'clock, on the steps, I saw a white figure with piercing black eyes, long black hair and long fingers. It looked at me without moving. I was at first rigid from fright, but then ran into the room and shouted that someone was standing out there. My parents, however, saw no one. Some days later, the angel appeared to me in my sleeping room." "Good! Put yourself back with strained attention to the moment of the vision. Consider the piercing black eyes. What comes into your mind?" "Our neighbor had such eyes." "Now, the hair of the angel." "This, too, corresponded with that of the neighbor." "But the angel had long fingers, which is not usually related of the messengers of God," replied the pastor. "Marvelous! The neighbor also had long fingers." "What about this neighbor?" "On that afternoon, a sales woman had said to me: 'Your neighbor will find no rest in the grave for she has obtained her home through legacy hunting.' In other words, the neighbor was grasping, which accounts for the long fingers in the vision. She liked to scare children. We couldn't endure her!" Then the pastor explained: "The neighbor was hostile to you but you wished her not simply death, but made her in your vision into an angel of God. What better could you wish for such a person if you would put him aside?" "I see that you are right. I have rejoiced over my angel for some thirty years." Pfister recalls that professional murderers of children (in Europe) were called "angel makers," in which title, likewise, the base motive is hidden by one outwardly sublime. The vision gratified the secret wish of death for the neighbor, at the same time protecting the vision maker from his inner guilt.

This is a typical example of superstition analyzed and leads the investigator to the conclusion that hallucinations are dependent upon trains of thought that are active without the person being aware of it. What he perceives as reality is merely the projection of his inner wishes.

It is not our purpose to enter into the refutation of occult phenomena, other than to separate these absolutely from Psychoanalysis, making it clear that this process has nothing to do with the supernatural. It is a clear-cut, definite scientific procedure, dealing with the mind as the surgeon handles the body. The surgeon removes the affected parts that threaten comfort and health; the psychoanalyst removes the disturbance in the mental field that interferes, also, with health and efficient functioning. It has often been called mental surgery.

(To be continued)

OSCAR J. EILER

Oscar J. Eiler, well-known cellist of Cleveland and a member of the Cleveland Orchestra, with his teaching and concert playing is having a very busy season.

Early in September he played at the Methodist Conference in Columbus, Ohio.

Friday, December 5, he played a group of solos at the Wimadosian Club of East Cleveland.

He is to be the soloist at a Cleveland orchestra concert a little later in the year.

Mr. Eiler is also cellist of a trio, which has been formed within the past few months. The other members of the trio are Walter Logan, violinist, and Lester Hodges, pianist. This trio expects to fill several important engagements this season.

PRISCILLA WILLIAMS.

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Cleofonte Campanini

BORN IN ITALY 1860 **DIED IN AMERICA 1919**

The opera in Chicago has suffered a terrific loss in the death of the General Director, Cleofonte Campanini, and yet—such was his acumen and skill that he himself had planned every detail of the current season so well and so carefully that even his own removal could not hurt it in any particular.

But, the question as to what effect it will have on the future is still an open one.

To Campanini, Chicago owes its present advanced ideal of what opera really should be.

We had an opera before him, it is true—but no such vision and no such achievement as he has given us.

Being an Italian, he gave us, first of all, correct Italian opera, but his outlook was much wider than the boundaries of Italy and it is certainly the fact that not only Chicago but also America at large owes it to him that we have had so much of the French school of opera the past ten years or so, and that it has been presented with such faithfulness and precision.

CLEOFONTE CAMPANINI

Even American opera, the Cinderella of the operatic family, has received much consideration at his hands and, following his seed sowing, it but remains for others to push the idea further than he was able to do in his life time.

♮ ♮ ♮

Mr. Campanini's personality was most kind and generous.

He had big ideals on every subject and he was profligate in his use of materials, just as all great men and pioneers in any line must be unafraid to explore and to try out.

And, always, underneath his busy, sometimes dictatorial exterior, there was the kindliest of personal feeling.

He reprimanded a foreign singer in the presence of the whole company because, during the war, she expressed a national feeling at variance to America, and yet, such was his personal kindliness that he immediately followed up the reproof by sending to her room armsful of white (peace) flowers!

He discovered new voices and gave them opportunities. He spent endless sums on "productions" so that Chicago might truthfully say it was the equal of the best.

When the bomb scare at the Auditorum two years ago jeopardized the lives of thousands, he promptly saved the situation by swinging the orchestra into "The Star Spangled Banner" and never once did he pause even to glance in the direction where the danger lay, and it is felt by many that the beginning of his fatal illness dated from that eventful night and that the shock was one from which he never recovered.

We have all seen his gradual decline for months and all have wished that it might be stopped.

♮ ♮ ♮

"How's my opera?" was reported to be his recurrent question while lying on his death bed and his interest in that and his concern for the singers was given its reflex illumination when on Sunday afternoon at the Auditorium not alone did the public apply for admission away beyond the capacity of the place, but all the Company, directors and patrons of the opera came together in a memorial which was at once beautiful and dignified and which expressed but a small part of the admiration and regard in which Mr. Campanini was held.

There was no spoken word at this beautiful service, only music, the music that Campanini loved, given by the people who understood and revered him.

Said one of the singers, "Maybe the Maestro will hear as we sing—and then he will smile."

They all loved the Maestro's smile.

♮ ♮ ♮

When the curtains parted on the stage on this wonderful occasion, there was in sight only the casket, with its blanket of violets, the beautiful candles, the Maestro's long used desk and baton—and flowers!

Oceans of them—filling the entire orchestra pit, filling the stage to the very limit, filling the Campanini box and adjacent boxes—such a wealth of flowers in fact as bespoke the admiration and love of thousands.

No singers were in sight—the music proceeding from the sides of the stage; and long silences marked the intervals between numbers.

The following list of compositions was given and it is entirely beyond words to tell of its beauty and impressiveness or of the effect on the throngs present.

Prelude—Deluge ..... Saint-Saens
Conductor, Marcel Charlier

Ingemisco—Requiem ..... Verdi
Alessandro Bonci
Conductor, Teofilo De Angelis

Prelude—Pelleas et Melisande ..... Debussy
Conductor, Louis Hasselmans

Inflammatus—Stabat Mater ..... Rossini
Rosa Raisa
Conductor, Gino Marinuzzi

Fourth Movement—Pathetique ..... Tschaikowsky
Conductor, Gino Marinuzzi

And, after the curtains had closed and the service was over, a director of the opera told the audience that all who wished might pass the casket to see the well remembered face again.

It required three hours for the throng to pass.

And on Monday morning there was an impressive church service, at which Mme. Galli-Curci, Yvonne Gall, Tito Schipa, Forrest Lamont and Hector Dufranne sang.

C. E. W.

———♯♯♯———

CHICAGO ARTISTS' ASSOCIATION

To great importance and size has the Chicago Artists' Assciation grown, and the concert of last Tuesday afternoon was one of proportionate significance.

Opening, as usual, with a Junior program, Florence Gullans and Lillian Nottleman, voice, and Hazel Johnson and Jacob Hannemann, pianists, were heard to advantage, Emily Robberts being accompanist for the singers.

The artists' program following was opened by Frances Carey Libbe, whose contralto voice is one of the best in Chicago, and whose musicianship, stage bearing and interpretative style are excellent.

Mrs. Libbe created a fine impression with the popular short song of Vanderpool, the much heard "Values," and in the best of the La Forge songs, "To a Messenger," and the extremely effective "Bird of the Wilderness" (Horseman).

Edward Collins, following, was heard in a characteristic piano group.

The second singer of the program was the popular soprano of the Sunday Evening Club Quartet, Mae Graves Atkins, who was heard for the first time by the writer.

Mrs. Atkins has a splendid voice, full, warm and brilliant, and also a superb equipment as to presence, intelligence and musicianship.

Her handling of Fourdrain's "Le Long des Soules" and Liszt's remarkable "Comment dissient ils?" was at a point of vocal beauty and interpretative art hard to equal, and her rendering of a group of La Forge songs was a distinct credit both to herself and him.

The group included "The Butterfly," "Like a Rosebud" and "Come Unto These Yellow Sands," and it was beautifully done.

The good taste of a group of original poems by Lester Luther is to be seriously questioned; one of these was parlor Bolshevistic in tendency, one was perilously near being sacrilegious, and all had a strain of bitter pessimism, which should find no place on any public stage.

The reference to "God's Painted Children" on Michigan Avenue was typical of the glibness and flippancy of all the pieces.

Besides, they were not good poetry.

Following this number, and proving a welcome contrast, was a group of Christmas Carols sung by the Boys' Choir of St. James Episcopal Church, under direction of John W. Norton.

There was fresh, youthful beauty in the voices, splendid musicianship in the readings and the whole number was one of truth and sincerity.

C. E. W.

———♯♯♯———

Seder—"Sing and Rejoice," a new Christmas Anthem by Edwin Stanley Seder, was sung at the First Congregational Church in Oak Park last Sunday morning and made so fine an impression that, by general request, it is to be repeated next Sunday morning.

CHICAGO MUSICAL COLLEGE

The quality of pupils at The Chicago Musical College as well as the splendid routine to which they are subjected was shown very forcibly last Saturday morning when two young pianists were taken out of the audience and asked to go on the stage and without any preparation whatever substitute for other pupils who were ill.

These two were Mrs. Forrest, a pupil of Alexander Rabb, and Wyoneta Cleveland, who studies with Rudolph Reuter.

Mrs. Forrest made a fine appearance and played with great poise and assurance the exceedingly difficult "Magic Fire Music." (Wagner-Brassin.)

A beautiful quality of tone ripples from under her fingers and her taste in interpretation is impeccable.

Miss Cleveland is a young artist who has often been heard and who was received at this time as an established favorite.

She has brilliance as well as finesse of musical feeling and displayed the best sort of musicianship and good taste in a genre piece by Griffes and one of the Rhapsodies of Brahms.

In addition to these two excellent numbers, which were greatly appreciated by the audience, the C Sharp Minor Polonaise (Chopin) was well played by Lulu Whisnant, there were fine piano groups by Mae Gilbert (pupil of Harold V. Mickwitz) and Kathryn Thomas Whitfield (pupil of Alexander Raab) as well as a thoroughly virtuosic presentation of the great B Minor Ballade (Liszt) by Aaron Ascher, a talented pupil of Rudolph Reuter.

Miss Gilbert showed skill and excellent style in works of Chopin and Arensky and Miss Whitfield, besides giving much pleasure in a composition of her own (Toccatina), showed fine technic and good musical feeling in "Le plus que Lente" (Debussy.)

C. B. Talbot showed a good bass voice in "Why Do the Nations" ("Messiah") and Elizabeth Muncie was thoroughly agreeable in "The Valley of Laughter" (Sanderson.)

There was but one violinist on the program—Ben Zimberhoff, a very talented and altogether attractive youth who in a movement of a Vieuxtemps Concerto proved his own talent and the fine work of his teacher, Max Fischel.

C. E. W.

IN HONOR OF GENERAL JOHN G. PERSHING

At the Auditorium on last Sunday evening a Public Meeting in honor of General Pershing was attended by all the people the vast building would hold and there was unlimited enthusiasm.

Addresses were made by General Charles G. Dawes, Bishop Samuel Fallows, Hon. William Hale Thompson and General Pershing.

The Chicago Band, under direction of William Weil, played a "Triumphal March" and there was some congregational singing.

Clarence Eddy played wonderfully well on the fine old organ. Cyrena Van Gordon made a sensation in "The Star Spangled Banner" and Florence Macbeth, after giving a fine reading of "The Americans Come" (Fay Foster), touched every heart with the singing of "Home, Sweet Home."

A Story About Tito Schipa

Tenors at times have the most absurd whims. Don't you think that they are different from other people? They are like painters, only different; they're like school girls, but only different. And curious, those who are normal are so dull!

So, Tenor Schipa, is a tenor. And the gang meets in the hotel lobby—you have got it—The Biltmore. There was, besides our tenor, Maestro Bellini and friend Turchetti, all of them waiting for hustling Loubet.

Simple waiting is, however, unimportant. So the presiding magistrate of Olympus forthwith dispatches one of his animalia ridicula, incarnate in a gentleman of pitch black clothes.

Halting before our waiting triumvirate he addressed them, the tenor directly.

"What? Are you always waiters?"

"I haven't the honor to know you," retorted the tenor's secretary, rudely unobligingly.

"We know one another," was the quick reply. "We have waited in the most honorable Spaghetti Houses together. You are evidently out of a job, and therefore unable to recognize people. If you are not lazy, come with me; I'll give you a job!"

But gods are not like men; they oppose one another. Thus Olympus' enemy prompted our tenor: "With whom have I (indeed!) the honor of speaking?"

"I am an agent; I employ waiters!"

"I am tenor Schipa"—the speaker spoiled the soup—"I have never been a waiter. I have always had two waiters with me, and there's place for another" (evidently our tenor has a fine appetite). "If you wish work, I'll take you along, too!"

And a rumbling like thunder was suddenly heard; the gods in deadly combat were shaking the poor abode of ant mortal! The messenger of Olympus gazed in wonderment!

"On second thought," resumed Mr. Tito Schipa with an amiability and smile that made all the others relax from the tenseness in which they had worked themselves, "I think that I would accept your admirable offer, that is, if I had time. But I just happen to be on my way to Chicago to fulfill a little promise of mine, trifles, you know. I should like to be a waiter at least for one day."

Our tenor possesses a quick intelligence. He has learned in a few days' stay in America not only our artistic position but also our economical rolling stone."—New York Press.

Hugo Riesenfeld

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EDWARD JOHNSON

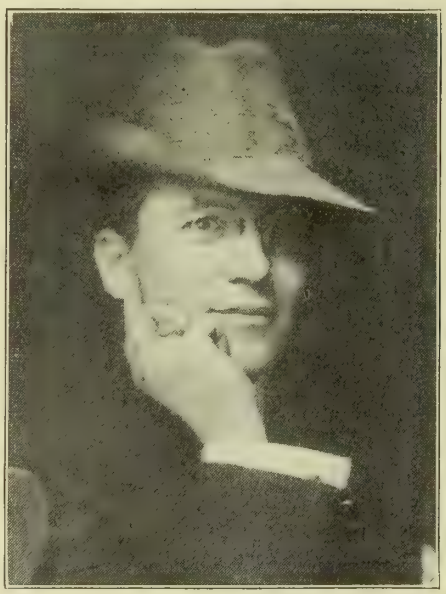
The Distinguished American Tenor Who Has Created a Sensation Each Time He Has Sung With the Chicago Opera Company

By CHARLES E. WATT

That famous American opera singer who is familiarly known as "Our Mary," had to make her impression on America via France.

In other words—there being no operatic openings whatever in this country fifteen years (or more) ago, and no encouragement whatsoever for any American to aspire to opera here, she went to Paris, and there, in the very stronghold of French art, she triumphed in competition with the best of the French artists.

And so, Edward Johnson, the possessor of one of the finest voices that God ever gave any American man, after making a concert career in this country found it advisable to go to Italy for the beginning of an operatic career and there he was immediately adopted by the populace and became so great a favorite that it was almost ten years before he came home again to delight his countrymen with his art, his voice and his intelligence.



EDWARD JOHNSON

Mr. Johnson was born in Canada—Oh! not so very many years ago! and came, naturally, to New York as a young man to further his musical studies.

He had the usual church and local career of the good student in New York and Chicago, but was fortunate, too, in attracting the attention of the Wolfsohn bureau, which began by sending him out with quartets for near-by engagements, but which very soon, on cancellation through sickness of a date by one of the most famous tenors of the opera, sent him, on short notice, to fulfill a most important concert engagement in St. Louis.

Here he made a sensation and the result was that the young singer immediately stepped into a line of engagements covering the best concert dates handled by the Wolfsohn's, and it was during this period that Edward Johnson came to Chicago and sang so beautifully as soloist with our famous Mendelssohn Club that he is remembered with joy to this day by everyone fortunate enough to have been present at that particular concert.

The brilliant young tenor, however, had operatic aspirations and was constantly on the alert for the means and the opportunity to further them.

One day he had his bag all packed to go to Oberlin to sing in "The Dream of Gerontius," and just before train time he was approached by the agent of a broadway production with an offer of appearance in "The Waltz Dream," an operetta which was built somewhat along the lines of "The Merry Widow" and which required the stellar services of a high, light tenor voice, exactly such, in fact, as that possessed by Mr. Johnson.

The singer took the score with him on the train and read it over en route and liked it so well that he was ready with his acceptance of the part on his return.

The result was one of the longest and most successful Broadway runs on record, and better still, a sum of money which, to the young singer, meant Italy and an operatic career.

It is not to be supposed that the young American started out with any idea of so long a stay abroad, but, as matter of fact, his residence in Italy covered almost ten years and it is such a record of study, achievement and success as has been won by but few singers of the generation.

The choice of teachers was fortunate and the career was built up by most careful and logical degrees—a debut being made at the Theater Verdi in Padua in Giordana's "Andrea Chenier," which was such a brilliant success that it led to offers from all parts of Italy.

During the next few years Mr. Johnson sang everywhere, in all the best theaters and, by degrees, in a list of parts which soon encompassed the entire repertoire.

He went also to South America and there also scored resounding successes.

In Italy he married and at Florence was

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born his daughter, Fiorenza, who is now eight years old and who has accompanied her father to this country and will return with him after the New York season to the beautiful home maintained in Florence.

This little girl, who has spent almost all her life at Florence, was baptized there in the famous Batistero, where also were baptized all famous Florentines, including musicians and artists of the past several hundred years.

Mr. Campanini, always alert to secure for Chicago the best of singers, engaged Mr. Johnson last year, and not only has he scored heavily in our opera but also as soloist at the Chicago Symphony Orchestra concerts of last week he made one of the finest successes of the season.

At his first performance (in "Fedora") in the opening week of our season, he literally "stopped the show," while Chicagoans cheered him to the echo, and his later appearances in "Il Tabarro" and "Gianni Schicchi" have been productive of the same enthusiastic approval. We anticipate his appearances in "Aphrodite" and "The Love of Three Kings" with assurance of great delight and hope for his casting in other parts.

On the stage Mr. Johnson is boyish, eager, and altogether agreeable in appearance and action, to say nothing of his singing, which is another matter and which has been praised in superlative terms by every newspaper writer in Chicago.

In his room at the hotel, where he graciously submitted to a little questioning, he is proved to be of charming personality and an alertness of mind which made his conversation fascinating.

He can tell you anything you want to know about Italy and Italian opera and his talk was most interesting and illuminative.

But—he is a thorough American first of all and he likes to talk about the possibilities and the actual achievements of music in this country, too.

Like all artists nowadays, he is strongly of the opinion that the real development and growth of opera in this country will come through the singing of opera in the English language.

"And," he said, "when there are as many opera houses in this country producing opera in English as there are now in Italy producing opera in Italian, the United States will become just as good a place for the young American singer to develop as Italy has so long been. In a word, we need to develop opera in English for the purpose of Americanization of the art and when we have once accomplished that result there will no longer be any question of preference for the foreign singers, for our own, in our own tongue, will give the greatest satisfaction."

———♯♯♯———

EMMA ROBERTS SPENDING THE HOLIDAYS AT HER HOME IN KENTUCKY

Following her appearance in recital in Elizabeth Cueny's series of afternoon musicales in the ballroom of the Hotel Statler, St. Louis, on December 15, Emma Roberts, the New York contralto, went to Henderson, Ky., to take part in a family reunion at the home of her parents, Mr. and Mrs. A. G. Roberts. This will be the second time that all the members of the family have been together during the present year, as there was an earlier gathering of the clan at Spring Lake, N. J., where Miss Roberts had a cottage last summer.

The contralto will have to return to New York for the performances of "The Messiah," which will be given in Newark and New York on December 29 and 30, stopping off en route at Greensburg, Pa., for the Mendelssohn Choir's performance of the same work on December 28. Miss Roberts will achieve a new record in singing in three distinct performances of the Handel oratorio on three successive days.

———♯♯♯———

Barge—Frances Barge, violinist, Florence Brewster, pianist, E. Byron Berry, baritone, and M. Ray Yeople, tenor, of the Chicago Musical College and American Conservatory, entertained the soldiers at Fort Sheridan last Friday in nine of the different wards. This same quartet expects to leave in the early Spring on a Chautauqua tour through the southern states.

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"THE MESSIAH"

"The Messiah" was written by George Frederick Handel in the year 1741.

New First Congregational Church

The first performance of the "Messiah" by the United Choirs at the New First Congregational Church was a signal success under the able direction of Mr. George Tenney. The soloists were Else Harthan Arendt, soprano, and Lucy J. Hartman, contralto. Of the women, Mrs. Arendt, with limpid beauty of tone, sang "I Know That My Redeemer Liverth" brilliantly and in the "Come Unto Me" displayed a great gift for the interpretation of beautiful melody. Miss Hartman in "He Shall Feed His Flock" was her equal in expression and execution and was thoroughly artistic and at her ease in the air with the chorus, "O Thou That Telleth." Mr. Frank Collins in the bass role distinguished himself in the great aria "Why Do The Nations," and Mr. Bajori, who substituted for Mr. Miller in the tenor part, was satisfactorily schooled.

In the second performance Friday night, Mrs. Arendt's place was taken to infinite satisfaction by Ethel Benedict, not in the loss of the former soloist, but in the acquisition of the latter by way of change, and John B. Miller sang for himself. On both occasions the chorus work was excellent, spirited, well balanced and well instructed under Mr. Tenney, and Mr. Manuel at the organ provided unusually sympathetic accompaniments. He is an organist of the first rank and an accompanist of equal proportions.

M. C. W.

♮ ♮ ♮

GRACE CHURCH, OAK PARK

Is there any moment of "The Messiah" more beautiful than that where, following the wonderful "Pastoral Symphony," the Soprano enters with the recitation, "There were Shepherds" and proceeds through the story of the Annunciation to that thrilling climax where the exultant chorus bursts in with the jubilant "Glory to God in the Highest?"

I think not. And especially so when the Pastoral is done so exquisitely as it was by Arthur Fraser of Grace Church on last Sunday afternoon and when this is followed by such Soprano clarity and beauty as that of Hazel Silver, the Soprano, and such whole-hearted enthusiasm and good musical values as were submitted at the moment by Grace Church Choir.

And there were other fine moments—"For Unto Us" and "The Hallelujah" were excellent, and throughout the choir showed again the value of the Fraser knowledge, routine and training. Arthur Kraft was the tenor and his voice was pure gold in "Comfort Ye," and vital indeed in "Every Valley."

Rollin Pease, a favorite at Grace Church and excellent in Oratorio always, was musicianly in "Thus Saith The Lord," and very strong in the dramatic moments of the work.

Mary Welch, a newcomer to the Oratorio fold, and announced as contralto soloist for the Apollo Club's "Messiah" of next Sunday, proved to be a veritable "find."

She has a beautiful voice—large and vibrant, and her musicianship is decidedly fine also.

She ought to take a big place in the local field.

Grace Church and Mr. Fraser are to be congratulated on one more fine success, to be added to the long list already standing to their credit.

C. E. W.

★

"Glory to God in the highest, and peace on earth, good will towards men."

★

♮ ♮ ♮

At Evanston

The idea of a big chorus for "The Messiah" is not a new one in Evanston, for once they had a thousand voices sing it at a North Shore Festival and the Evanston Musical Club, which has always given an annual performance of the Handel work, is invariably large and alert.

But this year Dean Peter C. Lutkin decided to have something different and the result as shown at the First M. E. Church of Evanston on last Sunday evening was such as to prove rather conclusively that the "Community idea" is the proper one to apply to "Messiah" giving. For this was a community performance in deed and in truth.

Two-thirds of the main auditorium of the big church was filled with volunteer singers (with scores of "The Messiah"), these including members of the Evanston Musical Club and whatever other singers chose to report for the three or four rehearsals.

And how they did sing! "And the Glory," "For Unto Us" and "The Hallelujah" were wonderful in vitality and effect, and every number of the score was delivered with intelligence and a surprising amount of finish.

Excellent accompaniments were furnished by the University School of Music Symphony Orchestra (which also played the "Pastoral" beautifully) in conjunction with Katherine Howard Ward at the fine organ of the church.

The solos were done very impressively by Charles E. Lutton (Bass), an alumnus of the School of Music; Helen Rockwell (Soprano), a talented artist pupil of Alta Miller, and Doris Doe (Contralto) and Elwin Smith (Tenor), talented students of the same institution.

Mr. Lutkin was in his element and conducted with fine inspiration.

Hundreds surged about the church unable to gain admission, and everyone within sound of the unique and beautiful performance went away giving thanks to Mr. Lutkin, to the Evanston Musical Club and the Community Music Association of Evanston for a very definite contribution to holiday joy and cheer.

C. E. W.

♮ ♮ ♮

FIRST CONGREGATIONAL, OAK PARK

Under the energetic management of William Shuey and with the splendid directorship of Edwin Stanley Seder, whose organ playing is so masterly as to make him equal (on the splendid First Congregational organ) to a first class orchestra. "The Messiah" was given its annual performance on Sunday night to an audience which filled the great First Church to capacity.

Again was there a chorus of forty recruits from the Apollo Club (Chicago) and, as in "Elijah" given a few weeks ago, the results obtained were amazingly fine.

The quieter choruses were sung with an intensity of religious feeling and a finesse of musical values which made them effective to the last degree and the broader numbers, such as "For Unto Us" and "The Hallelujah," became paens of joy.

The soloists were fine also and, in spite of the regretted illness of Else Harthan Arendt, the popular soprano of the church, the solos for that part were done admirably by Ethel Benedict, whose fine voice and good oratorio style fit "The Messiah" splendidly.

Permelia Gale, the contralto, was in excellent voice and sang the allotted solos with that same sincerity and intensity as well as the perfect musicianship which have long made her "Messiah" famous.

Arthur Kraft, whose beautiful tenor voice was heard earlier in the day in another "Messiah," again proved to the people of the First Church his superior equipment and style, and William Phillips, the newly appointed bass of the quartette, did such fine work and was so royally received as to proclaim aloud the fact that he will become speedily one of the most popular of the church soloists in Oak Park.

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Mr. Seder was superb in a short preludial program, including numbers by Yon and Grison, and at the close he played the Handel "Largo" with equal effect.

♮ ♮ ♮

The Apollo Club to Sing "Messiah"

On Sunday afternoon, December 28, at 3:30 at Orchestra Hall the annual performance of "The Messiah" by the Apollo Club, under direction of Harrison M. Wild and with full orchestral accompaniment, will be given.

The soloists will be Grace Kerns, Mary Welch, Theodore Karle and Rollin Pease.

♮ ♮ ♮

"Messiah" at Englewood Sunday Evening Club

Sunday evening, Jan. 4, Englewood Sunday Evening Club Choir will render a service from the oratorio "The Messiah," by Frederick George Handel. The choir of 50 voices will be assisted by the following soloists: Hazel Silver, soprano; Mary Welch, contralto; Arthur Kraft, tenor, and Rollin Pease. Glenwood Preble, director. This service has been given by this choir regularly for over fifteen years and is always greeted by a large audience. It is held in the auditorium of the Englewood Presbyterian church, corner Yale avenue and 64th street.

♮ ♮ ♮

CHRISTMAS PROGRAM

Fullerton Hall, 3:00 to 4:15 p. m., December 28. Chicago Concert Ensemble, George Dasch, conductor.

Christmas Carol.....W. J. Cattell
Overture—Festival.....Leutner
Largo from Sonata Pathetique.....Beethoven
(Arr. by Mr. Dasch)
Three Dances, Henry VIII.....Ed. German
Silent Night, Holy Night.....F. Gruber
Intermezzo "Naila".....Delibes
Song of Joy.....Ravina

♯ ♯ ♯

CHRISTMAS PROGRAM AT ST. JAMES

Sunday, December 28, 1919, St. James M. E. Church, 46th and Ellis Avenue, will render the following program:

MORNING SERVICE, 11 O'CLOCK

Organ Prelude—
Fantasia on Old Christmas Carols.....Faulkes
Sing, Oh Heavens.....Tours
The Morning Stars Sang Together (Violin obligato).....Stevenson
Calm on the Listening Ear of Night (Violin Obligato).....Harker
Soprano Solo—In a Manger Lowly (Violin Obligato).....Mabel Daniels
Contralto Solo—The Infant Jesus.....Pietro Yon
Passepied (Violin and Organ).....Perilhou
O'er the Cradle of a King.....Old Breton Melody
Organ Postlude—Fugue on Adeste Fidelis.....Fischer

EVENING SERVICE

Organ Prelude—
Gavotte.....Martini
Christmas in Sicily.....Pietro A. Yon
Pastorale on Silent Night.....Harker
Carols—
The Shepherd's Christmas Song (Old Austrian Carol)
Come, All Ye Shepherds (Old Bohemian Melody)
Auld Santa Claus (Ancient Scotch)
Bass Solo—Carol of the Russian Children
Touro, Louro, Louro (Old Provencial Carol).....Nicholas Saboly (1614-1675)
The Sussex Mummer's Christmas Carol (Violin and Organ).....Arr. by Grainger
Tenor Solo—St. Nicholas Day in the Morning.....Easthope Martin
The Three Ships.....Colin Taylor
Angelus du Soir (Violin and Organ).....Stebbins
The Quartet: Naomi Nazor McLain, Elwin Smith, Florence Hallberg and G. Magnus Schultz.
Wally Heymar, violinist; assisting chorus of twenty voices.
Tina Mae Haines, organist and director.

CHRISTMAS MUSIC AT SOUTH CONGREGATIONAL

The Pageant and Cantata "The Coming of the King," as given Sunday p. m., the 21st, by the Musical Ministry of the South Congregational Church, under the leadership of Albert Cotsworth, registers high water mark in the art of appropriate Christmas commemoration. It was in no sense pure entertainment, nor was it purposed as such; it was a high, inspiring act of worship, dignified, reverent, artistic. The large congregation caught the spirit of reverence and adoration, and listened in the darkened room with a rapt silence that could be felt. There was a gratifying absence of the crude and bizarre effects so often characterizing attempts at religious symbolism and pageantry. The parallel stories of the Nativity as told on the screen and in tableaux and in song, each illuminating the other, were unified by the controlling religious ideal and purpose. Altogether the service was worthy of the best traditions of churchly celebration, for which too much credit cannot be given the South Church Quartette, and to the "Elderly Person," the directing genius of it all. Particularly effective and memorable were the scenic arrangement and the singing of "The Star in the East," the "Prophetic Angel," the "Manger Scene" and the "Coming and Adoration of the Magi Kings."

F. N. W.

♯ ♯ ♯

HYDE PARK BAPTIST CHURCH

At the Hyde Park Baptist Church last Sunday evenings Saint-Saens' beautiful Christmas Oratorio was given with Ada Tilley, soprano; Mildred Smith, contralto; Eugene Dressler, tenor, and Frank Parker, director, and bass, together with a chorus of fifteen or twenty voices. The ensemble of this body of singers is excellent, and the performance unusual from a soloistic standpoint, all the voices coming out with particular lustre and expression.

M. C. W.

♯ ♯ ♯

BERRY MEMORIAL M. E. CHURCH

A large congregation attended the Christmas Song Service at Berry Memorial Church on last Sunday evening. The work presented was "The Star of Promise" by E. L. Ashford, not often given in Chicago but very effective considering the simplicity of its structure. The assisting soloists were Miss Ida A. Apeland, Miss Ethel M. Blimmer, Miss Pauline Elizabeth Stephens, Miss Edith C. Stephens, Mrs. Ethel A. West, Howard G. Grimm, Walter C. Hachmeister and William H. Matthews, all present or former members of the choir.

The chorus work was the best rendered of this season and gave evident pleasure to the congregation. The solo and quartet work were also of a high order of merit, the whole ensemble being one long to be remembered.

The offering of the organist, Mrs. Eva A. Hachmeister, was the Dubois "Hosannah," and the "Paraphrase on a Christmas Hymn" by William Faulkes, which were given able and resourceful readings.

The baton in the hand of Irving Gingrich was wielded with a precision that left no doubt in the minds of the singers, with the result that the attacks and shadings were most effectively done.

For the benefit of many who were unable to attend last Sunday evening, the program will be repeated next Sunday evening, December 28, at 7:45.

♯ ♯ ♯

VAN DUZEN STUDIO NOTES

Some recent appearances of artist pupils of Frank Van Duzen are Emily Roberts, pianist, Arche Club, Nov. 28, and Chicago Artist Association Nov. 17 and Dec. 16; Margaret Hughes, pianist, Chicago Artist Association, Nov. 17; Rodie Britain, organist, First Presbyterian Church, Pullman, Dec. 21; Louis Webb, organist, Lane Court Theater, week beginning Dec. 15; Margaret McClellend, pianist, will appear as soloist at Kenwood Evangelical Church Jan. 6.

Mr. and Mrs. Van Duzen entertained the pupils of Mr. Van Duzen at a reception and Musicale at their home, 6205 Langley avenue, on Saturday afternoon, Dec. 6.

Mrs. Van Duzen entertained the American Conservatory Chapter of the Phi Beta Sorority on Saturday afternoon, Nov. 29.

Mr. Van Duzen will present six of his artist pupils in recital at Kimball Hall on Saturday afternoon, Jan. 17.

♯ ♯ ♯

HAYDN CHORAL

The Haydn Choral Society, under the direction of Haydn Owens, gave a concert at the Army Hospital, Drexel boulevard and 47th, for the benefit of the wounded soldiers, December 13, who showed their appreciation for every number sung.

♯ ♯ ♯

Carlson—A Christmas Eve Song program at the Irving Park Lutheran Church last Sunday under the direction of George A. Carlson was a fine success. The program was made up of music by Buck, Gounod, Damrosch, Simper and others.

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ACTING AT THE AMERICAN ACADEMY OF DRAMATIC ARTS

Notwithstanding the propaganda in favor of the National Institution for Dramatic Arts, the Legislature has not yet determined to institute a National Academy for the promotion of drama in the United States. There is little hope that our city fathers or members of the Legislature will for the present at least endeavor to fill a gap which would place the stage, with its interpreters, on a level with the great European centers. In the absence of such institutions private enterprises are attempting to create a movement in favor of the stage. In New York City there are hundreds of individuals teaching or attempting to teach theatrical skill and the so-called stage technic. Many small schools more or less prominent are attempting to spread the knowledge of acting. I must say that the results obtained either by the individuals or the small enterprises are only meager. It seems, nevertheless, to be true that very few are competent to impart the importance of the stage. Every year aspirants, actors and actresses make their exits from the various conservatories, but only a small number of them are fit to appear before the public in an exhibition of their talents. Drama and tragedy on the American stage has been, unfortunately, for the last three decades a failure because the public at large never cared to be educated in the selection of their theatrical entertainments. The best dramas have failed because of the lack of appreciation; tragedies are acted on the American stage on scant occasions. We can easily point out a half dozen excellent actors, but the rest is a conglomeration of accidental performers. The stage is one of the greatest institutions of our civilization, but very few have realized it, and therefore cheap entertainments, interpreted by mediocres, meet on the whole with great success in the hands of the public. Ever since the movies have been instituted the masses prefer them to the stage. I know of some girls who, attending a film performance, were struck with an ambition to become movie actresses without having any notion of what acting is. It is true that movies have never been a source of education for those who really attempt to entertain themselves in the proper way. But mere boys and girls are obsessed with the idea of becoming movie performers with only one thing to show to their credit—physical beauty. Movie enterprises have always been looking for striking musical personalities, not for able interpreters, and even when a star or two appeared in a film in a stupid play they always fail to do justice to themselves. It seems rather curious that many an individual before the movies were instituted had a certain ambition to study, but for the last few years many performers who have never dreamed of being professional actors or actresses are today put on the screen without having the least knowledge of theatrical skill. Ninety-nine per cent of the performers on our stage today are mere puppets and talkers, yes, mechanical talkers. Few of them ever express the meaning of an author. We have to admit that our present stage is decidedly behind the musical arts, but evolution and stage matters must come for an improvement of our much neglected stage. There comes a glimmer of hope for us in the establishment of reliable dramatic schools, and the American Academy of Dramatic Arts, located in Carnegie Hall, is one of the best institutions in the United States, because its faculty is composed of competent teachers and good plays are being acted by the pupils. This institution accepts only aspirants who possess the natural gift for the stage. I believe that some four hundred pupils are today in attendance at the academy in an endeavor to study acting and theatrical technic. The American Academy of Dramatic Arts presents from time to time plays which are a joy to the real lovers of drama. I believe that the American Academy of Dramatic Arts is the first institution which gave plays which the public at large has not enjoyed for many years. From time to time these performances are given at the Empire Theater with the intention of providing an opportunity to pupils to acquire poise, routine and facility. Notwithstanding that these performances are semi-professional, the leading critics of the New York papers are attending them as well as they do the rest of the entertainments. I don't believe that "Les Precieuses Ridicules," by Moliere, was ever given on the American stage, or at least it has not been heard for some fifteen years, but the American Academy of Arts gave it as far back as 1887. I am willing to wager that this jewel of Moliere is unknown to ninety million inhabitants in the United States. It is useless to look for the reason. Some time in 1890 the American Academy of Dramatic Arts arranged a performance at the Harvard University. It consisted of "Electra," by Sophocles, and later Ibsen's remarkable drama, "The Pillars of Society" (played some time ago by Nazimova), was given with much success. The American Academy of Arts is responsible for the introduction of Maeterlinck when his plays, like "The Intruder" and "The Sightless," were given. Following these presentations "School for Scandal" and "The Hunchback" were also given. It would be difficult to enumerate all the plays that have been given by the American Academy of Arts, but the following is a representative list of plays performed under the auspices of this institution and naturally acted by their pupils: "Les Precieuses Ridicules" (Moliere), "Electra" (Sophocles), "Pillars of Society" (Ibsen), "School for Scandal" (Sheridan), "Epicoene" or "The Silent Woman" (Ben Jonson), "The Hunchback" (Knowles), "Secunda Pastorum" (Miracle Play), "Love for Love" (Congreve), "Winter's Tale" (Shakespeare), and "Tartuffe" (Moliere).

JOSEPH DE VALDOR.

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ANN ARBOR, MICH.

The month of December has been a banner one for Ann Arbor's music loving public, a number of splendid musical attractions having been scheduled. On December 4, Jascha Heifetz made his first appearance in the city and gave a masterful demonstration of violin playing before an audience which taxed the capacity of Hill Auditorum, where even the stage had to be crowded. He fully substantiated the splendid reputation which preceded him, and justified the high hopes of Ann Arbor musicians who have been clamoring to hear him.

On December 15, the New York Chamber Music Society, under the direction of Carolyn Beebe, also made its Ann Arbor debut in a masterful program. That Ann Arbor loves chamber music was demonstrated by the tremendously enthusiastic reception which was accorded this fine organization. Each of the eleven artists proved to be a real virtuoso and their combined efforts produced an entertainment seldom equaled.

In addition to these concerts several student organizations were also heard from. The University Glee Club of more than 100 picked voices, under the direction of Russell Carter, Head of the Public School Music Department of the School of Music, appeared in an interesting program of songs. Although they had but a short time in which to prepare for this appearance their work was highly satisfactory and proved to be a great credit to their inspiring leader as well as to the individual members. An interesting feature of the program was a group of songs in which the Girls' Glee Club of the University (75 members), under the direction of Nora Crane Hunt, of the Vocal Faculty of the School, was heard.

On December 5, the men of the Michigan Union appeared in an interesting amateur production known as "Spotlight Vaudeville," in which a large number of young men provided musical "stunts." Much talent of a varied nature was brought out and the large audience was well pleased.

The most elaborate undertaking of the students was the production of DeKoven's "Redfeather," which was given three performances on December 11-12-13. Leading roles were taken by Mrs. Pearl W. Wolcott, Soprano; James Hamilton, Tenor; Robert R. Dieterle, Baritone; and other members of the School of Music. The opera was directed by Professor Earl V. Moore, Head of the Organ Department of the School, while the general stage direction was in charge of E. Mortimer Schuter. All participants were carefully drilled and the production was given with a smoothness which measured up exceedingly well and could be compared not unfavorably with many professional performances.

On December 18, an interesting program was provided by the children of the Ann Arbor Public Schools, when about three thousand youngsters gathered in Hill Auditorium for the sing of Christmas carols. The general public was admitted to the balconies. Miss Lulu Allen, in charge of the music in the grade schools, appeared in the role of conductor, while Russell Carter, Director of Music in the Public Schools, presided at the piano and Mr. Earl V. Moore officiated in the same capacity at the organ.

William Wheeler, Head of the Voice Department, sang the tenor role in Handel's "Messiah" at Alma College on the evening of December 17th. During the Christmas vacation and again in February he will appear in concert in New York and in several other Eastern cities.

Mr. Robert R. Dieterle, of the Vocal Faculty, with Miss Dorothy Wines of the Piano Faculty, accompanist, will appear in recital in Chelsea, December 28; in Grand Rapids before the St. Cecelia Society, in January; and before the Tuesday Musicale Society of Detroit, in March.

Director Albert A. Stanley, Professor Earl V. Moore, and Russell Carter of the School of Music Faculty will attend the meeting of the National Music Teachers' Association in Philadelphia during the holiday vacation.

♯♯♯

EDGEWATER BEACH MUSICALES

Sunday afternoon, December 13, at Edgewater Beach Hotel, an interesting concert was given by Esther Gielo, soprano; Arthur Kraeckmann, baritone, assisted by Beulah Taylor Porter, an accompanist of fine parts and musicianship.

Miss Gielo has a lovely lyric soprano; she sings easily and is sincere in manner. She did musicianly and artisic work in Eden's "What's in the Air Today," and "By the Waters of Minnetonka." The last number showed good legato and tone.

Chaminade's "Summer" was presented with a spirit that caught the fancy of the audience, and was graciously applauded. In a group by Emory, Reidlinger and Clough-Leighter, she caught the spirit of the songs well.

♯♯♯

Heifetz—Jascha Heifetz completes this year's duties with an appearance at the Metropolitan Opera House next Sunday evening. His last out of town concert was given last Sunday in Providence, where the audience overflowed to the stage in regular New York fashion. His first New York appearance of the new year will be a recital in Carnegie Hall Sunday afternoon, January 11. Following this concert the violinist starts on a far western tour.

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Pierce—Adelaide Pierce is the popular contralto of the quartet at the splendid Plymouth Church of Minneapolis. Last Sunday morning she sang as offertory Maunder's "The Gracious Lord His Promise Has Remembered" and in the evening (in duet with Grace Chadbourn) "Hark, Hark, My Soul" (Harry Rowe Shelley).

WINDSOR LOCKS, CONN.

Ida Geer Weller gave the following program with great success on December 12:

La Nuit	Raynalde Hahn
Care Selve	Handel
She Never Told Her Love	Haydn
Before the Crucifix	La Forge
Wind Song	Rogers
The Linnet Is Tuning Her Flute	Bauer
Lorraine, Lorraine, Loree	Spress
The Little Red Lark	Old Irish
Cockles and Mussles	Old Irish
Passing By (Purcell)	Old English
The Dashing White Sergeant (Bishop)	Old English
Invocation to Eros	Kursteiner
The Rim of the Moon	Hausman
By the Waters of Minnetonka	Lieurance
The Morning Glory Song	Woodman
Little One a-Cryin'	Speaks
Dean You?	Terry
I Want to Be Ready	Burleigh
Chinese Mother Goose Rhymes	Crist
The Bug	
The Mouse	
The Old Woman	

♯♯♯

Sturkow-Ryder—Mme. Estrid Clanday, dramatic mezzo, recently of New York, is singing two songs by Sturkow-Ryder, "Loneliness" and "Love's Feast." Carl Craven has sung "Loneliness" in more than forty-three recitals. Mabel Corlew Smith will sing "Loneliness" by Sturkow-Ryder at her New York concert January 31 in Aeolian Hall.

♯♯♯

Norton—Mae Norton, soprano, appeared last week at the Pantheon and Covent Garden Theaters.

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MILWAUKEE, WIS.

Madame Schumann-Heink, assisted by Frank La Forge, on November 28 at the Auditorium under the auspices of Marion Andrews Bureau played with great versatility upon the emotions of her audience, swaying them at will. Her voice seems to grow younger with the passing years and is lyrically light in such things as Arditi's "Bolero," tender and appealing in songs like "Danny Boy" and "Slumber Song" by Alex. MacFadyen. What it is that she does differently from other singers is hard to define. It is more a sense of feeling the pulse of her auditors and giving rein than to her own feelings. A more dramatic rendering of Mary Turner Salter's "Cry of Rachel" has never been heard by the writer. The program opened with Handel, Bach and Meyerbeer, a group of Frank La Forge's songs and a miscellaneous group. The songs first mentioned with MacDowell's "Beaming Eyes" and a repetition of Lieurance's "Indian Love Song" were used as encores. La Forge was the brilliant accompanist as usual, and also gave good account of himself in two groups of piano numbers, responding with encores of "Concert Study" by Boothe and "Minuette" by Haydn. Altogether it was a great concert. The artist is a woman who has endeared herself personally to her following and her great art fully satisfies the demands.

♮ ♮ ♮

Singing Societies

The Milwaukee Mannerchor, directed by Albert Kramer, gave the first concert of their twenty-second season the evening of November 25 at the Pabst theater. Miss Gustel Hansen of the Pabst Stock Company read a prologue, and a trio composed of Miss Vera Prengel, Alex. Prengel and Robert Prengel and Professor Arthur Bergmann, organist, were the assisting artists. The chorus singing was good for the greater part of the evening. A little tendency to drag tempos was evident at times. The program included the usual assortment of romantic and half humorous numbers. There were encores and a sincere appreciation of the better things by a capacity house.

One of the outstanding numbers was Damrosch's "Trust in the Lord," set to Handel's "Largo," and it was exceedingly well done.

♮ ♮ ♮

The Milwaukee Liederkranz gave the first concert of their forty-first season Sunday afternoon, November 30, at Pabst Theater, Otto A. Singenberger, director. Alma Hohn, soprano, Pearl Brice, violinist, were the assisting artists. The chorus of male voices was very well balanced and Mr. Singenberger has them under splendid control. Attacks were rhythmic and shading nicely colored. There was a good interpretative value in concerted numbers, and a beautifully reverent singing of "The Almighty" (Liszt-Schubert) was inspiring. Mr. Singenberger has an authoritative baton and obtains his artistic results without any wild display of eccentric mannerisms. "Massa's in de Cold, Cold Ground," arranged by Koemmenich, and "Youthful Love," a delightful little humorous number by Haloma, were given the desired repetition, and a lovely unknown "Lullaby" was an extra encore.

Miss Brice played her two groups with a splendid tone and being well known popular violin numbers, she met with her usual vociferous reception.

Miss Hohn is a young singer with a naturally pretty voice, but needful of more training and experience.

♮ ♮ ♮

The Lyric Club, assisted by Ethel Benedict, popular Chicago soprano, gave the first concert of their twenty-third season Tuesday evening, December 11, at Pabst Theater. This is a corking good group of male voices, plenty of "ping and punch." In the unaccompanied number there was a tendency to lose pitch, but it was more than made up for in the enunciation, which was excellent. Albert Kramer, director pro tem. while Arthur Dunham is away, is to be congratulated on the way he manipulated his singers.

Kenneth L. Jacob in Will Marion Cook's "Exhortation" and Robert M. Owen singing "A Ford Song" were the "hits" of the evening. Both had to repeat their songs in entirety.

Of the club numbers, "Deep River" by Lucas, "Volga Boat Song" arranged by Tuthill and a "Song of Deliverance" set to the music of Coleridge-Taylor's "Viking Song" won the most approbation. There were frequent repetitions demanded and Henry Hoaley's "Lucky Horeshoe" delighted with its comedy, and the three verses were sung the second time.

♮ ♮ ♮

Wisconsin Conservatory of Music

The annual Artists' Concert by faculty members was given on the evening of December 4 at Pabst Theater. Program:

Organ—
Prelude, E minor ..... Edna Pietsch
Fantasie and Fugue on the Choral
Ad nos, ad salutarem undam
The Prophet (from Meyerbeer's opera ..... Liszt
Wilhelm Middelschulte

Piano—
Improvisation
Elfin Dance } Op. 46 ..... MacDowell
Polonaise
Vera Ward

Soprano—
La Violetta ..... Scarlatti
Musetta Waltz ..... Puccini
Coratura (violin obligato, Pearl Brice) ..... Raff
Clementine Malek

Violin—
Hebrew Melody ..... Achron
On Wings of Song ..... Mendelssohn-Achron
Gypsy Dance ..... Nachez
Pearl Brice

Reading—Selection from Polly of the Circus ..... Mayo
Estelle Fielding

Contralto—
Ah Mon Fils ..... Meyerbeer
Come Down to Kew ..... Deis
Night Shades are Falling ..... Millotti
Verna Lean

Piano—
Nocturne, Op. 62, No. 1
Waltz, Op. 64, No. 1 } ..... Chopin
Fantasie, F minor
Frank Olin Thompson
Winogene Hewitt, accompanist

Miss Malek and Miss Lean, also faculty members, substituted at the last moment for Frank Ormsby and Miss Katherine Clarke and great credit was reflected on their teacher, Miss Clarke, for the way they filled the breach on short notice. The entire program was artistic and interesting.

♮ ♮ ♮

Twilight Musicales

The first concert of this series for benefit of Milwaukee County Nurses Club was given by Flonzaley Quartet. Miss Margaret Rice has directed the management of this series for several seasons and the splendid following this series can boast is due to her foresight. The Twilight Musicales were started with the idea of eventually growing into a chamber music society. The propitious moment seems imminent and probably before the end of this season Miss Rice's plans, so far embryonic as far as the public is concerned, will be announced to the season subscribers and the general public, and to judge from the voluntary attendance at this chamber music concert and the enthusiasm evinced, it is not going to be hard work to start a worth while society.

From the Twilight Musicale the reviewer went to a very interesting piano recital at the Milwaukee Art Institute by Miss Irma Goebel, a former pupil of Alexander Raab of Chicago.

Miss Goebel played the following program:

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Pastorale Variee	Mozart
Un peu Baroque	Schutt
Ballad	Grieg
Etude de Concert in D flat major—	
Un Sospiro	Liszt
Barcarolle in G minor	Rubinstein
Meistersinger	Wagner-Schutt

She has power and fluency and the first and last numbers exhibited her versatility. The Mozart was played with delicacy and poetry, distinctiveness and purity. The Grieg "Ballad" was given a purely intellectual reading and but for having heard the Mozart, one would say power was Miss Goebel's predominant characteristic. The Liszt Etude, Schutt and Rubinstein emphasized the fact that she has technical equipment to spare. A more frequent pedal release would clear some of the heavier work, which at times was blurred.

Miss Goebel is an interesting young pianist, and has some worth while originality in her work.

♮ ♮ ♮

The third concert of the Chicago Symphony Orchestra introduced Joseph Malkin, new first cellist of orchestra, as soloist. The majestic Coriolanus overture opened the program and the merry scherzo of Dukas, "The Sorcerer's Apprentice," was the finale. The meat in this lovely wheaten sandwich was the No. 6 B minor symphony of Tschaikowsky and the concerto for violoncello and orchestra of Lalo. The symphony was exquisitely delineated through its four movements leading to the lamentoso of the adagio. The tempo of the third did not stand out as brilliantly as at some hearings perhaps, because the first two movements were of more rapid tempo than is usually taken.

Joseph Malkin is an artistic acquisition of high standard. He has a pleasing personality and a quiet, reposeful manner. A velvety tone, sonorous and vibrant and warm depths in the coloring of this most grateful of cello concertos won Mr. Malkin an everlasting place in the affections of the Milwaukee public.

The Pabst Theater is sold out for every concert of the Chicago orchestra this season. There are very few seats left for single sale and they are quickly taken for each concert.

Miss Adeline Ricker gave the first two lectures on Symphony concert programs and Frank Olin Thompson the third at Stephenson Hall.

The local Auditorium orchestra, under Herman Zeitz' direction, is increasing its audiences every concert. Viola Ellis, contralto, was soloist on Sunday and Theodora Troendle, pianist, appeared with the orchestra December 15. The programs of popular classics are meeting with approval and a special ticket selling campaign has just been inaugurated which it is hoped will put the orchestra on a self-supporting financial basis and at the same time gain a permanent following for the association.

During a recent appearance at the Majestic Theater of Vernon Stiles, the American operatic tenor, a meeting occurred between him and Alexander MacFadyen, the composer. Mr. Stiles had made a big impression on his audiences with opera arias and some delightful new songs by Irving Berlin of a caliber not hitherto attached to that composer, and Mr. Stiles prevailed upon Mr. MacFadyen to surprise the Saturday aftenoon audience by playing the accompaniment to his song "Inter Nos," which has long been a favorite concert number with Mr. Stiles. The surprise was in the nature of a boomerang, for the audience went wild over the unexpected treat and both artists were recalled again and again.

F. VAN K.

♯ ♯ ♯

MORE ENGAGEMENTS FOR LEVITZKI

History is repeating itself in the case of Mischa Levitzki. This time it is happening in Washington. Last year his success was such that when he appeared there as soloist with the New York Symphony Orchestra he was engaged by Mrs. Ona B. Talbot, the Indianapolis-Louisville-New York impresario, for a recital at the Belasco Theater on Easter Sunday. On November 25 he played again with the Damrosch orchestra in the capital and an echo of his triumph then comes in the announcement that he has just been engaged by the Chamber Music Society for a recital on March 12.

Other recent bookings for him in an already crowded route sheet are for the Academy of music, Brooklyn, on February 27, and Toronto, Canada, for March 23.

His next New York appearance will take place on January 3 and 4, when he will be soloist with the New York Symphony. On January 20 he will give his second Carnegie Hall recital.

♯ ♯ ♯

Spalding—Albert Spalding returns from a tour to the Pacific coast this week and gives his first violin recital in Carnegie Hall Saturday afternoon, December 27. Among his offerings will be the Franck sonata and portions of Bach's unaccompanied Second Sonata.

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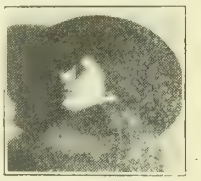

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A POEM BY THE AUTHOR OF "OFF AGIN, ON AGIN."

TO GRAY-LHEVINNE HIMSELF
By STRICKLAND GILLILAN

Say, I know your dad and mother,
Gray-Lhevinne.
Are you like one or the other,
Or between?
Whatsoever guise you wear
Whatsoever form you bear,
Luck go with you everywhere,
Gray-Lhevinne.

In that nook they've made for you,
Gray-Lhevinne.
Out of music played for you
(After they had prayed for you),
Gray-Lhevinne.
I am hoping that, some day,
When it's time for you to stay,
That you'll like old "Frisco" bay,
Gray-Lhevinne.

ELLEN KINSMAN MANN STUDIO NOTES

Mrs. Viola Osmon Bannon has been engaged as soloist at First Church of Christ, Scientist, Morris, Ill. Mrs. Bannon has a large class of voice pupils in Morris, and comes to Chicago every week for her lessons with Mrs. Mann.

Mr. Leonard Allen, tenor, has been engaged as a member of the faculty of the Mendelssohn Conservatory of Chicago.

The Oak Parker says of Miss Geneve Cadle's singing as Phyllis in the Gilbert and Sullivan Opera, "Iolanthe," at Warrington Theater, Oak Park: "Miss Cadle as Phyllis won all hearts by her charming acting and the beauty of her clear and sweet soprano voice."

Borghild Langaard

Dramatic Soprano

Chicago Opera Association

COVENT GARDEN, LONDON

A quite phenomenal success was the "Santuzza" of Borghild Langaard, who not only sang the somewhat worn strains of Mascagni's work with remarkable ease and vocal tone, but at the same time showed herself possessed of very marked dramatic gifts.

This was most extraordinary, seeing that it was but the second occasion she had appeared in opera.

Borghild Langaard's performance gave the lie direct to that ancient and ultra conservative theory concerning "old heads and young shoulders."—Court Journal, London.

THE ROYAL OPERA, COPENHAGEN

Mme. Langaard brings all her wonderful gifts from the concert platform to the opera stage, where they seem to unfold in all their splendor. That this was Elsa, Wagner's Elsa, was understood immediately.

This impersonation, the incarnation of womanly tenderness and affection, this glorious voice of sunshine—an ocean of tone—this was the resurrected Mme. Sucher herself with her wonderful scale of human music, from the softest pianissimo to the loudest fortissimo. It was at once understood why Bayreuth is in need of and has sent for such a singer.—Kjerulf, in Politiken.

COVENT GARDEN, LONDON

Mme. Langaard's "Venus" was undoubtedly, from the point of personality, one of the most successful that has been seen, while her wonderful voice had no difficulty in making the full use of the luscious music.

She was indeed the alluring hostess of "Tannhauser," and the fact that she gave one of the best impersonations seen at Covent Garden is a striking evidence of her vocal ability and dramatic intuition.—The Standard, London.

NEUES PESTER JOURNAL, BUDAPEST

Mme. Langaard had, as Aida, a real triumph. The wonderful voice filled Verdi's music with warmth, glory and beauty. The voice carried with brilliant power and dramatic expression.

Her interpretation had style, imagination, intelligence and human expression, and her personal charm and refined appearance made her Aida perfect.

A storm of applause followed her arias, and she had uncountable curtain calls.

IMPERIAL OPERA, VIENNA

The new Aida, Mme. Langaard, hails from Norway, which her appearance clearly indicates.

Her voice floats like a fresh breeze from the fiords, an Apollo-like voice that always sounded clear and strong.

Right from the first moment, her high tones were of great carrying power and rang out through the orchestra without any effort. Her pianissimo floats softly and sweetly from her lips, and it was a great pleasure to listen to her tones of sorrow when Rhadames leaves her.

Taken all around, Mme. Langaard's engagement would be a gain for the dramatic soprano roles.—I. Wiener, Extrablatt.

AFTENPOSTEN, CHRISTIANIA

Mme. Langaard's appearance as Tosca was a real festival night. The magnificent voice was used with the most superior skill, and everything she sang had just the effect Puccini intended with this passionate music—(Composer) Hjalmar Borgstrom.

ROYAL OPERA, BUDAPEST

Mme. Langaard, our Norwegian guest, sang today Tosca and increased with this role her number of opera impersonations, which all have been very successful.

Strikingly beautiful in appearance, she also raised the role to a very high artistic standard that showed all her great knowledge. Her beautiful voice, which she uses with fine art, made her Tosca a triumph, and she found very strong expressions for the most dramatic parts.

Her interpretation showed great intelligence, and the artist was applauded warmly all through the opera and recalled uncountable times after each act.—Pol. Volksblatt.

CHICAGO OPERA ASSOCIATION, CHICAGO, ILL.

MEETING OF MISSOURI FEDERATION OF MUSIC CLUBS

It is with much pleasure and satisfaction that the officers and delegates are attending the second convention now being held at Sedalia.

The president of the State Federation, Mrs. Joseph H. Rodes, reported an enrollment during the past year of twenty-nine federated music clubs. Among this number are many junior clubs. One of the chief aims of the State Federation is the fostering and development of the junior organizations. To stimulate the love of music in the youth of today is a worthy though not an easy task, with so many of the mechanical forms of music on the market, making musical effects easy or, worse still, destroying the musical incentive in the young.

Mr. Arthur Gaines, manager of the St. Louis Symphony, will speak on "Symphony Orchestras." Miss Alice Pittengill, the well known pianist and corresponding secretary of the federation, will give a paper on "The Child in Music." "The Value of Creative Work in Music Education" is the subject of a talk to be given by Mrs. Jessie L. Gaynor.

The musical event of the convention is to be an evening concert, given by representative musicians of St. Louis, including Miss Vera Schlueter, and Mmes. Carroll Smith, Lillian Kauffman and F. C. Papendick. Mr. Harold Henry of Chicago will give a piano recital.

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The Symphony Orchestra concerts for December 19 and 20 will contain the following numbers:

Symphony No. 3, in E Major.....Alfven
Allegro con brio
Andante
Presto
Allegro con brio (first time)
Concerto No. 2 for Violoncello, Op. 30.....Herbert
Allegro impetuoso. Lento. Allegro
Andante tranquillo
Allegro (tempo primo)
Orchestra Suite, "Namouna," No. 1.....Lalo
Prelude
Serenade
Theme Varie
Parade de Foire, Fete foraine

Mr. H. Max Steindel, a member of the orchestra, will be soloist and play the Herbert Concerto for Violoncello.

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Ernest R. Kroeger has recently signed a contract with the St. Louis Concert Bureau for a series of Lecture Piano Recitals in the West and Southwest, to be given in the winter and early spring.

Mr. Kroeger's subjects comprise over thirty different recitals. One of them, entitled "The Emotional and Picturesque in Music," has been given over forty times.

Mr. Kroeger is now busy preparing his "Masque of Dead Florentines" for a performance at the Artists' Guild in January.

MARGARET DOBYNE.

♯ ♯ ♯

HERBERT GOULD ENGAGED FOR MESSIAH DATES

Herbert Gould, basso-cantante, has been engaged to sing "Messiah" for the St. Louis Choral Society December 29 and also at Salt Lake City in the Mormon Temple on January 1.

♯ ♯ ♯

Sapolski—Miss Cora Sapolski, through the courtesy of Mrs. Bennett Trelvar, sang the "Care Nome" (Rigoletto), at the Edgewater Club in the Marigold Gardens Tuesday last.

BURLINGTON, IA.

(Taken from the Burlington Hawkeye)

Clarence Eddy played to a fine audience at the First M. E. church last evening. All the old admirers of this master of the organ turned out and he won many new friends. The old remarked that the years had not, as yet, begun to touch him, but that he was still the master, and some there were who imagined that there was a richness and mellowness, a ripeness of tone, which had not been there in the long ago.

That he had his audience with him from the very beginning is no more than a simple statement of fact, and all who saw and heard him marveled at many things, and among them at the ease with which he played the most difficult passages. He played as if it were the greatest pleasure of his life to leave his home to come out to Burlington and to play for the old friends and other music lovers there, and to win new friends. And perhaps it was. What greater pleasure, what greater reward can the true artist crave, than a respectful and appreciative hearing of his work? And thus his work is not work for him, but actual play, a pleasure that never grows old, and of which he never tires.

Mr. Eddy had well chosen his program. It was instructive as well as entertaining. For he played a number of new compositions, some of which have not yet appeared in print. They were the work of American composers, and those in the audience who do not lay claim to much knowledge of music in general and organ music in particular, noted with just pride that great work is being done by American composers. And that despite the fact that we are told again and again by people from across the seas that we are a young people and, as such, have no conception of beauty and therefore have no art. The artist included in his program, besides a number of charming compositions by living American composers, a few compositions by older masters, for the sake of comparison. And, no doubt, many made such comparisons and arrived at widely different conclusions. Others marked less the composer and more the artist, and found that it was all far beyond the commonplace—that they were enjoying a real treat, that they were listening to a real artist.

Schubert's ever-beautiful, ever-popular "Ave Maria" was one of the gems of the evening, and would alone have richly repaid anyone for turning out. But where there was so much that was so very beautiful, no numbers can be picked out and given a preference, because always there is personal taste for which there is no set rule.

There was but one regret awakened last evening. Clarence Eddy is almost a neighbor. He lives in Chicago. Why do we not have a chance to hear and enjoy his playing, his art, oftener?

CLARA EDMUNDS-HEMINGWAY

Agnes Woodward, director of the California School of Artistic Whistling at Los Angeles, has accepted the dedication and will use a whistling solo, "Woodland Echoes," by Mrs. Edmunds-Hemingway, who is herself a concert whistler.

The composer continues to receive splendid reports of her song "Twilight." Several new singers are added to the long list of those presenting the song.

Two recent appearances were made by Miss Ethel Martha of the Carl E. Craven Studios, Chicago, in a Chicago recital, and by Ernestine Hyatt Villalon, contralto, who sang "Twilight" before the Gary Musical Club. Mrs. Villalon voiced her opinion that the song was one of artistic worth and of rare beauty. Her rendition left nothing to be desired, and was, therefore, doubly pleasing to the composer, who was present. Mrs. Diedell played the obligato and Mrs. Miller acted as accompanist, both lending able support.

Harold Hamilton Hall, concert organist of New York, used his own transcription of this number in a recent pipe organ recital. Mr. Hall recently appeared in a Michigan recital following his return from service.

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RALPH LEO AT THE THREE ARTS CLUB

One of the most successful appearances ever made at the Three Arts Club was that of Ralph Leo on last Sunday afternoon when the young baritone scored a fine success in a list of the best songs from his extensive repertoire.

Another engagement of the week for Mr. Leo was at a musicale at the home of Mrs. Ralph Van Vechten.

Mr. Leo is spending the holidays at his old home at Cedar Rapids, Iowa, but will return by January 1 to his duties in Chicago.

A SIMMIONS PUPIL

Bernardo Olshansky, baritone artist pupil of Louis Simmions, after making a fine impression at his New York recital at Aeolian Hall in October, will give a song recital in Boston at Jardon Hall on January 7.

PASQUALE TALLARICO

On February 2 Pasquale Tallarico, pianist, will give a recital at Aeolian Hall, New York City, and will also give recitals in New Rochelle, N. Y., February 4; Danbury, Conn., February 6, and Sharon, Pa., February 6. On December 30 he will give a recital before the Chaminades Club of Providence, R. I.

The following is a program given on Tuesday evening, December 16, at the Indiana College of Music and Fine Arts, Indianapolis, Ind., by pupils of Mr. Tallarico:

Prelude—Choral and Fugue.....Cesar Franck
John Gunder

Humoreske ..... Tschaikowsky
Romance ..... Tschaikowsky
Waldstein Sonata (first movement).....Beethoven
Florence Walden

Papillons ..... Schumann
James Caskey

Arabesque ..... Debussy
Hungarian Rhapsody No. 11.....Liszt
Edith Auerbach

Prelude, E Minor.....Mendelssohn
Etude, A Flat (Posthumous).....Chopin
The Isle of Joy.....Debussy
Mary Mitchell

EARLHAM COLLEGE

Agnes Hansel Harter, a well known contralto, formerly of Chicago, but now living in Richmond, Ind., gave a recital before the students of Earlham College on Friday, December 19.

Samuel B. Garton, director of the music department of Earlham College, presented the Christmas play with music, "Why the Chimes Rang," very successfully at that institution last Saturday night.

MAE NORTON

Mae Norton, soprano, has filled a number of engagements the past few weeks, singing as soloist in November at theaters, New York, Vista, Central Park and Twentieth Century; December 1, 2, and 3 at Pantheon, and December 4, 5, 6 and 7 at Covent Garden.

Proctor—Warren Proctor, tenor, is singing "Smilin' Through" (Penn), in all his concerts with Luisa Tetrazzini.

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SUMMY'S CORNER

The following is a partial list of artists who are presenting "Joy," by Beatrice MacGowan Scott, with gratifying success.

Mabel Garrison — Jane Abercrombie
Gilderoy Scott — Olive June Lacey
Marguerite Fontrese — Jennie F. W. Johnson
Greta Masson — Ethel Benedict
Sybil Sammis-MacDermid

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THE PRESS AT LARGE

In this division of Music News there will be printed, week by week, comments on various concerts and artists which have appeared in the daily and weekly press of the country. This is done in the belief that this matter will be found to be of great interest to a large number of people. This is in no sense an advertising department, and no items will be accepted for pay

Levitzki in New York, St. Paul, Chicago and Washington

"Mischa Levitzki is, we repeat, a pianist who charms and a rare sort nowadays. You may count such artists on the fingers of one hand and have several digits to spare. He is, however, a modest youth who plays the piano as Heifetz plays the fiddle; by the graces of God. His talent proclaims him the best pianistic timbre since the advent of Josef Hofmann, and that is saying a lot."—James G. Huneker, in the New York World.

"The young man, who is one of the four wonder boys now before the American public, possesses an almost inconceivable elan, a touch which is as a thunderbolt, or as the pattering of spring raindrops. Every resource of the pianoforte is instantly within his grasp and throughout his interpretations are practically flawless."—W. W. Judd, in the St. Paul Press.

"Four interpretations of this big piano composition (Schumann Etudes Symphoniques) stand out in the course of many hearings. Those of August Hyllested, whose performance was compared to Rubinstein's by George P. Upton, Paderewski's, Carreno's and Levitzki's. The last certainly brought out the finer, more delicate intricacies of the work. He gave these incomparable variations with greater poetry, with clearer technical finish and with finer tone gradations than any of his predecessors. He has added to his great refinement a sterner tone, more virility and more sparkle since he was last heard here."—Maurice Rosenfeld, in Chicago Daily News.

"In the Schumann concerto in A minor Mischa Levitzki showed himself a pianist of great brilliance."—Washington Herald.

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Army Concert With Namara Is Musical Treat—Big Audience Pleased

A most successful concert was given last night at the Armory when Post 21, American Legion, presented Marguerite Namara, Cornelius Van Vliet and Rudolph Gruen in a delightful program. There was a large and appreciative audience and the program was thoroughly enjoyed. Three songs, "La Partida," of Alvarez, "Pour un Baiser," of Tosti, and "La Girometta" (Sibella) brought out the beautiful quality of her voice and her pleasantly sure handling of songs in foreign tongues. Wide range and sweetness of tone are among her many musical gifts. "Mollie," a charming little Irish song, was the next offering by Miss Namara. "Values" (Vanderpool) was graver in thought and she sang it equally well. "Twickenham Ferry" was sung with a delightful vivacity, and "Come to the Woodland" was also pleasing. The closing number was the waltz song from "Romeo and Juliet" which Miss Namara sang admirably.—Schenectady Gazette, December 6, 1919.

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Charlotte Demuth Williams in New York, Oberlin and Duluth

"At a musical given before the members of the National Arts Club and their guests Wednesday evening Miss Demuth made her first appearance in New York. She proved a young artist of exceptional attainments. Her tone is vital and of lovely quality, her technical command entirely adequate and there is revealed in her playing a true artistic spirit. She was received with great enthusiasm."—The Concert-Goer, New York.

Friday evening we listened to Charlotte Demuth, a young artist of the first rank. Her tone is wonderfully pure and beautiful, and her intonation is simply phenomenal. Such keenness of tone we have never heard, except from her own teacher, Henri Marteau. And after all, the best thing about her playing is her refinement, her intuitive sense of the beautiful. Her program contained several new things, and was as choice a selection as one ever hears.—Oberlin News, Oberlin, Ohio.

Miss Demuth appeared in three fine selections, and won the hearty applause of the audience after each. The rich, mellow tones which she brought from the instrument were such as to inspire in the audience a desire for more, and still more. She won many friends by her artistic work, and her modest, unassuming manner was captivating.—Tribune, Duluth, Minn.

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Likes His Own Show

Among the enthusiastic witnesses of the performances of the Boston English Opera Company at the Arlington Theatre during the past week has been Mr. Leon A. Berezniak, who is the general counsel for that organization. Mr. Berezniak has such thorough confidence in the movement for the permanent establishment of grand opera in English in this country that he is backing it with the necessary financial encouragement. Called east from Chicago, which city he makes his home, by some big interests with which he is connected, he gave up several evenings to the hearing of "Martha," and what pleased him most was the public response of the audience expressed by its size and its applause.—Boston American.

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Moiseiwitsch with the Orchestra

"Interest at the Chicago orchestra concert yesterday in Orchestra hall centered in the first appearance here of Benno Moiseiwitsch, the Russian pianist whose playing has held England in thrall for the last few seasons, and whose recent recital in New York won uncommonly warm commendation.

"That it was expected he would create something of a sensation yesterday was shown by the arrangement of the program. There is a rule that at the symphony concerts no encores shall be permitted. In arranging a program on which a Paderewski, a Hoffmann or any other artist whose popularity with the public is such that encores are apt to prove unavoidable Mr. Stock lets the solo number form the second half of the program. The soloist appears, plays, is recalled several times, the audience insists on having more, the men of the orchestra rise and start for the exits, the pianist comes to the piano, and, if he desires, may give an entire recital. The rule against encores has not been broken, for what is done after the concert is ended is not the business of a rule or of anybody else. Mr. Moiseiwitsch was thus placed yesterday, but the audience recalled him only twice.

"It likely was the Beethoven Concerto, which does not rouse to frenzied enthusiasm, no matter how beautifully it be played. And doubtless too, it came from that due-at-a-tea hurry which makes so many of the devoted music worshipers who 'just dote' on the Chicago orchestra afternoon concerts grow wiggly and worried if the program is long. Be the reason what it may, the pianist was not asked for a recital, but was permitted to go his way approved but not ovationed. The fault lay not in his presentment of the Beethoven 'Emperor,' however, for he played it with uncommon beauty, great tonal charm and fine emotional sincerity.

"There will be opportunity to judge later and more accurately of Mr. Moiseiwitsch's powers and place as a pianist, for he is to give a recital here early next month. With varied program and with selections probably better suited to his bent than is the Beethoven Concerto, he then will be able to show his full stature."—W. L. Hubbard, Chicago Tribune.

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Students at Recitals

Much good may be derived from attending student recitals and concerts. As yet, we have had no formal concerts at the Convervatory, but when we do have them, we hope to find them well attended by our students. It has been said that no mind is more critical than that of the student. This being true, he should profit greatly from these concerts, which, of course, are frankly amateur. And not only should the student attend Conservatory recitals, he should, so far as he is able, take in professional concerts, recitals and operas. We hope to see the Fritschy concert series well attended by our pupils, as well as the divers recitals and concerts given throughout the year at Convention Hall and other places. Too much cannot be said in favor of these musical offerings. We are here to get an education musically, and this cannot be properly done without attendance at all sorts of musical events. We believe, too, that the custom prevalent in the east, that of granting rates to the students of music in the city, should be followed out here.—"The Student," Kansas City Conservatory.

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Anthony Linden Plays in Minneapolis

Anthony Linden, flute, and Henry J. Williams, harp, were the soloists who combined their efforts in bringing forward what was an interesting novelty to local music lovers, a fantasy for their instruments by Franz Doppler and Antonio Zamara. That the director of the imperial ballets of Vienna in his day knew as much about the technique of the flute as his colleague at the conservatory, the orchestral conductor at the Kaernthner theater, knew about that of the harp was made evident in a scholarly performance by the two artists, who play their number with joint devotion for ensemble effects. The fantasy is of one movement connecting four, each of which was well characterized as to mood and tempo with a wealth of refined color values. Most warmly received the artists played extra a waltz study by Grandval, a quite interesting little composition of modern type, also most delightfully done.—Minneapolis Journal.

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Lois Johnston in Detroit

For Detroiters who know and have watched the splendid progress of Lois Johnston, chief interest centered in her appearance, and this youthful artist was accorded a spontaneous welcome home. Her voice has developed remarkably since she was last heard here. It is fuller, more resonant, of beautiful lyric quality, and the deep, rich tone which she commands in the lower register is lovely. Her earnestness and intelligent study are bearing remarkable results, and Sunday it was not only the increasing volume and growing wealth of tone which was commented upon, but the fine interpretative powers which this singer displayed. The sincerity of the applause proved how wide an impression she made by her work.—Detroit Free Press.

The soloist yesterday was Lois Johnston, the young Detroit soprano of brilliant promise. Miss Johnston was in excellent voice, which appears to have taken added volume since she sang at the May Festival in Ann Arbor last spring. She gave Duparc's quaintly lyrical "Chanson" (Triste), and the difficult "Carnival" of Felix Fourdrain, the latter of which revealed a fluid flexibility of organ. Miss Johnston should return soon from Chicago, where she is studying, and give us another recital.—Detroit Journal.

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Hazel Dell Neff at Warsaw

Without trespassing upon the prerogatives of an experienced critic, the writer would like to convey something of the impressions of the program given Monday evening. Miss Neff was delightful—good to look at—and the event of the evening was her rendition of that great contribution, "Hear Ye Israel," from Elijah.—Warsaw (Ind.) Daily Times.

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May Peterson

May Peterson, soprano, seemed to have as good a time singing as her audience had in listening to her in her recital here Friday evening. Her graciousness and charm combined with her beautiful voice and distinct dramatic talent to make the occasion a real treat. When the program had been sung and some of it re-sung, Miss Peterson was not allowed to retire. Time after time she was called back, and time after time she sang, sometimes sitting at the piano as she played her own accompaniments.

Miss Peterson's gifts as a singer are beyond question. Her voice is flexible and pleasing in all its ranges. She sings her songs with an appreciation which brings them home to her audience.

It was a trifle unfortunate that the chapel cat should have seen fit to put in its appearance during the singing of "Allelujah," by Mozart, the most pretentious number on the program, but the audience restrained its emotions nobly and Miss Peterson quite won all hearts by her gracious reception of the small feline which had unconsciously intruded.

The program was full of pleasing songs. The Aria-La-Gavotte, from "Mignon," was the only num-

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ber of operatic caliber, and was beautifully sung. The program ran from grave to gay and old to new. One of the most enthusiastically received numbers was the negro spiritual, "The Ol' Ark's a-Moverin'."

Gordon Campbell contributed unusually artistic accompaniments. — Editorial in Grinnell (Iowa) Herald.

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Harriet McConnell in Maine

Mr. Chapman had for some time promised to give Portland people a singer who was destined to be a shining light in the concert world, and his prediction will undoubtedly come true, for Miss Harriet McConnell, the mezzo-contralto, proved to be an intelligent singer and the possessor of a beautiful voice.—Daily Argus (Portland, Me.)

Miss McConnell is in some respects the most satisfying contralto who has sung in our city. Her voice is of the kind that eludes a catalogue description, but finds its way straight to the hearer's heart—rich, full, smooth upon every side and marked by the refreshing quality of youth. Miss McConnell is with justice spoken of as a second Schumann-Heink, but her musical individuality is such that she is to be recognized as a singer by herself, who does not need to be compared with others.—Courier-Gazette (Rockland, Me.)

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Lenora Sparkes in Carbondale, Pa.

The second concert in the Premier Concert Course at Carbondale, Pa., took place on December 4th, when the program was given by Lenora Sparkes, soprano of the Metropolitan Opera Company and Phillip Gordon, the American pianist. The success of both artists was unquestioned and of Miss Sparkes' contribution the critic of The Carbondale Leader said in part:

"She is just about the most delightful personage who has ever appeared on a Carbondale platform. She is winsome and beautiful and sweet, and with not a touch of artificialty of expression, smile or manner, and we never expect to hear the angels sing more beautifully. She sang Thomas Moore's 'Believe Me if All Those Endearing Young Charms' with such feeling and sweetness and tenderness as we have never heard it sung. This was of the earth and humanity as we live it and feel it, but in the famous 'Vissi d'arte' aria from 'Tosca,' she just gathered her soul up in her voice and sent it out and up heavenward in such a volume of impassioned glory as we never knew the human voice was capable of. As she had prepared us for the climactic numbers by the first simple song she brought us back to earth by the singing of that delightful and quaint song of old English times, 'The Nightingales of Lincoln's Inn.'"

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Cecil Fanning in Boston

"Heard anew in Boston, after long absence, at Jordan Hall on Saturday afternoon, Mr. Cecil Fanning, the baritone singer, proved his ripening abilities in light airs from French operas of the end of the eighteenth century, latter-day French songs of Duparc and Debussy, the narrating music of Loewe's ballad of Archibald Douglas, and sundry American songs, sentimental, 'effective' . . . and also mediocre. They served well the present quality of Mr. Fanning's tones, which are warm, resonant, flowing and plastic, but his other music more invited his waxing perception, skill and taste. He has gained finesse and innuendo for these French airs; he discovers and imparts mood and picture with Duparc and Debussy. He perceived, if he does not project, Loewe's wild and piteous tale in tones. Mr. Fanning has seen a light. He now cultivates the arts of song as well as audiences for it."—H. T. Parker, The Evening Transcript, Boston, Mass.

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Schumann-Heink Touches Hearts of Audience

The fourth season of the concert series under the management of the civic music committee opened last night at the high school auditorium with a recital by Madam Schumann-Heink, assisted by Frank La Forge, composer-pianist. Every seat in the auditorium was occupied and every available space was filled with chairs, even to the stage. Not only was this a tribute to the great artist that sang, but a testimony as well to the growing musical interest of the community.

It is after all something of a matter of indifference what Schumann-Heink sings; she could doubtless sing the scale in a manner that would move her audience to smiles or tears as she willed. And here is the secret of her lasting charm. Vocal skill, musicianship, intellectuality, all that goes to make up the supreme artist and singer are swallowed up in her intense humanity. The experiences of the years, the joys and sorrows, the triumphs and, we doubt not, disappointments, have given her a taste of so much in life that she is enabled to voice them in her art in such a manner as to find a response somewhere in the heart of every man, woman or child who hears her.

She will never grow old. Whatever may be her years, however her voice may become as time goes on, her soul will always be young, and the memories of her songs and of her graciousness will live in the lives of those who have heard her. Mr. La Forge played two solo numbers, the first a dance, by Beethoven, Chopin's "F sharp Nocturne" and MacDowell's "Etude de Concert" and Lisz't's "Twelfth Rhapsody" for the second. In these the accompanist's has grown to be a task of no mean proportions in these recent years. To support an artist like Schumann-Heink requires an approximation of the same qualities, and it was a great treat to have one like La Forge in this capacity.—Sioux City Journal.

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Minna Kaufmann in Three Cities — New York, Boston and Pittsburgh

Mme. Kaufmann's singing disclosed a voice of much natural beauty of quality. It is fresh and clear, and her style is good.—New York Sun.

She sings with intelligence and great self-possession.—New York Evening Post.

Minna Kaufmann proved she had taste and sentiment.—New York American.

Minna Kaufmann has what is very rare, a remarkably well placed soprano voice. With volume of tone and correctness of pitch, she sang throughout with fine tone and much dramatic instinct.—Town and Country (New York).

Mme. Kaufmann sang with true and compelling emotion, with a sincerity, free from any taint of exaggeration.—Boston Herald.

It is not without reason that Mme. Kaufmann should be obsessed with that terrible ambition of giving recitals. Her singing afforded true pleasure. Her voice is of a fine natural timbre. It has apparently been nurtured and developed wisely. Her tones have poise, purity and power. As an interpreter she evidences understanding and penetrates into the emotional import of a song.—Boston Globe.

The singer is to be commended for her interpretative insight and skill.—Boston Transcript.

The reception given Madame Minna Kaufmann last night at a recital at Carnegie Music Hall was a most flattering one, and her voice, which is a rich soprano, was pronounced equal to some of the best of the world's famous singers. She sang a number of selections, some classical and some of lighter vein, and in all of them she gave delight to her hearers.—Pittsburgh Chronicle Telegraph.

Madame Minna Kaufman, soprano, gave proof of possessing a voice of great power and sweetness.—Pittsburgh Post.

♮ ♮ ♮

Votichenko's Tour

The Russian Symphony Orchestra of New York gave its second Williamsport concert last evening. The audience was of good size and highly appreciative. This was demonstrated when after the completion of Kalinnikoff's G minor symphony, the orchestra and its popular conductor, Modest Altschuler, were accorded a genuine ovation.

The orchestra numbers, however, were only a part of the concert. The three selections and encore played by Sasha Votichenko on the tympanon, a seventeenth century instrument, also afforded the audience great pleasure. Mr. Votichenko is a distinguished Russian composer and the sole master of the tympanon, which has been in his family since its invention. It was aptly discribed on the program as "exquisite in tone and fascinating in variety of color effects." It certainly was a decided novelty and Mr. Votichenko's interpretation of his numbers was refreshing, especially "Easter Chimes in Little Russia," which reproduced the folk songs of the Volga. Many went on the stage after the concert to inspect his old instrument.—Gazette and Bulletin, Williamsport, Pa.

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Gilberte Songs and What the Critics Say

All of Gilberte's songs brought much applause. The "Ah Love But a Day" and "Evening Song" had to be repeated. In these songs, as in many of his others, Gilberte has so cleverly linked his music to the sentiment of his poems that the result is delightful in its consistency.—Boston Advertiser.

Mr. Gilberte writes happily for the voice. There was melodious and appropriate setting for "Ah Love But a Day," "Two Roses" and "The Evening Song" and especially the exquisite "Minuet La Phyllis," which had to be repeated.—Boston Herald.

Madam Jomelli sang four songs by Gilberte, "Ah Love But a Day," "A Valentine," "A Dusky Lullaby" and "Spring Serenade." These songs are splendidly written and were delightful in themselves.—Madison Gazette.

Gilberte's "Ah Love, but a Day" and "Minuette La Phyllis" were particularly well received, as was

THIBAUD

"IS ONE OF THE MOST MUSICAL OF LIVING VIOLINISTS"

—New York Tribune
December 17, 1919

Appeared in recital at Carnegie Hall on Tuesday afternoon, December 16th

FOLLOWING ARE THE *Press Comments*

"Mr. Thibaud's playing had great beauty, the beauty of a fine and searching tone, of a mechanism so unfailing that it ceased to obtrude itself as a factor, and especially an elastic and eloquent bow arm. It was playing full of fire combined with grace, elegance and repose, and above all, marked by the intangible quality of style; style that comes from an artist's comprehension and that gives distinction. He played Lalo's Concerto with admirable finish and a self restrained brilliancy that sets forth the spirit of the work."—Richard Aldrich, New York Times, December 17.

"Mr. Thibaud played with a generally fine musicianship; he was especially happy in tone and finesse. The Bach Prelude he played with admirable clarity, accuracy of pitch and dignity of style."—W. J. Henderson, New York Sun, December 17.

Mr. Thibaud was as pleasing as ever. His taste, his delicacy of color and his warmth of tone were gratefully evident in the Lalo number, of which he gave a generally graceful and beautifully articulated performance. Mr. Thibaud is one of the most musical of living violinists—he remains true to those qualities which have always informed French music and musicians."—New York Tribune, December 17.

"New violinists of all sorts have invaded New York in large numbers during the last few years, but none has assimilated much of the delicate elegance of the style of Jacques Thibaud. French violin playing seems almost to begin and end with him so far as that country's artists here are concerned. Mr. Thibaud is an expert at program making."—New York Herald, December 17.

the "Evening Song," which is a charming number, and had to be repeated.—Calgary Herald.

As a final number Macbeth sang "Moonlight-Starlight" by Gilberte with all the soft brightness that the name implied, and the trills and quivers that might describe the most twinkling stars.—Fresno Republican.

"Moonlight-Starlight," the last number on the program, is a dazzling waltz song of showy qualities which makes it an excellent concert number even if sung by one less gifted than Jomelli. Composer and singer were both recalled several times to acknowledge the tribute of applause, and there is no doubt that Gilberte's songs will be more often heard on local programs after last night's triumph.—Victoria Daily News.

"Moonlight-Starlight" was Florence Otis' most brilliant achievement. Her voice sparkled and scintillated in its elaborate coloratura. This song was a triumph for the composer, Hallett Gilberte, no less than for the singer. It is excellent in technique and truly melodious.—Lewiston Journal.

♮ ♮ ♮

Clarence Loomis with American Symphony Orchestra

Clarence Loomis was playing his Fantasie for piano and orchestra as I entered, and a very interesting work it was. Melodious, sprightly, with lots of snap in the music in his playing of the piano part, it was distinctly worth hearing.—Post.

Among the noteworthy numbers played must be mentioned Clarence Loomis' playing of his own Fantaisie for piano and orchestra. Mr. Loomis has written music that strikes me as being distinctly American, the themes he uses of national tinge, all handled with dexterous effect.—American.

Mr. Loomis delivered himself of his concerto with considerable ability. It is at once easy and difficult to interpret the music of Mozart. The technical exactions of the concerto are not arduous, but there is more than technique required in order to make the music convincing to the ear. The performer was successful if only because he discovered in the compositions that there was more than notes.—Herald.

♮ ♮ ♮

Press Comment on Lusinn Barakian

Miss Barakian's program opened with "Cavatine" from Gounod's "La Reine de Saba," in which she measured up at all times to the exacting demands of the difficult composition and well displayed the dramatic element, the power and the range of her voice. Following this number were groups of Italian, French and English songs, numbers in which the versatility and artistry of her voice were manifest.—Worcester Gazette.

On Armenian day at the Allied Bazaar the honors of her country were admirably upheld by Miss Lusinn Barakian, chosen by her people to sing their national hymn. She sang with deep patriotic feeling. Her voice is rich and vibrant.—Chicago Tribune.

♮ ♮ ♮

Notices About Morgan Kingston

Mr. Kingston was heard in two arias, "Chegelida manina" and "E lucevan le stelle." His clear and resonant voice was very satisfying and his utterance very convincing in these operatic numbers characterized by authority and artistic fervor. He proved that oratorio as well as opera was familiar ground. His command of a beautiful mezza-voce was displayed and his ability to build up an impressive climax was shown. Mr. Kingston was made to feel indisputably that the audience thoroughly enjoyed his fine singing and art.—Buffalo Express.

Mr. Kingston is an artist of fine qualities, serious in his work, fervent and never unworthy in his treatment of the music. He gave much pleasure in his singing.—Buffalo Enquirer.

Kingston, another distinguished artist, won a share of the honors with his cultivated musicianship. In an aria from "Boheme" his sonorous voice, with skill in tonal color and feeling for nuance, aroused great enthusiasm. His second aria from "Tosca" was another artistic blending of vocal and dramatic art. In two groups of songs he won encores, and his closing number, "Nirvana," was a superb effort.—Buffalo Courier.

Morgan Kingston won the appreciation of a delighted audience in two arias and crowned his evening's success with "Nirvana."—Buffalo News.

♮ ♮ ♮

Rudolph Reuter's Recital, New York City, October 31

His fine training is conspicuous in his manipulation of the keyboard. Without any show or parade, he disclosed yesterday not only excellent technical equipment but genuine musicianship and a most comprehensive memory.—New York Evening Sun (Max Smith).

The keen imaginativeness of his interpretations have from the first been appreciated here. He was at his best in Dohnanyi, whose "Boisterous Party" and "Ada" he played in a manner suited to the charming subject.—New York Evening Sun.

His playing is of that crisp, incisive sort that the experts dwell upon as virile. It is a clean-cut pianism that goes directly to the heart of the music in hand. Mr. Reuter commands respect.—Brooklyn Daily Eagle.

Rudolph Reuter, a sterling artist of honest methods at the piano, gave an interesting and commendable recital before a knowing audience which showed its satisfaction both with the program and the admirable manner in which it was played.—New York Telegraph.

♮ ♮ ♮

Creating Real American Orchestras

The proposal to form the Civic Music Student Orchestra, announced yesterday, is the first definite step in Americanization of our orchestral bodies.

It is all right to talk about putting native musicians in our orchestras and killing off the foreign domination, but how are we to do that without giving our young musicians the requisite training? The patriots who believe in shortcut methods quite forget that a finished artist is not made overnight or even in six months or a year or two.

Now that the A. F. of L. has stepped in with another "Thou shalt not" to the effect that orchestral players for our orchestras must bear the "made in America" stamp, it is high time we got busy.

That is what the Civic Music Association and the Orchestral Association have thought for some time, and so these two bodies have joined forces and are bringing to this problem a remarkable offer which means the training of first rate orchestral players for the great symphonic bodies of the country.

A guarantee extending for five years is being raised to make this possible. Young people who play an orchestral instrument are asked to apply at the Civic Music Association in the Fine Arts Building for membership at once. Their application for examination will be passed on to Frederick Stock.

It is proposed to organize at present to the extent of fifty-four players. Mr. Stock or Eric Delamarter will do the conducting. There will be four rehearsals a week in Orchestra Hall. Concerts will be arranged by the Civic Music Association.

Each player accepted will be paid a small fee for each rehearsal and concert to cover car fare, care of instrument, etc.

The bigger reward will lie in the training received in playing under one of the greatest orchestral leaders of the present day.

The building and vast library of the Chicago Symphony Orchestra are being placed at the disposal of the student organization. Classes may be formed to prepare younger students.

It is by such means alone that our orchestras will in time be Americanized. In this way we shall declare a new independence, our civic cap will be decorated with yet another feather, and the body of public spirited men who have the ability to dream dreams and then see them through to a practical consummation have once more honored themselves and our great city.—Editorial in Chicago Herald and Examiner.

♮ ♮ ♮

Marian Coryell

It was David Bispham who wrote that he knew of no one whose compositions for musical readings could compare with those of Miss Marian Coryell, and it must be granted that no living artist is better capable of judging such work that is Mr. Bispham. He emphasizes his commendation by constant use of them on his programs. Miss Coryell sort of "happens" to be here this winter, for according to plan she was to be in New York, studying piano with Boyd Wells, as she was last year, and having records made of her piano group of "Cynthia Stories" for children and attending to the publication of her songs that have already been sung in manuscript by concert artists.

But instead of that Miss Coryell has come to Seattle and is thoroughly enjoying her first season in the northwest.

One of Miss Coryell's songs, "The Medlar Tree," has been compared favorably to the best American songs ever written, and her, setting of the Twenty-third Psalm, a duet for soprano and contralto, is both lovely and singable, according to church singers. "The Watcher" for low voice and "Contentment" have achieved instantaneous success, and so this young composer-pianist is most happy in her work. What more can one ask?—Town Crier, Seattle, Wash.

♮ ♮ ♮

We Are Progressing

It was an afternoon of musical delight in Orchestral Hall yesterday. The Chicago Orchestra and Mr. Stock were at their finest, and the soloist, Edward Johnson, was one of the best heard here with the organization in many a day. The audience, catching the happy spirit, responded fully, and all was therefore, on the heights.

Mozart's overture to "Magic Flute" was the first orchestral selection, and the prelude to Wagner's "Mastersingers" the last. Long reach of time between those two. And a wide field of musical development and expression! And yet, listening to Wagner yesterday, the realization came of how far we of the present day have journeyed musically beyond even him. There was a day not all too far in the past when the prelude impressed as complicated and abstruse to the last degree. Yesterday it was transparent and as easily grasped as was the Mozart.—W. L. Hubbard, in Chicago Tribune.

♯ ♯ ♯

MIURA WOULD LIKE TO BE AN AMERICAN

The following interview in the Chicago "American" gives an interesting insight into the character of Mme. Tamaki Miura, the Japanese who has won so warm a place in the affections of the opera loving public. The approbation meted to her since she became a resident of this country has made her an ardent admirer of all things American. Despite her customary reticence Mme. Miura allowed herself to be drawn into an expression of her real opinions the other day, and to a reporter from the Chicago Evening "American" she unburdened herself.

This lovely little Mme. Butterfly has one great regret in her heart today and one great wish. She is sorry that she is not an American-born woman, and she wants to dwell permanently in this country, and preferably in Chicago. Her reasons are, first, America appreciates her art, Japan does not; she admires American men above all others, American women are permitted to vote, and, most important, she has gained thirty pounds since coming to America, which brings her now to the unusual weight of 120. Mme. Miura, who speaks English in a quaint, childlike fashion, said: "I wish I were not Japanese, and I wish my hair were blond instead of black. Besides, American women have so much more independence than Japanese women have; I envy them. And American men—they are so handsome, so splendid looking." She sighed. (It may be remarked lest she be overwhelmed with matrimonial proposals, that she has a Japanese husband now studying medicine at Yale). She refused to be drawn into a discussion concerning Japanese-American relations, however, and only sighed and said, "I wish I were an American."

♯ ♯ ♯

Wooster Glee Club—Among the College Glee Clubs visiting Chicago in the holidays is that of Wooster, Ohio. Their concert is at South Congregational Church.

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The Russian Symphony Orchestra paid us a visit on the evening of November 23, presenting a program which contained many items of interest, chief of which was the G minor symphony of Kalinnikoff, a work of much beauty. The writer was too late to hear any but the final movement of this symphony, but this bit was played with utmost power and depth of feeling by the orchestra, under the compelling direction of Modest Altschuler, the charm of this brief portion of the symphony kindling in the heart of the writer a great desire to hear the complete work, the type of which suits exactly Altschuler and his men. The "Raymond" overture was given an interesting reading, and the final number, "Easter Feast in Ukrainia," was one of the most striking orchestral compositions heard in many a day. This colorful and vivid work is a product of Sasha Votichenko, better known as the sole living exponent of the tympanon than as a composer, but in this brilliant number he commands interest and respect. It is a vital work, melodious, well-developed in its climax and full of thrilling effects. Mr. Votichenko was heard in an interesting group of numbers as soloist with his peculiar instrument, the tympanon, but to the writer, Sasha Votichenko, composer, is infinitely a greater figure to reckon with. Mr. Votichenko was given a big ovation at the conclusion of the orchestra's playing of his composition and Mr. Altschuler seemed to enjoy the young composer's success as much as he himself.

♮ ♮ ♮

On Sunday afternoon, November 30, the choir of Luther Memorial Church, under the direction of Ernest Parshall, sang Henry B. Vincent's "Prodigal Son." Through Mr. Vincent's residence in Erie there was a great deal of local interest in this performance. The oratorio contains many fine numbers, some of them being more noteworthy than others, but all effective. Mr. Parshall had a goodly number in his chorus and they showed the result of some careful training on his part. Notably good renditions of the "Trust in the Lord" and "Eat and Drink" choruses were given, as well as the "O That Thou Hadst Hearkened" which followed the alto solo so charmingly sung by Miss Julia Karch. Mrs. Homer Kendall, the soprano of the quartet, gave a thoroughly moving and vocally effective interpretation of the aria "Love Not the World." Mr. Harold Titus, the bass soloist, possesses one of the most beautiful voices in the city, and while his big solo, "Trust in the Lord," preceded by the recitative, "Hear Me, My Son," did not give him the opportunity to display the low tones which are by far the finest in his voice, nevertheless he sang it superbly, with much vigor, depth of feeling and beauty of tone. One always feels, when Mr. Titus is at his best, that he is giving all that is in him to bring out the meaning of the number he is interpreting, rather than to use it as a means of displaying his voice, which undoubtedly is the reason his work is so thoroughly enjoyed. Mr. Parshall sang his solos creditably, and more than sustained his reputation as a director by the good work of his chorus in the above named numbers. A word of praise is due Clarence Dresser, organist, for the fine accompaniments throughout the oratorio, as the work is one that is full of difficulties.

Pianism as revealed by Josef Hofmann in his recital at the Park Opera House on Tuesday evening, December 9, as the third number of Mrs. McCoy's Artist Course, is heard so rarely that it is a thing at which to marvel. When one comes to analyze the playing of a master he is left hopeless, for where can one find words that will adequately express the unspeakably beautiful tonal effects, perfection of phrasing and almost unbelievable power as revealed in Hofmann's faultless playing. Suffice it to say that Hofmann played a program which contained much of interest, from the classics to the ultra-modern Dvorsky, in the best Hofmann manner. An audience which overflowed the auditorium and crowded the stage let itself show in no uncertain fashion that it had been moved as only an audience can be by a genius.

♮ ♮ ♮

Mrs. McCoy announces a series of Twilight Musicales to be given Sunday afternoons at 3:30 in the Park Theater, opening on January 18 with Magdeleine Brard, pianist, to be followed by the Salzedo Harp Ensemble, Philharmonic Orchestra of New York, and Alberta Salvi, harpist.

ALBERT H. DOWLING JR.

♯♯♯

Van Hoesen—Lettie Earley Van Hoesen, who gives two days of each week to her work at the Ashland Studios, 63rd and Ashland Avenue, presented eight of her pupils in a program of songs on last Saturday evening, December 13.

G. R. W.

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Verdi's Requiem Sung at the Metropolitan Opera

Holidays are always signally announced by the various musical organizations. Although Verdi's "Requiem" could not be called a strictly sacred composition because of its operatic vein, it was given on Sunday evening, December 14, before a large audience. The first honors went to the splendid and inspiring work of the chorus which sang with fine effect and a certainty for which the leader, Mr. Setti, deserves the highest praise. I have listened to many a choral organization, aside from the English choral societies, who have the reputation of being in the first ranks, and there is no operatic choral in the world so well trained, so effective as the Metropolitan Opera Chorus. Of the soloists, Florence Easton was easily the first to achieve the signal success of the evening. Last year Rosa Ponselle interpreted her part, but Mme. Easton outdistanced her through her clear, pure, warm and ringing soprano voice. Not contented to display her beautiful voice, Mme. Easton exhibited her marvelous and skillful interpretation and a splendid control of beautiful tone. Charles Hackett also contributed much with his beautiful and fresh tenor voice. He sang with ease, fluency and fine tonal effects. Mardones was splendid in his basso fragments. We missed Jeanne Gordon, whose illness prevented her appearance as scheduled. In the point of ensemble the performance was one of the most beautiful of the season.

J. DE V.

John McCormack Again

The most popular of all the male singers in America made another appearance at the Hippodrome on Sunday evening, December 14, before an audience which overflowed the giant Hippodrome. Mr. McCormack was in good voice and his program was more interesting than the previous offered during the month of November. He sang a recitative and air from Handel's "Solomon," a group of Irish folk songs and new compositions by Chausson, Frank Bridge, Wintter Watts and H. T. Burleigh. The tenor was given an unusual ovation and certainly he could not resist the temptation to give a number of encores. Edwin Schneider gave more than adequate accompaniment at the piano. Winston Wilkinson, violinist, was the assisting artist.

C. E. S.

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Simultaneously with the opening of a new concert hall called "The Sixty-Third Street Music Hall" Germaine Schnitzer gave another recital of piano compositions on Sunday afternoon, December 14.

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The Paulist Choristers were heard at the Hippodrome on Sunday afternoon, December 14, in a program of sacred music. The concert was given for the benefit of St. Lawrence Hospital. There were other musical events on this day, but lack of space does not permit extensive comments.

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At the Waldorf Astoria the second of the Josef Adler intime concerts took place Sunday evening, December 14, and enlisted the services of Cecil Burleigh, violinist, and Josef Adler, pianist.

♮ ♮ ♮

Theatre Parisien

The French Theater presented for the week ending December 20, "La Cruche," a comedy in two acts by Pierre Wolff and George Courteline, followed by an operetta entitled "Music Softens the Hearts" by Andre Mauprey. I don't know who is responsible for the poor ending of "La Cruche" because two names are attached as authors of the comedy. The play, especially the dialogue, is entertaining, but we are disillusioned by the end, which is not theatrical and decidedly unrealistic in its denouement. Mr. Felix Barre deserved to be placed among the first by his excellent playing of Lavernie. Mr. Lucien Weber as Laurianne gave a practical impersonation of a character which is not at all sympathetic. There was grace, charm, exquisiteness in the acting of Mlle. Germaine Grattery. A note of commendation for Mr. Andre Franky for his adequate impersonation of the farmer. Very correct was Mme. Lili Rito. The balance of the cast was satisfactory. The operetta enlivened the performance and special praise should be accorded to Mlle. Lucienne Debrennes, who sang exquisitely and acted charmingly the part of Lilly de Nangis. Not only her action and charm but her statuesque figure was a capital factor to make the performance most enjoyable. Mlle. Suzanne Caubet as Betty had a share of success when she sang appropriately and in good English diction some of our characteristic music hall songs. Her personal charm, her gayety and her naive acting contributed much to make "Music Soften the Hearts" a pleasurable evening. Mr. Robert Casadesus completed the cast. The orchestra under the direction of Oscar Liffshey gave sympathetic accompaniment and played also between the acts compositions by Gretrey, Messager and Saint-Saens.

J. DE V.

♮ ♮ ♮

Alice Montcrieff, contralto, should have appeared in a recital of contralto songs on Monday, December 15, but a small fire in Aeolian Hall prevented her appearance.

♮ ♮ ♮

Horatio W. Parker, Composer, Is Dead

Horatio William Parker, one of the foremost of American composers and Profes-

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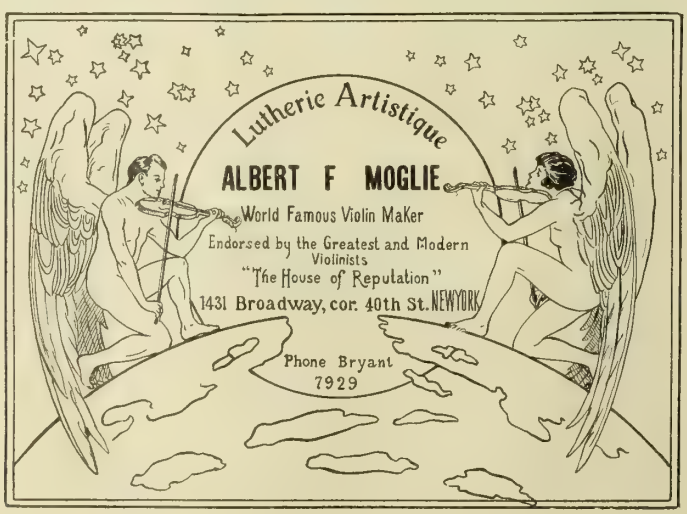
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sor of the Theory of Music at Yale University for twenty-five years, died yesterday morning of pneumonia in the home of his daughter, Mrs. Ralph Seeler at Cedarhurst, L. I. He had been in bad health for three months and was on his way to the West Indies in the hope of finding improvement there when his condition suddenly became so serious that he was taken to his daughter's house.

Professor Parker was born in Auburndale, Mass., on September 15, 1853. His

JACQUES THIBAUD

father, Charles Edward, was an architect, and his mother, from whom he learned his musical alphabet, was Miss Isabel Jennings, daughter of Rev. John Jennings of Worcester, Mass. Before his fifteenth birthday he had in less than two days set to music for solo voice and pianoforte the verses in Kate Greenway's "Under the Window." And when still in his teens he filled the first of several engagements as a church organist.

He was sent to Boston for his first studies. There he learned harmony from Stephen A. Emery, pianoforte from John Orth, and composition from George W. Chadwick. Curiously enough, the last of these teachers was in 1911 one of the three judges who awarded to Parker and Brian Hooker the Metropolitan Opera Company's prize for the opera "Mona."

In 1881, in order to complete his musical education, Mr. Parker went to Munich, There he remained for three years at the Hochschule. On his return to this country he brought with him a wife. She was a Miss Anna Ploessl of Munich, whom he had met as a fellow-pupil at the Hochschule. His first engagement was as professor of music in the Cathedral of St. Paul at Garden City. Only two years were spent there, to be followed by five as the organist of Trinity Church in this city. Then Boston summoned him at the highest salary ever paid to an organist in that city, to Trinity Church there. Although he joined the Yale faculty in 1894 he retained this position until 1901.

Before he left New York he had completed the oratorio "Hora Novissima," which was performed in this city, Boston, Worcester, and Cincinnati, and in 1899 was the principal novelty of the Three Choirs Festival at Worcester, England. This was the first inclusion of an American work at one of these historic English festivals.

The opera "Mona," already mentioned, is probably his work best known to Americans. It was produced at the Metropolitan with Louise Homer in the title role. In 1914 he and Brian Hooker captured another $10,000 prize, that offered by the National Federation of Women's Clubs. The winning opera was entitled "Fairyland."

Other works of Professor Parker's are the cantatas "King Trojan" and "The Koboids," the oratorios "St. Christopher" and "A Wanderer's Psalm" (the latter given under his direction at the Hereford festival in 1900), and many church and secular pieces.

♮ ♮ ♮

John Powell and Eddy Brown gave a sonata recital at Aeolian Hall on Thursday evening, December 18.

♮ ♮ ♮

Mme. Ruanna Bogislav (Mrs. Riccardo Martin) gave a recital of gypsy songs at the Princess Theater on Thursday afternoon, December 18.

♮ ♮ ♮

Blanche Da Costa Sings at the Wanamaker Auditorium

On Saturday afternoon, December 13, the young but excellent American soprano appeared in recital under the auspices of M. Witmark & Sons. On this occasion Miss Da Costa, among five other soloists, distinguished herself in several vocal renditions. Combining them with her beautiful personality, which is one of the necessary factors in classing a singer above the average, Miss Da Costa sang with three other soloists in a praiseworthy manner a mixed quartet entitled "Neath the Autumn Moon," by the young American composer, Frederick Vanderpool. Another mixed quartet which enlisted the services of Miss Da Costa consisted of "The Magic of Your Eyes" by Arthur A. Penn. The young singer was appreciated when she sang Frederick Vanderpool's "The Want of You," "If," "Regret" and "The Heart Call." The composer was at the piano. For the rest of the program all the Witmark compositions were featured by the soloists.

C. E. S.

(Continued on page 30)

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CLEVELAND, OHIO

A program such as that given by the Sistine Choir Soloists Sunday afternoon, December 7, does not appeal to the American concert-goer, which was proved by the very small audience attending. The first half of the program was indeed very inappropriate to the surroundings. If we could close our eyes and imagine ourselves in some great cathedral, such as St. Peter's, then it could be fully appreciated. Also a program composed entirely of quartets is very apt to become monotonous to the casual listener.

The individual singers wese no doubt representative of the best to be found in the Roman choirs.

♮ ♮ ♮

Tuesday evening, December 9, the Boston Symphony Orchestra was indeed at its best under the baton of Pierre Monteux, their splendid new conductor.

The Tschaikowsky Symphony, No. 6, "Pathetic," was given an almost perfect rendering and the late comers were not allowed to take their seats until the entire symphony was completed. If this were done at all symphony concerts it would cause a great deal less annoyance and distraction.

The soloist of the evening, Jean Bedetti, cellist of the orchestra, played Boellmann's "Symphonic Variations for Violoncello and Orchestra."

The last two numbers were Debussy's "Prelude a l' apres-midi d'un Faun" and "Bourree Fantastique" of Chabrier.

PRISCILLA WILLIAMS.

♯♯♯

SALINA, KANS.

The Salina, Kansas, Chamber of Commerce has voted to endorse financially the Salina Spring Music Festival, which will be given in April.

A committee of three was appointed to meet with the executive committee of the civic music association in arranging and planning details. The guarantee will be about $2,000.

The festival will extend over three to four days and will center around the Minneapolis Symphony Orchestra; a local performance of Grand Opera given by the Wesleyan College of Music, Dean E. L. Cox director; local concerts and contests; and a performance of "St. Paul" by the Salina Oratorio Society, George W. Barnes, director, with visiting soloists.

The civic music association has been organized one year. Its officers are: E. L. Cox, president; T. S. Howell, vice president; Winifred Neptune, secretary; John Eberhardt, treasurer.

VERA SHIPMAN BRADY.

♯♯♯

GEORGE ROBERTS

George Roberts is one of the younger American pianists in constant demand in New York this season. His appearances in Aeolian Hall, Greenwich Theater, and elsewhere have been exhibitions of splendid artistry and technic. Already he finds himself an established favorite of the concert-going public of the United States. and his many appearances in various parts of the country have tested his popularity. Mr. Roberts has appeared in concert and recital with the following artists:

May Marshall Cobb, Mary Carson (Milan, Century and Boston Grand Opera), Alice Eversman (Metropolitan Opera Company), Mary Bowen-Fultoni, Sara Heineman, Marie Torrence, Marianna Carlo, Umberto Sorrentino, Henry Parsons (Teatro Rossini), John Finnegan, Percy Hemus, Bernardo Olshansky, Alois Trnka and Paulo Gruppe.

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MUSIC IN NEW YORK

(Continued from page 27)

Famous Librettist Dies

Luigi Illica, Italy's foremost grand opera librettist, died in Italy on December 17. In all he gave the words to fifty operas, including works by Puccini, Mascagni, Cilea, Giordano and Franchetti; the libretto of Mascagni's "Iris" and Puccini's "La Boheme" were written by Illica, who also, aided by Hiacosa, developed the libretto of Puccini's "Madame Butterfly." Illica had been ill for several years and unable to write.

♮ ♮ ♮

Carolyn Willard in Recital

Chicago is determined to place itself deep in the hearts of the music loving people of New York. Not since 1917, when the writer established himself in New York, have so many pianists from the Windy City come to New York to exhibit their musical talents. In spite of the zero weather a large audience listened to Miss Willard's recital given on Wednesday afternoon, December 17, at Aeolian Hall. The cordial reception given to this pianist attested the audience's pleasure. She was heard in the Italian Concerto by John Sebastian Bach. There was no doubt about the pianist's abilities, after the conclusion of this composition. She exhibited a splendid musicianship of no ordinary means. She imbued Bach's music with temperament, expression and gave an interpretation which denoted her comprehension of the great master. There were many compositions on the program and in all she demonstrated that in her Chicago possesses a brilliant artist musician. The balance of the program consisted of:

Duo Repos d'Amour.....Henselt
Rhapsody, Op. 119.....Brahms
Eclogue (Annes de Pelerinage).....Liszt
Mazurka, Op. 59, No. 3.....Chopin
Two Preludes, B flat major, G major.....Chopin
Etude, Op. 25, No. 11, A minor.....Chopin
Burlesque March (Trabel On).....Th. Otterstoem
La Couturiere.....Moussorgsky
Hungarian, Op. 39.....MacDowell
Two concert Etudes, Op. 23, D minor, C major.....Rubinstein

J. DE V.

♮ ♮ ♮

Dai Buell Gives Recital, but Collapses as Victim of Pneumonia

The brilliant Bostonian pianist, in spite of an attack of pneumonia, preferred to appear in recital on Thursday afternoon, December 18. But after two renditions the physician who was in attendance announced that Miss Buell would be unable to proceed with the recital. Under these circumstances it would be superfluous to extend any comments on her playing, though in her two renditions she exhibited splendid qualities of the pianist. "Courante" and "Zigue" by Bach-MacDowell were the only works played of the program.

Minuet.....Bach-MacDowell
March.....Bach-MacDowell
Praeludium, Op. 4, No. 1.....Grieg
Fourth Sonata (Keltic), Op. 59.....MacDowell
Arietta, Op. 12, No. 1
Kobolk (Puck), Op. 71, No. 111..
At the Cradle, Op. 69, No. 5.....Grieg
From the Carnival, Op. 19, No. 111.....Grieg
The Joy of Autumn, Op. 62, No. 10.....Grieg
Sung Outside the Prince's Door.....Edgar Thorn
Br'er Rabbit, Op. 61, No. 11
Clair de Lune, Op. 37, No. 1
Witch, Op. 38, No. 11
The Brook, Op. 32, No. 11.....MacDowell
Dance of the Dryads, Op. 19, No. 4..Alkan-MacDowell
Perpetual Motion.....Alkan-MacDowell

C. E. S.

Caruso Once More a Father

On Friday morning, December 19, Mrs. Enrico Caruso, formerly Miss Benjamin Parker, gave birth to a girl, who has been named Gloria. The tenor was in the happiest mood and was showered with congratulations from all over New York. In spite of the happy event he sang in the evening in a performance of "L'Elisir D'Amour."

♮ ♮ ♮

On Friday afternoon Alexandra de Markoff gave a piano recital at Aeolian Hall. In the evening George Harris Jr., tenor, assisted by the New York Chamber Music Society, appeared in the same hall in a song recital.

♮ ♮ ♮

Georgia MacMullen to Sing for the Women's Philharmonic Society of New York

The excellent American soprano who has returned to New York from several engagements will appear on Saturday evening, December 27 at Carnegie Hall as soloist for the Women's Philharmonic Society of New York. For this occasion the charming soprano will feature the following program: "In quelle tirne," aria from "Manon Lescaut" by Puccini and the same composer's Minuet, "L'heure Delicieuse" by Staub, aria "Dans la Foret" from the opera "Lakme" by Delibes and the same composer's "Blanche Dourga." The English group will consist of Campbell Tipton's "A Spirit Flower," Bishop's "Lo, Here the Gentle Lark," "Christmas Song" by Pietro A. Yon and "Love's in My Heart" by Huntington Woodman.

♮ ♮ ♮

Louis Simmions' Pupil Scores With Boston English Opera Company

Beatrice Bowman, an artist pupil of Louis Simmions, the excellent vocal teacher, met recently with unusual success when she appeared with the Boston English Opera Company at the Arlington Theater in Boston as Gilda in "Rigoletto." The Hub papers speak in unusual terms about her exceptional coloratura voice, and of her clear, flexible tone. Her singing of the aria "Caro Nome" was especially commended by the Bostonian critics.

♮ ♮ ♮

Albert Vertchamp, violinist, gave a recital at Aeolian Hall on Saturday evening, December 20.

♮ ♮ ♮

Jacques Thibaud in Recital

Ever since Edward Colonne discovered Jacques Thibaud, the French violinist has been the admiration of the musical world. He was no child prodigy and we thank Providence he wasn't one, because prodigies as a rule have come and disappeared soon. Jacques Thibaud had talent since childhood and today, after many years of an eventful musical career, he is just the same true, sincere, genial violinist as he has been for more than a decade. With such violinistic glories no one need to despair that the world is not producing great artists. He is today the master of masters and maybe an example to all the best violinists appearing not only in this country but in any part of the universe. He stands in his own class. His playing, his musicianship, his artistry, his technic, his temperament, grace, finesse are qualities which belong to him. At his recital on Tuesday afternoon, December 16, he played better than I ever chanced to hear him. He began his program with Concerto, F major, by Ed Lalo. This French composer is always interesting, agreeable and more or less melodious, but, in any event, it is inferior to his beautiful Spanish symphony. Mr. Thibaud brought out the qualities of the Concerto with clarity, perfect intonation, a beautiful, large and ingratiating tone. His technic in the last movement was flawless. It was the performance of a master, and a master truly he is. A large audience listened to his recital and paid him a tribute which only great artists receive from the hands of the music loving people. He was assisted at the piano by L. T. Gruenberg. The balance of the program, which the writer was not able to hear, consisted of Fantaisie, by Robert Schumann; Prelude, E major (violin alone), Bach; Intrada (17th Century), Desplaines-Nachez; Prelude and Allegro, Pugnani-Kreisler; Nocturne, Grieg-Elman; Rondo Capriccioso, Saint-Saens.

J. DE V.

♮ ♮ ♮

Ernest Hutcheson gave his second piano recital at Aeolian Hall, on Monday afternoon, December 15.

♮ ♮ ♮

"The Pirates of Penzance" was given for the first time this season by the Society of American Singers at the Park Theater the week ending December 20. It enlisted the usual Park Theater cast.

♮ ♮ ♮

Sonia Medvedieff, soprano, gave a song recital on Tuesday afternoon, December 16, at Aeolian Hall.

♮ ♮ ♮

Florence Easton With the Beethoven Association at Aeolian Hall

The second concert of the Beethoven Association was given on Tuesday evening, December 16, before a large and distinguished audience. The aim of the organization is to give concerts enlisting the works of the great masters. The receipts are to be used for a noble cause, but who is to benefit from these concerts is yet unknown to musical circles. Many American and foreign artists have enlisted their co-operation and voluntarily and without any fee they will appear at Aeolian Hall to provide adequate interpretations of the great master. At the second concert Florence Easton, soprano of the Metropolitan Opera, was the bright star. Her lyric, dramatic voice was beautiful to listen to, ringing and brilliant in tone. She gave occasion for praise in the singing of Beethoven's "Penitence," "In questa Tomba Oscura" and "Longing" gave much pleasure and on this occasion the Sonata, op. 23, for violin and piano, was also played by Mr. Elman and Mr. Gabrilowitch. Two movements from two of the Sonatas for pianoforte, op. 49, in G minor, and op. 49, in G major, were also played, as well as the Septet in E flat major, op. 20. In the latter composition, the soloists were assisted by Messrs. Ferir, Stoper, Chiaffarelli, Reiter, Kohon and Manoly. The evening was a very artistic and enjoyable entertainment.

C. E. S.

♮ ♮ ♮

The Metropolitan Opera House

On Monday evening, December 15, Halevy's "La Juive" was repeated with the original cast before a capacity house.

♮ ♮ ♮

On Wednesday evening Puccini's three operas were given "Il Tabarro" with a cast including Pasquale Amato, Giulio Crimi,

Amado Didur, Claudia Muzio; "Suor Angelica" with the following: Geraldine Farrar, Mary Mellish, Marie Sundelius, Cecil Arden, Mary Ellis, Louise Berat, Adelina Vosari; and "Gianni Schicchi," with Giuseppe De Luca, Florence Easton, Giulio Crimi, Louis D'Angelo.

♮ ♮ ♮

"L'Italiana in Algeri" was repeated on Thursday evening, December 18, with a cast previously announced.

♮ ♮ ♮

On Friday evening, December 19, "L'Elisir D'Amore" was given for the first time this season with a cast including Caruso, Garrison, Mellish, Didur and Scotti. Gennaro Papi conducted.

♮ ♮ ♮

Marouf

Henri Rabaud's opera comique will never appeal to the masses because the latter look for something that modern operatic composers do not believe in—melody a la Verdi or Donizetti. Musicians and individuals whose artistic sensibilities are developed towards the refined music will always find in Rabaud's score a source of delight. On repetition the work gains admirers. "Marouf" was given on Saturday matinee, December 20, before an audience unusually distinguished and decidedly more refined than on any other occasion. The beauty, the value of the score, the refined, colorful music lies in the orchestration. Many passages are fascinating and of an oriental flavor. The opening of the second act, the ballet and the last act will never bore an intelligent audience. To make "Marouf" the more appreciated, the scenery, the ballet and the costumes must be choice and artistic. On these points, especially on the scenery, the Metropolitan gives us the opportunity to bestow praise. The potential artistic power of the performance was Albert Wolff. He extracted magnificent results from the orchestra which sounded more like a symphonic body. Nuance, finesse, grace all added to make the score sound so beautifully and so ravishing. He tempered the musicians and he made them also flame with marvelous effects. His devotion of proving Rabaud's work worth while for many presentations was in evidence from the inception to the concluding note. With such conductorship we have not been gratified for many seasons. A week from today he conducts his own "Blue Bird" premiere. We may expect some revelations. Meanwhile Mr. Wolff is a giant batonist. De Luca, who created the part of the cobbler last year, sang well, acted capitally and enunciated correctly. Of the Metropolitan male artists he is the artistic power without equal. Alda sang the Princess and looked charmingly. Leon Rothier is always agreeable in the lower and the medium registers, but his upper is at times lacking in resonance. His diction and action are delightful. There was a large cast.

J. DE V.

♮ ♮ ♮

In the evening "Faust" was given, with the previous cast, save for Jose Mardones, who sang Mephistopheles with his usual beautiful voice. Giuseppe Bamboshek conducted for the first time since his connection with the Metropolitan. Though a young man, his musicianship was a factor during the performance. He proved familiarity with the score and acquitted himself most honorably. A capacity house listened to Farrar, Arisinon, Martinelli in their various roles.

J. DE V.

♮ ♮ ♮

"La Juive"

After many years absence from the Metropolitan boards—thirty, to be exact—Halevy's "Juive" was given recently to immense enthusiasm and with splendid effect. This constituted the first novelty of the season and was welcomed so heartily as so show how keen is this public for works of unusual trend and meaning.

The cast of this opera requires some thoroughly good singers—many of them in fact, and, at the Metropolitan these have been, for the most part, well distributed.

Caruso and Ponselle have leading roles and Rothier, Chalmers and D'Angelo have colorful parts which they presented with much effect and the opera was conducted by Arthur Bodansky.

The setting was prodigally fine and the performance on the whole at a splendid status.

But chief interest centered in the work of the two singers new to the Metropolitan, Evelyn Scotney, coloratura soprano, and Orville Harrold, American tenor, each of gorgeous voice and excellent presence for the part assumed.

Miss Scotney has a voice of extraordinary vitality as well as astonishing flexibility and her scale runs to the highest tones of the coloratura range with surety and pure quality.

The audiences which have heard her at

(Continued on page 34)

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SIDELIGHTS ON FRIDA STJERNA

Personality is difficult to define and I am not going to invent a new definition nor am I going to explain what personality is. But I am delighted to be able to say something about Frida Stjerna. I don't know whether my subject is that of personality. In any event it deals with some characteristics of this young and comely singer.

A musician or an artist may be cultured or willing to educate herself by reading all sorts of literature. But education does not necessarily combine the striking characteristics of the artist. It is the expression which surges from the eyes, the power of conviction emanating from eloquent speech, the soul which expresses the ideals and principles of life which make one an elect. When I met the singer by appointment at her studio before suspecting the existence of her voice I was struck with the striking and the rare characteristics which emanated fluently and flowingly from the personality of Miss Stjerna. It is not the physical qualities which make one different than the rest and certainly Miss Stjerna has been endowed even with the gift. But this is not all.

We were discussing the musical art and its sidelights and one of the subjects we dealt on was interpretation. And we both agreed that this particularity in the singer and in the musician is one which is to be found only in few individuals. In interviewing the profession, I have found only scant opportunities to discover such intelligent, inspiriting, and musicianly artists as when I met this comely blonde, for a blonde she is. I had no opportunity to listen to her voice, but the impressions she left on me will be lasting because of her intelligence, aristocratic bearing and prolific musical ideas. She chances to be of Swedish birth but has inhabited the middle west since childhood. She studied at one of the Illinois universities, pursued her musical education at the American Conservatory of Chicago, appeared in many recitals throughout the middle west, established herself at Boston and finally came to settle in one of the most fascinating cities of the universe. I am speaking of New York, for the metropolis is indeed full of thrills and the people who live in it are also thrilled. Some time during the month of February Miss Stjerna will appear in a recital of Swedish folk songs, then we shall avail ourselves of the opportunity to comment on her voice and the rest which makes up the personality of an artist.

Some musicians and singers are just as mechanical in their professional work as they are in private life. It is not too much to say that Miss Stjerna would be an inspiration to a listener because her personality is an unusual one and we know well that half of the musical battle is won if you happen to possess this great gift, which only nature bestows on rare occasions. When she is not filling engagements her time is taken up with teaching, and what a tonic she must be to pupils provided the latter grasp her ideas. I don't know whether it is possible to transfer your own magic to someone else, but it is almost certain that the soul of a teacher singer can be felt if an individual is gifted with enough intelligence to divulge the gifts of the elect musical soul.

Lack of space does not permit the printing of other sidelights on this interesting personality, but I certainly anticipate great pleasure when I see and hear Miss Stjerna on the recital platform. J. DE V.

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Orville Harrold

Tenor
Metropolitan Opera House
New York

MUSIC IN NEW YORK

(Continued from page 31)

The Metropolitan have endorsed her work in "The Jewess" in the most extravagant way and the critics of the daily press have, without exception, acclaimed her as a remarkable new find for The Metropolitan.

Orville Harrold has come into his own at the opera with resounding success also. His commanding figure fits excellently the part of Leopold and his voice proved, on the great stage of The Metropolitan, to be one of great purity and beauty, and he showed also in his handling of it that his schooling has been of the finest and that his routine has been extended to the point where he can grasp so difficult a part with the utmost of confidence and carry it to resounding success.

Like Miss Scotney he was most enthusiastically hailed by both the press and the public, and both singers may safely be counted as Metropolitan successes.

———♯♯♯———

Eddy—Mrs. Clarence Eddy, who has been solo alto at the First Congregational Church in San Francisco for four years, has resigned that position and will join her husband in Chicago on December 30 to take up residence here.

———♯♯♯———

Vanderpool—Vanderpool's "The Want of You" was sung with great success by Dicie Howell at the Globe Music Club Concert in New York on Dec. 17.

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These concerts were the Eighth Annual Gala Events of the organization, and they surely reached a high water mark of value and appreciation.

Mr. Eastman has developed a remarkable fluency and skill with his baton, and the playing of the orchestra has reached a status at once distinctly musical and brilliantly intelligent.

Foremost in interest of the numbers was the Fantasie on "Pagliacci" airs, one well built and exceedingly beautiful and which was played with great spirit as well as abundant charm.

The Edison Orchestra seems destined to take the place once occupied by the Chicago Symphony Orchestra, in its old-time Summer Night Concerts, for the repertoire is much the same, and there is the same eager attention from the audience and the same unstinted approval of the cheerful music.

There was, for instance, on Friday the "Swedish Coronation March" by Svendsen, formerly played in the popular concerts at the old Exposition Building, and the "Nut Cracker Suite" (Tschaikowsky), always popular, and the "Bridal Song" from Goldmark's "Rural Wedding," played by Theodore Thomas scores of times, to say nothing of the overture to "Pique Dame" (Suppe), and other light opera pieces, as well as a lot of strictly modern dance music, some of it bordering delightfully on the "jazz" order. And all this was presented with such skill and such esprit by Mr. Eastman and his men that the whole program became an intoxication and a delight.

There were recalls without number, and the audience voted Morgan Eastman and his big idea a very great success.

There were some operatic arias also sung by Margery Maxwell. C. E. W.

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MR. HARRISON TO TEACH DURING HOLIDAYS

There has been so great a demand for lessons with Theodore Harrison at the Lyceum Arts Conservatory during the Holidays by teachers who are on vacation that he has consented to teach during the week beginning Dec. 29 and the booking of lessons is already a remarkable one.

ALLEN SPENCER

Allen Spencer's recital last Sunday afternoon was attended by a splendid representation of friends and local musicians. Mr. Spencer played the following program of old favorites, with the addition of the Rossetter Cole "Legend" and a Toccata of Norman O'Neill:

Three Preludes and Fugues, from the "Well Tempered Clavichord"; in C minor, G minor and B flat major.....Bach
Sonata in A flat major, Op. 26.....Beethoven
Andante and variations
Scherzo
Funeral March for the Death of a Hero, Allegro .....Beethoven
Pastorale .....Scarlatti
Capriccio .....Scarlatti
Prelude, Fugue and Variation (transcribed from the organ by Harold Bauer).....Franck
Minstrels .....Debussy
Waltz, Op. 64, No. 2
Berceuse, Op. 57
Polonaise, Op. 53 } .....Chopin
Rustling of the Forest.....Liszt
Legend, Op. 31.....Rossetter Cole
Toccata, Op. 24, No. 2.....Norman O'Neill

That Mr. Spencer's playing pleased was very evident from the enthusiasm of the house. His art is distinctively American. It is clean-cut, terse, intelligent and thought out with conscientious observance of detail. In addition to this there is an observance of artistic values and an interpretative conception which is straightforward and sane.

In the Scarlatti numbers his attacks were clear and his accents made with delicate good taste. The Debussy "Minstrels" was also done with distinctness of outline and effective dynamic changes.

Perhaps no one number was as effective or as well done as the Cole "Legend." It is a composition of enchanting fancy and original outline, and Mr. Spencer made it intimate, narrative and exquisitely limpid in expression.

MARY CARVER WILLIAMS.

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AMERICAN CONSERVATORY

On Saturday afternoon a fine program was given by members of Mr. Weidig's Ensemble Class. Several of the numbers were especially enjoyed by the writer, those being the Schubert "Torelleri Quintet," a Rhapsodie for quartet by Juon, and "Chanson Perpetuelle" by Chansson, in which the voice part was taken by Miss Keirnan, who also did two Brahms' songs with viola obligato.

M. C. W.

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HANS HESS WILL BE HEARD AGAIN IN NEW YORK

Hugo Boucek, New York manager, informed us that he secured an engagement for Hans Hess, cellist, for January 17th, 1920, as assisting artist at the debut of the Italian-American tenor, Angelo Raggini, at the New 61st Street Music Hall, of New York. He will be heard in one group of solos and will also play two selections obligato.

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Bohnet—Mr. Cleveland Bohnet filled the following engagements the past week as accompanist: Dec. 16 for Olive Nevin, the New York soprano, at a private musicale. Dec. 17 for Miss Jennie F. W. Johnson. Dec. 18 for Benjamin Paley, Miss Katherine Spronz and Elmer S. Lott at the Oriental Consistory.

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Beloit—At Beloit College (Wis.), the Music Department under direction of Max Miranda gave a pupils' concert last Tuesday.

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TITO SCHIPA

Scores Success as Elvino in La Sonnambula, with Chicago Opera Association

SCHIPA AGAIN FAVORITE

Tito Schipa, as Elvino, appeared to find his usual congeniality with the lovely suavities of the Italian school. In his duet with Mme. Galli-Curci in the second act, he afforded royal pleasure.—*Chicago Evening American.*

He sang with excellent discrimination, and he kept himself at all times wholly in the picture, even when the applause grew insistent, as it did after the tellingly given ensemble in the second act. His voice is one of true beauty, rich, full, and admirably free in emission. And last night he employed it like an artist and won deservedly hearty approval from his public.—*The Chicago Tribune.*

So when two artists like Galli-Curci and Schipa put their heads together, join hands and begin to blend their voices in the thirds and sixths of the score, the audience is quite certain of having a good time over the performance. They did it frequently last night. When they were not in vocal conjunction, either one or the other was quite likely to be singing a solo of quite as ingratiating a type. —*Chicago Daily Journal.*

Mme. Galli-Curci and Tito Schipa made an ideal young peasant couple, a sort of grown-up Hansel and Gretel effect, and they sang and acted to and for each other in the way by which they are setting a new operatic standard.—*Chicago Herald and Examiner.*

The young tenor was in excellent voice and found great favor with the public.—*Herman Devries, Chicago Evening American.*

Tito Schipa was quite as important to the success of the evening as Mme. Galli-Curci herself. He is the true tenore leggiero and has just the kind of voice and vocal control demanded by the music. Also he is young, with all the exuberance of youth, yet with enough routine to have himself in hand, and a clever actor. He can sing the florid ornaments with such ease as gives you a grateful sense of comfort in listening to him and such understanding of the music as makes them decorative figures. His rhythmic sense is strong, and while he makes big ritardandi and long holds he does it only where the composer intended, and consequently the conductor has no difficulty in following him. In the old Italian music these long holds on the high notes, with diminuendi (if the singer have the vocal control to accomplish them) are essential to bringing out the meaning.

Those singers with the technic to perform these feats invariably do; those who cannot quite fetch it are fain to cover up their shortcomings by finding such things inartistic. Mr. Schipa has one more admirable quality, which so far I have not dared mention, and do so now with fear and trembling—he sings in tune.—*Chicago Evening Post.*

Management, CHICAGO OPERA ASSOCIATION, Chicago

The Elderly Person

A battle royal has been going on in the exclusively organ journals. "Is American church music good?" is the challenge. For a long time that music was the under dog in the fight but when the reserves from the wooded districts and prairies were brought forward a rescue was effected. Without driving our English ally off the scene entirely, his supporters have been given pretty plainly to understand that the kind of American music for church use which has stood some rigid time tests is fully worth while.

It sometimes seems as if when men take up a pen to write they lose control of it and say things they do not really mean. Just as many a man who undertakes to "make a few remarks" finds himself clear beyond his depth and floundering while he unlooses words which make him trouble afterwards. No end of mischief results from one being unable "to think on his feet" or with pen in hand.

While one indulgently submits to the wholesale denunciation of the "Evensongs" and "sensuous tunes for oboe solo (and tremolo!) with blithe piano accompaniments," so generally reputed to be representative of the American output for organ, when it comes to "roasting" Dudley Buck and Harry Rowe Shelley, then some of the old timers sit up briskly. Not all of Buck and Shelley is to be accepted offhand, but without doubt Philip James will be found dull at times and we all know that Horatio Parker is heavy as lead in a bad average. Accurately written, correct, clean and scholarly, but not serviceable, is a fair estimate for our leading composer. He gets all the prizes that are offered when he competes, because he is erudite and the judges admire erudition naturally. But his operas are shelved after expensive preparation and so many of his anthems are treated the same way that only "The Lord Is My Light" and "Behold, Ye Despisers" are in any way generally used—to say nothing of being understood. It is well to think of men like Parker and Chadwick being ahead of their day. If posthumous popularity will satisfy their spirits one likes to believe they will be happy yet.

But why exalt their product just because it approaches English standards and depreciate the men who meant much to their time and won such friendship that their works continue to live seriously after them? Why speak of "Shelley's dear old ditty, 'The King of Love,'" in order to praise James' "Hail! Dear Conqueror"? Buck's B Minor Te Deum will measure up royally beside Parker's "Lord Is My Light," and MacFarlane's "Angel Voices" is better balanced and more effective than many of George C. Martin's ornately heavy anthems.

Buck is censured because he fastened that "deadly incubus," the quartet choir, to our choir gallery and thus prevented expansion along the lines Lowell Mason had in mind as fit for preserving the Puritan simplicity of the early American Church. That was characterized by the use of tuning fork, flute and bass viol, and severe harmony to fit the somber attitude of those believers who sang "How Vain Are All Things Here Below." That early church didn't take to the English anthems. Those savored of priestly rites and formal observance. Because he was good and pious, L. O. Emerson obtained a hearing and admission which will always be a mystery, for he is as obvious as Danks and Sudds, who chased him hard in after years. Because it is a fact that shortly after the Civil War the general reconstruction hit church music as well as the color line. The old volunteer choirs and ambling, grumbling, growling, squealing instruments went out with the melodeon when the cabinet organ with "forty-leven" stops, one-half of which were dummies, led the procession which finally evolved the quartet choir. The Elderly Person rememberes it all and the grief of his English leader who had been importing the fugal efforts of Morley, Farrant and Hopkins for his tyros to wrestle with. When Warren's "Rock of Ages" and "Come, Holy Spirit" came they fairly routed the severe school by their simple, direct lyricism and cheerful way of vocalizing what had been awe-inspiring texts. Warren was too sugary and grew too elaborate, while Harrison Millard adapted everything he could lay hands on to sacred words, including the garden music from "Faust," which it must be remembered was a comparatively new opera in the seventies.

And just at this time Dudley Buck experimented with himself and did so well in so many ways that he set the pace which eventually drove out the wishy-washy stuff that was usurping a desirable place. What he did inspired others and with the coming of good organs to play on—for you simply couldn't do his stuff on a single manual or reed organ—his music made its enviable way. There was so much of it that it pretty nearly made sufficient library! Much was prepared hastily and, in the flight of years, has fallen by the wayside. But when any moderns make as good settings of the Te Deum as his E Flat Festival and B Minor and strike twelve as he did in "Sing Alleluia Forth" there will be a scuffle on the part of all choir directors to get hold of the new product. Only a prejudiced observer speaks of it as "cheap and obvious," for the compositions cited are neither. One writer confesses that he "HAD to play the Festival Te Deum once and never got over it." Perhaps it got away with him. It has done so with others.

Much the same may be said of Shelley, who even yet lifts up his voice in an occasional new setting. Shelley is more melodiously simple than Buck, but his gift of tune which voiced fitly a text stood in good stead to make him a formidable competitor. "Hark! My Soul," "Christian! the Morn," "God Is Love" and "Savior, When Night Involves the Skies"—well, go on using them, choir leaders and organists. They are all right and you will be in keeping them for the happiness and ministry of your people in the pews—who after all are the court of last resort. What Lincoln said about fooling people applies well in church music.

Best of all, Buck and Shelley fostered a taste which sought for the good in everything that was beautiful, while it was reverent. There was no trouble in accepting Barnby, Tours and Stainer at full worth. Go into any church choir library that has not been sifted out and see how serviceability has created discernment. What a very small proportion of Schnecker and his sort finds root, or at least a chance to grow. It won't do to be too hard on Schnecker. He is a marvel in the way he uses other men's ideas as if they were his own and fits them into that mosaic. To his credit is the most effective anthem setting of Kipling's "Recessional." This can be maintained in the face of Matthew's elaborate work, which despite admirable qualities lacks a real climax.

Now this much is true—that the men who have followed Buck in America as composers haven't been many and they haven't produced much that is proving worth while by enduring. In so far as music of permanent value for a choir of any sort is concerned, the contention that American church music is indifferent in quality holds good. Building on what went before, it is reasonable to ask why there isn't plenty of music on the market as good, at least, if not better than what was produced fifty years ago. If it were produced it would have hearing and if better than what had served well for a long time the old stuff would promptly be shelved. Choirmasters are on the lookout for things which they regard as good music, music which their choirs enjoy practicing and their congregations like to listen to. Before you get through with the proposition you have to think about that congregation which keeps the church operative. It has a persistent way of estimating what ministers to its religious needs and a determined way of insisting on hearing its "favorites" even to the point of weariness. It continues to enjoy the "good reliable blackberry jam" which tastes good, and to act offish toward what it is told it should like. Foxy is the choirmaster and organist who keeps that in mind. When you see Warren's "Magdalen" popping up in so many Easter service lists that it can't be counted, be sure it is there because it is asked for in a way that is not to be ignored. And it has seen fully fifty years of hard service, been placed in juxtaposition with the best modern competitors and seen them, one by one, go into desuetude. It is deplorably simple, cheap if you insist, but the same people who are rapt as they call the "Hallelujah Chorus" "grand" are rapturous over the "sweetness" of "Magdalen" and only mildly placid over "Light's Glittering Morn." And there you are—and there you'll have to stay until the man comes along to do something better than Buck and his comrades, who are in the saddle so firmly after all by the simple reason of having made good.

This good natured ramble of a comment can only end where it began. It's all right to ask for progress, but don't belittle Buck

ETHEL JONES
MEZZO
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and Shelley and blame them for doing successfully what they undertook to do. Until some composers fully arrive to replace them, why not be grateful that they were better than their forbears and gave the church music a stimulus which by the test of time has proven worthy of the confidence given it?

THE ELDERLY PERSON.

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LYNELL REED

Florence Otis, the New York soprano, now on a coast to coast tour, recently committed to memory Lynnel Reed's jealousy song, "Of a Certain Green-eyed Monster," in an afternoon and sang it the same evening on her program, since when she has been including it in all her concerts.

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Hunter—Miss Ethel Smith, artist pupil of Jane Ogden Hunter, will sing for the wounded soldiers at Fort Sheridan at their Christmas party on the evening of December 22. She will sing Arthur Penn's "Smilin' Through" and "Sunrise and You."

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